

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

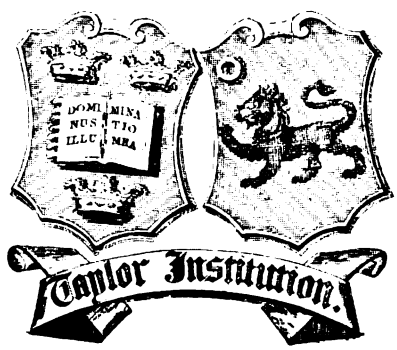
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Digitized by Google



BS 1/3

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

JULY — DECEMBER.

VOLUME VIII.

LONDON:

PUBLISHED BY ROBERT SCOTT WALKER, 43 WELLINGTON STREET, STRAND.

1875.

Digitized by Google

LONDON: PRINTED BY
SPOTTISWOODE & CO., 87 CHANCERY LANE; 30 PARLIAMENT STREET; 33 ROYAL EXCHANGE;
AND NEW STREET SQUARE.

Digitized by Google

CONTENTS OF VOL. VIII.

LITERATURE.

REVIEWS.

PAGE

Allies' (T. W.) *The Formation of Christendom* .. 160
Arctic Papers for the Expedition of 1875 .. 1
Arnold's (Matthew) *God and the Bible* .. 618
Atlas, the Library .. 853
Austin's (J.) *Lectures on Jurisprudence* .. 301
Bain's (J.) *Liber Protocollorum M. Cuthberti Simonis* .. 240
Baring-Gould's (Rev. S.) *The Lost and Hostile Gospels* .. 29
Bartley's (G. C. T.) *The Parish Net* .. 32
Baxter's (R. H.) *Scientific London* .. 214
Bellamy's (G. S.) *New Shakesperian Dictionary of Quotations* .. 322
Bianchi's (N.) *Carlo Matteucci e l'Italia del suo Tempo* .. 523
Boyle's (Mark) *Social Gleanings* .. 623
Bright's (Rev. M.) *Diary and Correspondence of Samuel Pepys* .. 517
Browning's (R.) *The Inn Album* .. 543
Bruce's *History of the Quarrel between the Earl of Manchester and Oliver Cromwell* 132
Buchheim's (C. A.) *Deutsche Lyrik* .. 425
Buckland's (F.) *Log-Book of a Fisherman and Zoologist* .. 53
Burton's (Isabel) *The Inner Life of Syria* 186
——— (R. F.) *A New System of Sword Exercise for Infantry* .. 545
——— *Ultima Thule; or, a Summer in Iceland* .. 643
Calvert's (G.) *Essays Aesthetical* .. 112
Camden Miscellany, The (vol. vii.) .. 395
Capponi's (Gino) *Storia della Repubblica di Firenze* .. 158
Cartwright's (J. J.) edition of *Memoirs of Sir J. Reresby* .. 211
China and Japan, Letters from. By L. D. S. .. 351
Clifford's (F.) *The Agricultural Lock-out of 1874* .. 323
Cobbe's (Miss F. P.) *Hopes of the Human Race* .. 56
Compiègne's (Marquis de) *L'Afrique Equatoriale* .. 444
Conte's (Joseph le) *Religion and Science* .. 85
Cortes' (J. D.) *Essays on Catholicism, Liberalism, and Socialism* .. 400
Couat's *Etude sur Catulle* .. 134
Courtanges' (F. de) *Histoire des Institutions Politiques de l'Ancienne France* .. 419
Crookes' (W.) *Researches in the Phenomena of Spiritualism* .. 522
Cuthbert's (E. A.) *Nebraska, its Advantages, Resources, and Drawbacks* .. 471
D'Arneth's and Geffroy's *Marie Antoinette* 82
Darley's (W.) *A Fine Old English Gentleman* 473
Davillier's (Baron Ch.) *Spain* .. 496
Denham's (Rev. W.) *Commentary on the Acts of the Apostles* .. 298
Dilke's (Sir C. W.) *The Papers of a Critic* .. 79
Dowden's (F.) *The Junnoos and Kashmir Territories* .. 373
Dutt's (Romesh Chunder) *The Peasantry of Bengal* .. 396
Eisworth's (J. W.) *Westminster Drolleries* 28
——— *Merry Drollery Compleat* .. 546
Elliot's (Sir H. M.) *History of India* .. 33
Elphta's (T.) *A B C Guide to Denmark, Sweden, and Norway* .. 59
Elze's (Karl) *Essays on Shakespeare* .. 374
Epping Forest Commission, Preliminary Report of the .. 401
Ewald's (A. C.) *The Life and Times of Prince Charles Stuart* .. 591
Ficker's (Dr. J.) *Forschungen zur Reichs- und Rechtsgeschichte Italiens* .. 353, 376
Forbes's (Litton) *Two Years in Fiji* .. 83
Forrest's (J.) *Explorations in Australia* .. 595
Forster's (J.) *The Life of Jonathan Swift* .. 619
Freemasonry, The Secret Warfare of, against Church and State .. 272
Freshfield's (D. W.) *Italian Alps* .. 29
Furley's (R.) *History of the Weald of Kent* 55
Gervinus' (Dr. G. G.) *Shakespeare Commentaries* .. 276
Gifford's (W.) *The Works of Ben Jonson* .. 352
Gladstone's (W. E.) *Rome and the Newest Fashions in Religion* .. 446

REVIEWS—*continued.*

PAGE

Gordon's (Lady Duff) *Last Letters from Egypt* .. 133
Gostwick's (J.) *German Poets* .. 109
Graham's (J. M.) *Annals and Correspondence of the Viscount and the First and Second Earls of Stair* .. 321, 348
Gramont's (Duc de) *Passé et Présent* .. 243
Greenwood's (J.) *The Wilds of London* .. 396
Griffith's (Capt. A.) *Memorials of Millbank, &c.* .. 244
Grosart's (Rev. A. B.) *Prose Works of William Wordsworth* .. 469
Guizot's *L'Histoire de France* .. 214
Guthrie, Thomas, D.D., Autobiography of .. 3
Halkett, Lady Anne, the Autobiography of 498
Harrison's (F.) *Order and Progress* .. 239
Harting's (J. E.) *Our Summer Migrants* .. 187
Harvey's (Mrs.) *Cositas Españolas* .. 110
Hausrath's (Dr. A.) *Neutestamentliche Zeitgeschichte* .. 593
Hazlitt's *Shakespeare's Library* .. 106
Heckethorn's (C. W.) *Roba d'Italia* .. 448
Hertslet's (E.) *The Map of Europe by Treaty* .. 494
Hill's (Octavia) *Homes of the London Poor* 396
Hillebrand's (Karl) *Wälsches und Deutsches* 547
Holyoake's (G. J.) *History of Co-operation in England* .. 347
Hook's (W. F.) *Lives of the Archbishops of Canterbury* .. 467
Horne's (R. H.) *Cosmo de' Medici* .. 270
Hughes's (Rev. T. P.) *Notes on Muhammadanism* .. 571
Hunter's (Dr.) *Life of the Earl of Mayo* .. 567
Ingersoll's (C.) *Fears for Democracy* .. 617
Jagor's *Travels in the Philippines* .. 325
Jahrbuch der Deutschen Shakespeare-Gesellschaft .. 80
James's (H.) *Transatlantic Sketches* .. 398
Jerrold's (B.) *The Final Reliques of Father Prout* .. 644
Jevons' (W. S.) *Money and the Mechanism of Exchange* .. 468
Jobez' *La France sous Louis Quinze* .. 163
Joret's (Ch.) *Herder et la Renaissance littéraire en Allemagne au 18me Siècle* .. 326
Joyce's (P. W.) *The Origin and History of Irish Names of Places* .. 274
Köstlin's (Dr. J.) *Martin Luther* .. 111
Kremer's (A. von) *Culturgeschichte des Orients unter den Chalifen* .. 58
Kuenen's (Dr. A.) *The Religion of Israel to the Fall of the Jewish State* .. 496
Latouche's (J.) *Travels in Portugal* .. 299
Laurie's (Col. W. F. B.) *Sketches of Distinguished Anglo-Indians* .. 82
Laveleye's (Emile de) *Protestantism and Catholicism* .. 400
Leger's (L.) *Etudes Slaves: Voyages et Littérature* .. 189
Legge's (Dr. J.) *The Chinese Classics* .. 135
Lewin's (Th.) *Life and Epistles of St. Paul* .. 323
Lloyd's (W. Watkiss) *The Age of Pericles* 300
——— and Newton's *Prussia's Representative Man* .. 297
Loftus's (Ch.) *My Youth by Sea and Land* 623
Long's (G.) *The Decline of the Roman Republic* .. 646
Longfellow's (H. W.) *The Masque of Pandora, and other Poems* .. 443
Lonsdale's (H.) *The Worthies of Cumberland* .. 110
Lorne's (Marquis) *Guido and Lita* .. 518
Luard's (H. R.) *Matthaei Parisiensis* .. 648
Maclachlan's (A. N. C.) *William Augustus, Duke of Cumberland* .. 641
Magnusson and Morris's *Three Northern Love Stories, &c.* .. 54
Mahan's (Rev. A.) *The Phenomena of Spiritualism* .. 134
Maine's (Sir H. S.) *The Effect of Observation of India on Modern European Thought* .. 157
Malleson's (Col. G. B.) *Historical Sketch of the Native States of India* .. 188
Mansel's (H. L.) *The Gnostic Heresies of the First and Second Centuries* .. 349
Marlborough, Duchess of, Letters of .. 544

REVIEWS—*continued.*

PAGE

Marsh's (G. P.) *The Earth as Modified by Human Action* .. 137
Marshall's (G. W.) *The Genealogist* .. 138
——— (F.) *International Vanities* .. 372
——— (F. A.) *A Study of Hamlet* .. 569
Mazade's (Ch. de) *La Guerre de France, 1870–71* .. 184
Mercade's *Hamlet; or Shakespeare's Philosophy of History* .. 569
Michelet's (J.) *Histoire du XIXe Siècle* .. 571
Mignet's (M.) *Rivalité de François Ier et de Charles-Quint* .. 596
Miklosich's (Dr. F.) *Gipsy Folk Tales* .. 81
Mirabeau's (Countess de) *Recollections of Col. de Gonneville* .. 422
Missals, the New York and Hereford .. 472
Moran's (Right Rev. P. F.) *Spicilegium Ossoriense* .. 295
Morant's (G. F.) *Game Preservers and Bird Preservers* .. 187
Morris's (W.) *The Aeneids of Virgil, done into English Verse* .. 93
Munro-Butler-Johnstone's *A Trip up the Volga* .. 519
Nettleship's (H.) *Suggestions introductory to a Study of the Aeneid* .. 621
O'Clery's (Chevalier) *History of the Italian Revolution* .. 273
Oehlenschläger's *Earl Hakon the Mighty* 350
Polites' *Modern Greek Mythology* .. 298
Pritchard's (H. B.) *Beauty Spots of the Continent* .. 29
Proctor's (R. W.) *Memorial of Manchester Streets* .. 162
Quinet's (Edgar) *L'Esprit Nouveau* .. 107
Rennie, Sir John, the Autobiography of .. 521
R. H. R.'s *Rambles in Istria, Dalmatia, and Montenegro* .. 159
Ricci's (J. H. de) *Fiji* .. 83
Rogers' (J. E. H.) *Collection of the Protests of the Lords* .. 568
Rousselet's (L.) *India and its Native Princes* .. 420
Sanctis's (F. de) *Storia della Letteratura Italiana* .. 6
Sayous' (E.) *Les Origines et l'Epoque Païenne de l'Histoire des Hongrois* .. 447
Scarborough's (W.) *A Collection of Chinese Proverbs* .. 592
Schmidt's (Erich) *Richardson, Rousseau, und Goethe* .. 326
Schröer's (K. J.) *Die Deutsche Dichtung des 19ten Jahrhunderts* .. 161
Scudamore's (F. J.) *The Day Dreams of a Sleepless Man* .. 326
Seiff's (J.) *Reisen in der Asiatischen Türkei* 210
Senior's (Mrs. N.) *Education of Girls in Pauper Schools* .. 84
——— *Reply to the Observations of Mr. Tufnell* .. 84
Sherman, General W. T., Memoirs of .. 209
Sherring's (Rev. M. A.) *History of Protestant Missions in India* .. 131
Smedley's (M. B.) *Boarding-out and Pauper Schools* .. 84
Smith and Grove's *Historical Atlas of Ancient Geography* .. 108
Sorel's (A.) *Histoire Diplomatique de la Guerre Franco-Allemande* .. 399
Story's (W. W.) *Nero* .. 596
Strnatman's (J. W.) *Paulus de Apostel van Jezus Christus* .. 271
Stubbs's (W.) *Memorials of Saint Dunstan* .. 520
Swinburne's (A. C.) *Essays and Studies* .. 4
Symonds' (J. A.) *Renaissance in Italy* .. 105
Taine's (H.) *Les Origines de la France Contemporaine* .. 622
Theodorus' *The New Reformation* .. 400
Thompson's edition of *Saint Alban's Chronicle* .. 449
Tonsberg's (C.) *Norway* .. 59
Trench's (Miss) *The Life of Saint Teresa* .. 371
Tufnell's (E. C.) *Observations on the Report of Mrs. Senior* .. 84
Utenhoven's *Simplex et Fidelis Narratio* .. 423
Verdad's (Don Pedro) *From Vineyard to Decanter* .. 213
Vizetelly's (H.) *The Wines of the World* .. 213

REVIEWS—*continued.*

PAGE

Wallace's (A. R.) *On Miracles and Modern Spiritualism* .. 522
Watts's (W. L.) *Snioland, or Iceland, its Jökulls and Fjalls* .. 241
Werder's (Karl) *Vorlesungen über Shakespeare's Hamlet* .. 569
Wilson's (A.) *The Abode of Snow* .. 269
Wright's (T.) *History of Caricature and Grotesque* .. 2
Wriothesley's (C.) *Chronicle of England under the Tudors* .. 27

NOVELS.

Anderida; or, the Briton and the Saxon .. 549
Ayrton's (J. C.) *A Scotch Wooing* .. 474
Benedict's (F. L.) *St. Simon's Niece* .. 34
Bertie's *Signed in Haste* .. 402
Black and Tan .. 642
Blanchard's (E. O.) and Clemès' (A. A.) *A Modern Parrhasius* .. 402
Boudoir Cabal, The. By the author of "The Member for Paris" .. 59
Braddon's (Miss) *Hostages to Fortune* .. 328
Bramston's (M.) *Ralph and Bruno* .. 572
Campbell's (E.) *Fair but not False* .. 215
Canning's (Hon. A. S. G.) *Sir Marmaduke Lorton, Bart.* .. 215
Chambers's (Augusta) *Lalage* .. 377
Clarges' (Kathleen Isabelle) *Lady Louise* 402
Coleridge's (Ch. R.) *Hugh Crichton's Romance* .. 572
Collins's (Wilkie) *The Law and the Lady* .. 7
Comin' thro' the Rye .. 59
Cook's (Dutton) *Banns of Marriage* .. 425
Dering's (E. H.) *Sherborne, or the House at the Four Ways* .. 549
Dustipore, The Chronicles of. By the author of "Wheat and Tares" .. 7
Edwardes' (Mrs.) *Leah, a Woman of Fashion* .. 328
Eiloart's (Mrs.) *Some of our Girls* .. 7
Ewing's (J. H.) *Six to Sixteen; a Story for Girls* .. 499
Farjeon's (B. L.) *Love's Victory* .. 34
Farrow's (M.) *Honours Divided* .. 642
Fothergill's (Jessie) *Heatley: a Romance* .. 245
Gibbon's (Ch.) *What will the World say?* .. 245
Gift's (Theo.) *Pretty Miss Bellew* .. 572
Hahn-Hahn's (Countess) *Dorothea Waldegrave* .. 425
Hartley's (Mrs.) *Spiders and Flies* .. 474
Hay's (Miss M. C.) *The Squire's Legacy* .. 474
Holland's (Dr. J. G.) *The Story of Sevenoaks* .. 549
Hunt's (Mrs. A. W.) *This Indenture Witnesseth* .. 499
John Holdsworth, Chief Mate. By the author of "Jilted" .. 377
Keary's (Annie) *Castle Daly* .. 190
Kingsley's (H.) *Number Seventeen* .. 34
Loring and Loth. By the Author of "The Sisters Lawless" .. 190
Lyons' (M. L.) *Woman's Ambition* .. 34
Macdonald's (G.) *St. George and St. Michael* .. 499
Mackenzie-Daniel's (Mrs.) *Her Husband's Keeper* .. 34
Macquoid's (Th. S.) *Diane* .. 499
——— *The Evil Eye, and Other Stories* .. 499
Mair's (A. E. A.) *Helen Blantyre* .. 598
Majendie's (Lady M.) *Gianetto* .. 7
Marlitt's (E.) *The Second Wife* .. 474
Marshall's (B.) *The Shadow of Erksdale* .. 402
Mason's (C. W.) *The Rape of the Gamp* .. 190
Miller's (J.) *First Families in the Sierras* .. 34
Miss Honeywood's Lovers .. 328
Montgomery's (Florence) *Wild Mike* .. 598
Moore's (F. F.) *Sojourners Together* .. 549
Muddock's (J. E.) *A Wingless Angel* .. 245
My Love She's but a Lassie Yet. By the Author of "Queenie" .. 425
Newman's (Mrs.) *Jean* .. 59

Digitized by Google

NOVELS *Continued.*

PAGE

Oliphant's (Mrs.) *The Story of Valentine and his Brother* ... 7
Oliphant's (Mrs.) *Whiteladies* ... 7
Ouida's *Wanda* ... 7
Owen's (Rev. Jas.) *Evenings with the Year* ... 7
Payne's (J.) *Lost Sir Massingberd* ... 572
Pfeiffer's (Mme. Ida) *A Visit to the Holy Land* ... 572
Pfeiffer's (Mme. Ida) *A Visit to Iceland and the Scandinavian North* ... 572
Phillips's (Watts) *Lindisfarne Chase* ... 572
Pirkis's (Miss C. L.) *Trooping with Crows* ... 572
Pollock's (W. H.) *Only Herself* ... 572
Praed's (Mrs. C.) *Affinities* ... 572
Praed's (Mrs. C.) *Nadine* ... 572
Praed's (Mrs. C.) *Policy and Passion* ... 572
Praed's (Mrs. C.) *Zero* ... 572
Prentis's (Mrs. H. B.) *Early Friendships* ... 499
Pearson's (E. W.) *My Wife's Cousin* ... 377
Queen of Connaught, The ... 328
Ryder's (E. A.) *The Wanderings of Cosmo* ... 34
Saunders's (Miss K.) *The High Mills* ... 59
Secret of the Sea, A. By the author of "Dead or Alive" ... 642
Secret of Wyvern Tower, The. By the author of "Lady Flavia" ... 7
Synge's (W. W. F.) *Oliver Raleigh* ... 572
Thomas's (Annie) *Played Out* ... 215
Trollope's (T. A.) *Beckoned by the Hindoo* ... 245
Tytler's (Sarah) *A Garden of Women* ... 59
Was she Tamed? By the author of "Only Three Weeks" ... 425
Watts's (W. H.) *Our Phantom in India* ... 549
Weird Story, A ... 549
Wood's (Lady) *Below the Salt* ... 538

CURRENT AND MISCELLANEOUS LITERATURE

Anderson's (Rev. C.) *New Readings of Old Favourites* ... 625
Baldwin's (T.) *Introduction to Practical Farming* ... 550
Balmes's (Prof. J.) *Letters to a Sceptic on Religion addressed to Inquirers* ... 403
Barrett's (T. S.) *An Introduction to the Study of Logic and Metaphysics* ... 500
Barton's (B. J. C.) *The Ancient World* ... 38
Bartlett's (J.) *Familiar Quotations* ... 408
Baum-Garten's (D. E.) *Germany of To-day* ... 625
Beeton's *Public Speaker* ... 408
Benisch's (A.) *Rise and Development of Judaism* ... 86
Berthelm's (Dr. E.) *Lothaire II. and the Concordat of Worms* ... 329
Bomborough's (C. C.) *Gleanings for the Curious* ... 60
Bouvier's (Prof.) *Institutes of American Law* ... 625
Burrows's (Prof.) *Parliament and the Church of England* ... 86
Butler's (Maj. W. F.) *Akimfoo, the History of a Failure* ... 164
Butt's (J.) *Protection and Free Trade* ... 86
Campbell's *Poetical Works* ... 60
Caintles's *English History Analysed* ... 330
Campoli's (M. G.) *Storia della Repubblica di Firenze* ... 61
Cates's *Dictionary of General Biography* ... 403
Chappell's (W.) *The Roxburghe Ballads* ... 403
Chase's (D. P.) *A First Logic Book* ... 500
Collier's (Sir R.) *The Creation of Empire through the Courts* ... 525
Comte's (Aug.) *Social Statics* ... 476
Cook's (E. C.) *The Holy Bible, &c.* ... 277
Creighton's *History of Rome* ... 35
Curtis's *History of the Roman Empire* ... 35
Dank's (F. de) *Carats and Centuals* ... 191
Davies's (C. M.) *Orthodox London* ... 500
Monlsotti's (Carlo) *Canti Boreali* ... 192
Dowse's (A.) *Treatise on Construction and Working* ... 277
Drachmann's (Holger) *I Storm og Stille* ... 378
Ebert's (A.) *Geschichte der Christlich-Lateinischen Literatur* ... 61
Ernsting's (P.) *Pilgrimages to St. Mary of Walsingham and St. Thomas of Canterbury* ... 550
Eymonin's (Mme.) *Le Mariage* ... 475
Fane's (Violet) *Tunis* ... 246
Forchhammer's (Dr. P. W.) *Hadrianus* ... 451
Fowler's (J.) *History and Antiquities of Saint Charles County, Missouri* ... 165
Francis's (B. F.) *Historical Collections of Louisiana and Florida* ... 473
Fuller's (Th.) *A Sermon of Reformation* ... 551
Gaelic Society of Inverness, Transactions of ... 451
Gelbart's (Rev. E. M.) *The Authorship of Job* ... 403
Goet's *Operations of the German Engineers during the War of 1870-71* ... 475
Gossiping Guide to Wales ... 165
Grey's (Mrs. W.) *Old Walls* ... 165
Hamel's (L.) *Earth, Time, Ether, and Light* ... 478
Hartwig's (Dr. G.) *Geschichte der Stadt Florenz* ... 61
Historical and Archæological Association of Ireland, Journal of ... 451
Hood's (Tom) *Comic Album for 1876* ... 451
Howard's (Dr. A.) *Medical Hydrology* ... 240
Hunter's (T.) *The Economy of Thought* ... 625
Ibsen's (Henrik) *Fru Inger til Ostrat* ... 378
Irving's (J.) *The Annals of our Time* ... 191
Isidorus, Bishop of Seville, *Old German fragments of a MS. of* ... 529
Kingsley's (Canon) *Letters and Memories of his Life* ... 403
Lalor's (J. J.) *Money and Morals: a Book for the Times* ... 403
Lanier's (Sidney) *Florida: its Scenery, Climate, and History* ... 403
Lanier's (Sidney) *The Science of English Verse* ... 403
Lanier's (Sidney) *The Boy's Froissart* ... 403
Lanier's (Sidney) *The Boy's King Arthur* ... 403
Lanier's (Sidney) *The Boy's Mabinogion* ... 403
Lanier's (Sidney) *The Boy's Percy

NOTES AND NEWS—*continued.*

PAGE

Constance, the story of.. 526
Conway, Mr. Moncure D. 167, 404
Cooke, Prof. J. P., jun., forthcoming new essay by.. 379
Cooper, Mr. W. R., dictionary of Archaic names in preparation by 330
Coptic, works by F. Rückert on.. 192
Copyright, International 614
Cordier, M. Henri, new work in preparation by 404
Cornish language, traditions of the 527
———— ————, manuscripts relating to 626
Cory, Lieut.-Col. A., new work in preparation by 574
Cotylederma in the British Lias 527
Cousins, effects of marriages between .. 37
Cowtan's (R.) *The City of Canterbury* .. 218
Cox, Mr. Serjeant, new treatise in preparation by 551
Croker, Thomas Crofton, MS. of a work by 330
Cromie, Mr. H., and the Chaucer Society 247
Cromwell, a statue to, at Manchester .. 551
Crossley, Mr. J., portrait of 357, 379
Crowe and Cavalcaselle's *History of Painting in Italy* 278
Cunningham, the late Lieut.-Col. F., books and pictures of 648
Cyclopaedia of Education, American, forthcoming 304
Czernowitz University, Roumanian lectures at.. 452
Dahn's (Felix) drama *König Roderich* .. 404
Daldy, Isbister and Co., new works announced by 369
Dalesfolk of Cumberland and Westmoreland, the 38
D'Anghiera, Pietro Martire, article on .. 380
Daniel's (P. A.) Brooke's *Romeus and Juliet* 404, 428
Davies, Dr. Benjamin, death of.. 115
Dawson's *The Dawn of Life*.. 303
Deighton, Bell and Co., new works announced by 542
Delius, Prof., papers on Shakspere by .. 599
Dennis, Mr. G., work in preparation by .. 166
Dialect Society, English, publications of.. 526
Didot, M., new works announced by .. 452
Dowden's (Prof.) *Shakspere; a Critical Study of his Mind and Art* 278
Drake, Mr. S. G., death and works of .. 37
Dressel, Dr. Albert, death of 552
Du Cros, Dr. H. Bresslau on 453
Duncker and Humblot, Messrs., new work announced by 405
————, Dr. Ludwig, death of 552
Dunraven's (Lord) examples of ancient architecture in Ireland 114
———— *The Great Divide* .. 330
Ebel, Dr. Hermann, death and history of 330
Echo, transfer of, to Mr. Albert Grant .. 10
Education, society for development of the science of 115
Edwards, Miss M. B., new novel in preparation by 647
Egerton MSS., Irish note-book added to .. 115
Eggeling, Dr. Julius 166
Elu works.. 600
Emerson, Mr. R. W., new work in preparation by 551, 575, 625
Encyclopaedia Britannica, articles in 3rd vol. of 192, 476
English language and literature, appeal for encouragement of study of 87
Etruscan Art, Mr. A. S. Murray on 379
———— language, article on, in *Brit. Quart.* 503
Evans, Rev. D. Silvan 247
Exempla Codicum Latinorum 601
Eys' (Van) *Basque Grammar* 218
Facsimilist, new Boston journal.. 526
Famine in Asia Minor, relief fund in aid of 36
Fell, Dr., letter by, to Sir Leoline Jenkins 141
Fels' (Dr. A.) *Life and Poems of William Wordsworth* 218
Firkowitz, M., MS. collection of 10
Flaxman drawings, photographs taken from 10
Forest management, article in *Edinb. Rev.* on 453
Forssell, Hans, Swedish writer 11
Franco-German war, monographs of episodes of 502
Franklin, Lady, death of 89
Free trade in the Biscayan provinces .. 503
French works of art and architecture, sale of 626
Funerals, curious custom at, in Wales .. 478
Furnivall's (Mr.) lectures on Shakspere .. 502
Galileo, discovery of letters written by .. 379
Gardner, J. D., Esq., sale of the library of 552
Gatty, Rev. A., new work in preparation by 404
Geiger's (Dr. A.) *Nachgelassene Schriften* 115
Gentleman's Magazine, Christmas number of 552
Geoponica, Bodleian MSS. of the 115
German plays, MS. collection of 192
Gerold, the Vienna printing firm of 405
Giles, Mr. Herbert A., new work in preparation by 466
Gipsies, work by M. Paul Bataillard on .. 304
Giusti, Giuseppe, Heyse's translation of the poems of 37
Gladstone's (Mr.) "Is the Church of England worth Preserving?" 37
Glady, Messrs., new work announced by.. 452

NOTES AND NEWS—*continued.*

PAGE

Goethe, pieces to be played at the centenary of 575
Gosse, Mr. E. W., new poem in preparation by 379
Goulburn, Dean, collection of "sermonettes" by 247
Gould, Rev. S. Baring, course of sermons in preparation by 379
Grampian Club, works of, in the press .. 247
Grassl, Paride, extract from the diary of.. 141
Green's (J. R.) *Short History of the English People* 192
———— (Mrs. Everett) *Calendar of Domestic State Papers* 305
Greenwood, Mr. J., forthcoming new work by 356
Greg's (Mr.) "Echo of the Antipodes" .. 37
Griffin, J. and Co., new works announced by 526
Grottoferrata, literary discovery at .. 115, 166
Grousset, M. Pascal, forthcoming *Conférences* by 648
Guise's (Duc de) expedition to Naples, 1647-48 304
Guizot's *History of France*, Mr. Black's translation of 379
Halliwell's *Life of Shakspere* 526
Hanson, Sir R., new work by 192
Hardenberg, Von, memoirs of, preparing for publication 305
Hardy, Mr. R. Spence, posthumous work by 476
Hare, Augustus J. C., forthcoming new work by.. 369
Harleian MSS., drawings representing events of Richard II.'s Irish campaign 304
———— Society's publications 502
Hatchard, Messrs., new works announced by 428, 551
Hatton collection, extracts from a letter in 627
Hauch's (C.) two last poems 405
Hawels's (Mrs.) *Chaucer for Children* .. 542
Hawker, Rev. R. S., death of 193
————, works and history of.. 219
Heilbuth, M. Ferdinand 36
Heine's lyrics, Mr. Lester's translation of one of 626
Henwood, Mr. W. J., death and works of 166
Heraldic MS., from the hand of William Smith 466
Heredity, Mr. F. Galton's theory of 601
Hermannsthal, F. H. von, death of 11
Hermedes, supposed Council of 503
Hodder and Stoughton, Messrs., new works announced by 331, 476
"Homelings" and "Comelings" 304
Hood's (the late Mr. Tom) comic annual.. 404
Horstmann, Dr., and his *Old English Legends* 166
Hübner's (Prof.) *Inscriptiones Britanniae Christianae* 575
Hugo's (Victor) *L'Art d'être Grand'-père*.. 87
———— *Actes et Paroles* 502
Hume, David, quarrel of, with Rousseau.. 115
Hunterian Club of Glasgow, works issued by 62, 188
Hunter, Dr. W. W., works in preparation by 330, 356
Hurst and Blackett, new works announced by 356, 476, 600
"Impressions of England," of an American 278
Index, Universal, proposal respecting .. 141
India, statistical survey of, in preparation 356
————, natives of, engaged in professions 453
Inscriptions, Assyrian and Babylonian, forthcoming work on.. 114
————, new Cypriote, in the Cesnola collection 330
Institute of France, biennial prize of the.. 405
"Introduction," history, meaning, and scope of the term 478
Ireland, wretched state of, in 1542 278
Irish MSS., discovery of, at Milan 89
—— gentleman, extracts from note-book of a.. 115
James, Mr. J. Kingston 502
Janin, Jules, dispute respecting the library of 527
Japan, items of intelligence from 87
————, "the Mediterranean of" 167
————, article by M. G. Bousquet on .. 167
Japanese translation of the Gospel of St. Luke 379
Jeffreys and King James II. 627
Jelf, Rev. W. E., death and history of .. 452
Johnson's (Miss V. W.) *Catskill Fairies* .. 575
Johnston, Mr. M. B., M.P., forthcoming new work by 356
Jokai, Morita, number of volumes produced by 477
Jonas Fisher, the new poem.. 552
Jones, Mr. Thomas, death of 575
Jüngken, Prof., bequest of, to the Augusta hospital.. 552
Kapoustine, Prof., in London 36
Kaye's (Sir J.) *Sepoy War* 330
Kelly, Mr., and *The Upper Ten Thousand* 247
Kemble, John Mitchel, bit of biography of 278
————'s (Mrs.) *An Old Woman's Gossip* 551
Key, Prof., Prof. F. Ellis's account of .. 648
————, *Latin Dictionary* of 648
King, Henry S. & Co., new works announced by 379, 404, 466
————, Mr. H. S., reported illness of 648
King's (Th. D.) *Bacon versus Shakespere* .. 248

NOTES AND NEWS—*continued.*

PAGE

Kingsley's works, Herr Julian Schmidt's criticism of 62
Knowles's (J. Sheridan) *Macbeth* 599
Knox, John, Educational Memorial Institute to 114
Köhler, Dr. Ulrich.. 502
Kopp, Prof., sketch of the life of 626
Kruse's (H.) new tragedy *Brutus* 357
Kuenen's (Dr.) *The Prophets and Prophecy among the Israelites* 192
Kurotschkin, Basil, death of 331
Ladies' College, at Melbourne 357
Ladies' Treasury, The 575
Laferrière, the actor, memoirs of 502
Laguerronière, M. de, new work on International Law by 477
Lamont, Mr. J., new work by 186
Lancashire dialect, list of books illustrating the 427
————, glossary of 618
Lange, Dr. F. A., death and works of .. 626
Lanman, Mr. Charles, new work by.. .. 600
Launceston, Priory of, charters, &c., relating to 357
Laveleye, M. de, on Socialism 88
Law Magazine and Review, change of hands of 166
Lebor na Huidra, the lithographed facsimile of 62
Lectureships, elections to 452
Legend, Chinese, of the building of a bridge 279
Lennox, Lord William, new work by .. 356
Leo, Prof., new edition of Shakspere in preparation by 247
Leopold, Prince, gift by, to New Shakespere Society 219
Leslie's (Cliffe) *English Economic and Legal History* 599
Lessing's works, Gosche's new edition of.. 649
Lester, Rev. J. D., death and works of .. 600
Libraries, public, in Austria and Germany 141
Library, National, of Paris, complaint concerning 11
————, public, at Rome, plans for founding a 166
Lima, letter from 88
Linda Bok, nature, scope, and object of .. 477
Lindsay's (W. S.) *History of Merchant Shipping and Ancient Commerce* 427
Literary convention between Germany and Belgium.. 648
Locke, John, MS. in the handwriting of.. 303
————'s expulsion from Oxford 478
Locomotion, note on the history of, in this country 627
Loftus, Charles, forthcoming new work by 356
London Institution, lectures at 575
Longmans, Messrs., new works announced by 356, 476
Lorne, Marquis of, poem by 192
Louis XI., the letters of 36
Lowell's second series of *Among My Books* 575
Lucrezia Borgia, Gregorovius's work on.. 88
Ludwig's (Dr.) *Philosophical and Religious Ideas of the Veda*.. 404
MacGahan, Mr., new work in preparation by 526
Maclehose, Mr., works in preparation by.. 247
Macleod's *Theory and Practice of Banking* 442
Macmillan, Messrs., new works announced by 379, 404, 451
Madeira, article in *Fraser* on 168
Madron, registers of the parish of 648
Mahaffy, Prof., works in preparation by.. 647
Manchester, the public libraries of .. 451, 648
———— Field Naturalists' Society .. 648
Manuscript department of British Museum, additions to 192, 218, 626
Manzoni, house in which he was born at Milan 405
March's (Dr.) selection of Latin hymns .. 141
Marchault, Guillaume de, Old French poem by.. 10
Marnay, M. A. de, Memoirs of 452
Masaniello, the revolt of, documents, &c., relating to 304
Masson, Mrs., work in preparation by .. 428
Mather, Miss Helen, new novel by 552
Mathesis, the uses of 141
Maurer, Prof., compliment paid to 477
Mayers' (W. S. F.) *Anglo-Chinese Calendar Manual*.. .. .. 404, 476
McKindrick, Dr., forthcoming new work by 502
Mesha, Moabite king, the stele of 330
Meyer, Dr. Paul 166
Meyer's (Dr. J.) *Life of Correggio* 114
Michel Angelo, inventory of the effects of 248
————, unpublished sonnet of .. 248
Michelet's *L'Insecte*, translation of, into Spanish 10
History of the Nineteenth Century 477
Michel Levy Frères, new work announced by 477
Milenko, Gritschits, death of 37
Milton's house in Westminster 600
Mistral, forthcoming new poems by 357
Mohammedanism and the negro race .. 478
Molière's plays, translation of, in preparation 379
"Money for Science," article in *Cornhill* 380
Monselet's (Ch.) *Années de Galle* 442
Montaigne, books which formerly belonged to 304

NOTES AND NEWS—*continued.*

PAGE

Monumenta Germaniae, manner of editing the 62
Morals, discussion on the scientific basis of 279
Morris's (Dr. R.) edition of the *Cursor Mundi* 218
Moxon & Son, new work announced by 526
Müller, Niklas, death of 331
————, Dr. J. H. Jakob, death of 527
———— (Prof. Max), professorship in Vienna University offered to 648
————'s (Prof. Max) *Chips*, forthcoming new volume of 379
Murray's (Dr. J. A. H.) *The Complaynt of Scotland* 218
Mythology, Greek, paper by Dr. E. Curtius on 331
Myths in India, paper on the origin of .. 279
National Art Library, purchases for.. .. 198
Naumachia, the great, description by Tacitus of 37
New Guinea, article in *Leisure Hour* on .. 167
News-letter from London, dated July 19, 1687.. 428
———— from Yarmouth, dated Dec. 9, 1667.. 626
Nicholson, Dr., on the morbid psychology of criminals 405
Nicodemus, Gospel of, primitive editions of 502
Norway, the literature of 89
Nyâya Philosophy, Dictionary of the Technical Terms of 477
Obituary 576, 603, 627
Ocean circulation, paper by Dr. Carpenter on 279
O'Connell and Catholic Emancipation, a relic of 218
Oliphant's (Mrs.) *The Makers of Florence* 140
Oriental publications (Semitic department) 114
Osgood, J. R. and Co., new works announced by 428
Ossianic controversy, the 452
Owen Gwynne's Great Work.. 551
Painter's (W.) *Rhomeo and Julietta* 404
Paisley schools, work on, in preparation by Mr. Brown 247
Palaeographical Society's publications .. 542
Palimpsests discovered at Grottoferrata 115, 166
Papias of Hierapolis, Prof. Lightfoot on .. 167
Papuan dialects, Dr. von der Gabelentz on 502
Parisian journals, catalogue of 305
Parker and Co., new works announced by 356
Parliamentary Papers, issues of.. 11, 89, 142 193, 331, 357, 403, 527, 627
Partridge, S. W. and Co., new works announced by 502
Pauli's (Dr. R.) work on English history 575
Pavia, University of, bequest to 359
Payne's (W.) edition of Tusser's "Five hundred pointes of good Husbandrie".. 277
Penikese, zoological station on the island of 551
Persius, a MS. of, found at Clusone 428
"Person whom many fear to name," history of a 305
Peschel, Dr. Oscar, death of 278
Petition from Tipperary, presented to Henry VIII. 278
Petroleum and oil wells, Prof. Owen on .. 380
Pfyffer, Dr. Casimir, death of 552
Picciotto, Mr. J., new work in preparation by 442
Pindar's Olympian and Pythian Odes, forthcoming translation of 379
Pischel's (Dr.) pamphlet on *Sakuntalâ* .. 551
Plantin, archives of the printing establishment of 452
Plattdeutsch, works and journal published in 304
Poe, Edgar Allan, poem by ("Alone") .. 279
————, monument to, at Baltimore 626
————, his sister Rosalie 649
"Political-Economic Congress," the German 618
Pope's works, Dicks's shilling edition of .. 37
Pope, the, and Magna Charta 601
Porta, Prof. Luigi, bequest by, to Pavia University 359
Positivism, Mr. Frederic Harrison on .. 478
Potts, engaged on a new edition of Humboldt 247
Predelli's (R.) *Liber Communis* or *Liber Plegiorum* 379
Presle, M. Brunet de, death of 304
Price's (Prof. Bonamy) pamphlet on *Oxford Reform* 477
Prichard, natal town of 278
Protectionism, alleged, in Germany and Italy 476
Proudhon's correspondence 62
———— *What is Property?* 599
Psalter of Louis the Good, offered for sale in Paris 36
Puffendorf, S., paper on, by Herr von Treitschke 62, 331
Putnam, Messrs., new works announced by 575
Qualla, and the Cherokee Indians 602
Quaritch, Mr., new works announced by 648
Rapperswyl Chronicle, the 527
Realism, Reasoned, Mr. J. S. Henderson on 380
"Realistic" school, the 88
Reinaud's (Paul) "*Classiques de l'Inde Ancienne*" 379
Reichstag, the German, grant to purchase books for library of 305

Digitized by Google

NOTES AND NEWS (continued)

PAGE

Bellin, Mr. E., and the Harmonic Association
Science Act ... 414
Rensselaer Historical Society ... 491
Records of the Christian Church ... 527
Rhys, Mr. J., new work by ... 527
Richard II., visit to Ireland of ... 502
Rilf, Ulrich, the Swiss Chronicler of ... 502
Right and wrong, article by Emil ... 601
Rivington, Messrs., works in preparation ... 247
Roehl, Dr., examination of inscriptions by ... 140
Rogers, Dr. Charles, autobiography of ... 502
Romanische Studien, ... 527
Roman Law, forthcoming work by ... 502
Rossetti, Mr. W. M., new work in preparation ... 527
Rost, Roman Law, forthcoming new edition ... 527
Roustayeli (Chrobenadze), Georgian poet ... 502
Rowley, Mr. H., new work by ... 527
Rowsell, quarrel of, with David Hume ... 527
Routledge, Messrs., new works announced by ... 527
Roxburgh Club, presents of books to ... 141
Rücker, Prof. Edmund, death of ... 527
Rühl, Prof. Franz ... 105
Russia, local self-government in ... 167
Russian ladies studying at Zurich ... 527
Sachau, Professor ... 502
Sainte-Beuve, notes by, on men of his time ... 502
Sanders, Mr. William, death of ... 527
Sanskrit series, the Bombay ... 477
Sayce, Rev. A. H., Lectures on the Origin of Scandinavia, lowering of the coast in ... 502
Scarborough's (Rev. W.) *A Collection of Chinese Proverbs* ... 498
Schaffhausen (Dr. A.) *Bau und Leben des Menschen Körpers* ... 527
Schlegel, Letter by, in Mémoires de Frankfort ... 502
Schlemann, Dr., in the north of Europe ... 166
Schmoller's (Dr. G.) *Strasburg zur Zeit Zunftwesen* ... 451
Schools, Public, of Messrs. Rivingtons ... 527
Schuchardt, Dr. Hugo, in North Wales ... 502
Schurtz, Anna Maria, some learning of ... 551
Science, French Association for the Advancement of ... 527
——, American Association for the Advancement of ... 527
Science in Exodus, pamphlet against this section ... 502
Scientziati, Congress of, at Palermo ... 502
Scotland, index to the Acts of the Parliaments of ... 87
Scribner, Armstrong, and Co., new works announced by ... 600
Scuffi, Johann Gabriel, death and works of ... 115
Shakspere Society (New), Report of Committee of ... 527
——, papers to be read at meetings of ... 370
Shakspere's "Venus and Adonis," date of writing of ... 88
——"Merchant of Venice," translated into Tamil ... 278
Shaw, Mr. Frederick, the death of ... 526
Shelley's ashes, the interment of ... 626
Siberian University, at Tomsk ... 278
Sicily, M. Renan on ... 601
Signatures, illegible, of French officials ... 141
Simhalese books ... 600
Simmons's (Rev. Canon) *Lay Folk's Mass Book* ... 575
Skeat's edition of Shakspere's and Fletcher's *Two Noble Kinsmen* ... 303, 330
Smith, George Barnett, new work in preparation by ... 330
——, Elder, and Co., new works to be issued by ... 330
Snider's (D. J.) *Shakespeare's Tragedies* ... 452
"Social Politics Association," the German ... 648
Socin, Dr. Albert ... 626
Solvyn's work on the people of India ... 428
Somersetshire, West, Mr. Elworthy's list of words of ... 218
"Song of Songs, in the gipey tongue *Songs of Three Centuries* ... 626
Spelling, movement for the reform of ... 142
Stahelin, Jacob, death of ... 502
Stanford, Mr., new works announced by ... 502
Ste.-Beuve's *Premiers Lundis* (3rd vol.) ... 502
Stedman, Mr. E. C., work in preparation by ... 166
Steele, Dr., *History of France* preparing by ... 330
Stokes, Mr. Whitley, and the Royal Irish Academy ... 88, 218, 331
St. Paul's epistles, Theodore of Mopsuestia's Commentary on ... 551
Strahan, Messrs., new works announced by ... 477
Strasburg Library, Dr. Hettinger's lecture on ... 115
Sunday under Three Heads, the pamphlet ... 70
Superstitions, West Indian ... 330
Surgeons, College of, bill relating to ... 11
Sussex Archæological Collections ... 502
Swabian law, fragments of an old MS. of ... 37
Swedenborg's MSS., photo-lithographic reproduction of ... 70
Swinburne, Mr., new dramatic poem, preparing by ... 330
——'s review of *Aylwood* ... 551

NOTES AND NEWS (continued)

PAGE

Tablets, wax, found at Pompeii ... 265
——— of Caldæan account of the Creation ... 502
Taylor, Mr. B., novel nearly ready for publication by ... 91
Tegnér's (Mr.) book about ... 578
Testament, New, Old English MS. of ... 166
Text Society, Old-French, reprints and publications by the ... 61, 166
———, Early English, publications of ... 527
———, the honorary secretaryship of ... 648
Thackerayana, the late John Camden Hotten's collection of ... 491
Theology, the study of, in Germany ... 626, 648
Thirlwall, Bishop, ambiguous expression concerning ... 140
———, fragmentary notes by ... 502
Thynne, F., questions of his authorship of certain books ... 192
Tide, Mr. P. A., works in preparation by ... 247
Tinsley Brothers, Messrs., new works announced by ... 404, 575
Tischendorf's Septuagint, 5th edition of ... 191
Tolot, Count Alexis, death of ... 428
Totoise myths, the Amazonian ... 502
Towns of England, Sketches of, in 1735 ... 141
Travels in Portugal, the author of ... 258
Trigonometry, studies in, by Dr. A. Booth ... 10
Trye, Edwin, death of ... 278
Trübner and Co., Messrs., new works announced by ... 427, 428, 442, 466, 476, 501, 502, 600
Turner's (C. E.) *Studies in Russian Literature* ... 279
Twiss, M. Galton on the history of ... 478
Twiss's (Sir. T.) *The Rights and Duties of Nations in Time of War* ... 427
Tyndall, Prof., on "Materialism and its Opponents" ... 477
Ujfalvy, inscriptions, volume on the, by Michel Bréal ... 649
"Unitarian," introduction of the term into Christian theology ... 14
United States documents, projected topical index of ... 648
Universal Review, a new quarterly magazine ... 600
Universities, English, jealousy, formerly existing between ... 142
———, Swiss, admission of women to ... 279
Upsala, students' meeting at ... 278
Valladolid, foundation of, as a University ... 10
Vie Littéraire (La), new weekly review ... 452
Vigfússon, Mr., new works by ... 89
Vigil. Dr., works and history of ... 36
Virginia, history of the University of ... 600
Wailly's (Gustave de) translation of the *Joinville* ... 601
Wakefield, the late Mr. H. G., proposed bust of ... 526
Ward, Lock, and Co., Messrs., new works announced by ... 427
Warner's (Sir R.) Shakspere *Glossary* ... 552
Warren, Mrs., forthcoming new serial by ... 648
Waugh's (Mr. E.) poems and songs, new edition of ... 61
Wedmore's (Mr.) *Yvonne of Croisic: a Pastoral* ... 330
Wesley Family, forthcoming work respecting ... 502
Westminster Abbey, Registers of ... 502
Whitaker's (Dr.) *History of Whalley* ... 140
——— (Mr.) new weekly journal ... 552
White's *Selborne*, Prof. Bell's edition of ... 356
Whitman, Walt, some particulars about, by J. M. S. ... 167
———, the works of ... 626
Whitney, Prof. W. D. ... 247
———'s ——— *The Life and Growth of Language* ... 248
Wilks, Dr., on the physiology of the brain ... 405
Williams, Lieut. E. E., play by: *The Promise* ... 193
——— and Norgate, work announced by ... 476
Wilson, Mr. Andrew, degree of Ph.D. bestowed on ... 331
——, Mr. J. G., forthcoming new work by ... 467
Winser, Mr. Justin, and the Shakspere folios ... 114, 476
Winchester College Shakspere Society, the ... 112
Wolf, Adolph, death and works of ... 451
Wolsey's statesmanship, Mr. Brewer on ... 501
Woodward, Mr. H. B., forthcoming new work by ... 356
Woolhope Naturalists' Club, third field meeting of ... 83
Working classes, French Commission to inquire into the state of ... 551
Workmen and employers, positivist lectures concerning ... 37
Wright's *The Celt, the Roman, and the Saxon* ... 247
Wuicker, Dr. R. P. ... 192
Yeda, foreign library at ... 47
York Minster Library ... 526
Yvonne of Croisic ... 215
Zangemeister's (Dr.) edition of Orosius ... 141
Zoyes, M. Louis de, on Buddhist libraries ... 600

NOTES OF TRAVEL

PAGE

Abyssinia, German expedition to ... 62
Aerolite, enormous, in Geog. Exhib., Paris ... 90
Africa, Central, German expeditions to ... 62
——, ——, German company for exploration of ... 427
——, North, scheme for admitting Atlantic waters into ... 248
——, South, the four distinct races of ... 479
Albania, Lower, Signor Cora's explorations in ... 360
Arctic Expedition, tidings of the ... 248, 280, 406, 429, 548
——, duty of Government respecting ... 602
——, Admiral Richards's letter on ... 649
——, North America, map of a portion of ... 248
——, geography, article on, in *Cosmos* ... 602
Ataturk expedition, the Russian ... 602
——, the discovery in the territory of ... 503
Australia, question of the discovery of, by a Portuguese ... 11
Balearic Islands, olive-cultivation in the ... 194
———, work on, in preparation ... 602
Bastian, ———— ... 466
Behm, Dr., on Stanley's explorations ... 602
Behring's Sea, projected expedition to ... 602
Beichistan, Persian, notes on ... 466
Bethlehem, German colony in neighbourhood of ... 136
Bidwell, Mr. C., new work in preparation by ... 602
Bogotá, report by Mr. Brinch on ... 405
Bornu, Sultan of, letter from, to the Germ. Emperor ... 19
Brazil, geological survey in ... 291
Cairo, modern, article by Dr. Rohlfs on ... 83
——, inauguration of Geographical Society at ... 83
Cameron, Lieut., subterranean explorations of ... 649
Challenger, the, hydrographic proceedings of ... 193, 5
China, items of intelligence from ... 11
Conder, Lieut., in Palestine ... 142, 279
Congo, discovery of the sources of ... 142
Dallet's (Ch.) *Histoire de l'Eglise de Corée* ... 406
El Dut, scheme for admitting Atlantic into ... 248
Eredia, Godinho de, supposed discovery of Australia by ... 114
Famine in Asia Minor, the ... 31
Formosa, journey by Mr. Corner in ... 142
Geographical Exhibition in Paris ... 332
Gordon, Col., on obstructions in the Nile ... 649
Gorge, newly discovered, in Haute-Savoie ... 39
Gorilla, living, on the road to Europe ... 89
Grasshoppers, ravages committed by, in America ... 90
Güssfeldt, Dr., and the German expedition to Africa ... 143, 503
Hartt, Prof., in Brazil ... 381
Hayden survey, the, in the La Plata river ... 542
Hissar expedition, the ... 332
Homeyer, Capt. von, illness of ... 249
Iceland, Capt. Burton's journey to ... 38, 116
———, exploration of an unknown region in ... 193
Indian proper names, new method of spelling ... 503
Jakoons of Slim, the ... 280
Jerusalem, German colonists of ... 503
Karen tribes, curious particulars respecting ... 332
Kentucky caves, traces of human occupation of ... 116
Krasnovodsk expedition, the ... 142
Lacustrine dwellings at Laybach ... 194
Ladak to Lhasa, route survey between ... 116
Laybach, discovery of lacustrine dwellings ... 194
Lichhardt, Glory respecting the fate of ... 478
Leitner's (Dr.) work on Dardistan ... 116
Lenz, Dr., and the German African expedition ... 503
Locust, African, appearance of, at Herzendorf ... 116
Mackenzie River, Lower, map of country about ... 248
Magdalena, the State of, journey of Herr Tetens through ... 280
Maklay, Miklucho, stay of, in New Guinea ... 142
———, in Patani ... 503
Malay Peninsula, wild people of ... 280
Margery, Mr., the murder of ... 11
———, notes of the journey of ... 506
Marno, Herr, journey of, in Africa ... 116
Markham's (Mr. C.) forthcoming work on Tibet ... 602
Mastodon, contemporaneity of man and, in Missouri ... 116
Mecca, statistics of the pilgrimage to ... 332
Moar and Pahang rivers, survey of ... 429
Moran, Mr., water-colour paintings by ... 603
Mundy (W. H.): *Canton and the Bogue* ... 881
Munich, Geographical Society of ... 194
Nachtigal, Dr., expeditions of, in Africa ... 194
———, lectures by, on African research ... 603
Nain Sing's route-survey from Ladak to Lhasa ... 116
New Guinea, scientific expedition despatched to ... 280
Nordenskiöld, Prof., in the Kara Sea ... 280, 428

NOTES OF TRAVEL (continued)

PAGE

Nordenskiöld, Prof., meeting to St. Petersburg in honour of ... 649
Nowaya Semlya Norwegian expedition to ... 280
Olive cultivation in Spain ... 194
Opium-smoking, effects of, (Dr. Chalmers) Chinese ... 90
Palestine, explorations of ... 142, 279, 429, 466
Pandora Arctic expedition ... 406
———, return of, to Portsmouth ... 428
Persia, forthcoming official work on ... 602
Philadelphia Exhibition, and the Chinese Government ... 142
Pile dwellings near the Pater Lake ... 90
Polar exploration, commission formed at Berlin ... 405, 466
Polyakof, M., explorations of, in North Russia ... 38
Prideaux, the ship, on the coast of Kovaja Semlja ... 280
Putte, Van Delden, great Dutch traveller ... 602
Railroad, Grand Trunk, between Mobile and Alabama ... 11
Rain, unusual prevalence of, during the Summer ... 248
Rocky Mountains Travelling Club ... 602
Rohlfs's (Dr.) *Three Months in the Libyan Desert* ... 332
———, readings on African research ... 602
Runge's (Dr. W.) *Reisebriefe aus Sardinien* ... 381
Russian Geographical Society, meetings of ... 603, 649
Saint attack on surveying party at ... 429
Siberia, a water route to ... 649
Sosnofsky's expedition through North-west China ... 478
Sotooha, great rains in the neighbourhood of ... 248
Spanish agitation, effect of, on ... 39
Spark outrage, the ... 381
Stanley, Mr. H. M., to Central Africa ... 280
———, exploration of Lake Victoria Nyanza ... 429, 602
Straits Settlements, cross-country survey in the ... 429
Stumm's (Lieut.) *Russian Campaign to Khiva* ... 39
Sumatra, Dutch expedition to exploring ... 503
Tibbits, Dr., Nathalia's expeditions into land of the ... 194
Tierra del Fuego, journey by M. Marguin in ... 540
Velocous, tidings of Arctic Expedition brought by ... 248
Vatna Jökull, crossed by Mr. Watts ... 193
Verrazzano, the voyage of ... 479
Vogel, Prof. H., return of, from the Nicobar Islands ... 12
Walker, Dr. R. B., return of, from Africa ... 80
Writing, the, materials used for, in India ... 116
Zoological Gardens, article in the *Rev. de l'Epoque* on ... 39

RECENT VERSE.

Acton's (Ph.) *Sonnets and the Consolation to Livia* ... 217
Bennett's (W. C.) *Baby May* ... 216
Cameron's (W. C.) *Light, Shade, and Toil* 217
Clack's (T. E.) *Museus; a Tale* ... 217
Evans' (S.) *In the Studio* ... 8
Erotics. By J. F. C. and L. C. ... 574
Gilder's (R. W.) *The New Day* ... 574
Goddard's (Julia) *The Golden Journey, and other Verses* ... 574
Greg's (Percy) *Interleaves* ... 217
Hally's (Rev. S.) *Eilid and other Poems* .. 9
Hoole's (C. H.) *Poems and Translations* .. 9
Hull's (A. W.) *Clare Peyce's Diary* ... 9
Leigh's (A.) *The New Minnesinger* ... 9
Macphail's (M.) *This World and the Next* .. 217
Massey's (Lucy) *Songs of the Noontide Rest* ... 574
McCosh's (J.) *Nuova Italia* ... 574
Norris's (A.) *Innerpeffray Ballads* ... 9
Pailthelot's *Twelve National Ballads* ... 217
Powley's (Mary Anne) *Old Cumberland* ... 217
Ross's (W. B.) *Occasional Verses* ... 574
Selina's Story; a Poem ... 574
Sinclair's (T.) *The Messenger* ... 217
Stegall's (R.) *Evensongs, &c.* ... 9
Stella's *Sappho: a Tragedy in Five Acts* .. 217
Stephen's (A. G.) *The Heroes* ... 9
Sturges (R.) *The Angel of Love, and other Poems* ... 9
Thompson's (A. C.) *Preludes* ... 9
Todd's (H.) *Arvan; or, the Story of the Sword* ... 9
Vanities in Verse ... 9
Veitch's (J.) *The Forest and other Poems* .. 217

SCHOOL BOOKS.

Bell's and Wölfel's *Goethe's Hermann und Dorothea* ... 427
Baumann's (Dr.) *First French Exercise Book* ... 427
Buchheim's (C. A.) *Minna von Barnhelm* ... 114

Digitized by Google

SCHOOL BOOKS—continued.

PAGE

Burt and Stanton's Elementary Algebra ... 514
Castelli's (H. E.) Selections from Dante's Inferno ... 518
Gaillard's (M. D.) Standard Book of French Conversation ... 497
——— French Dictionary for Ready Reference ... 497
Griffiths' (Rev. H. B.) Cowper for Boys ... 110
Hales' (J. W.) Milton's Areopagitica ... 113
Hart's (H. M.) Goethe's Hermann und Dorothea ... 497
Hirschfeld's (H.) Tales for German Dictations ... 497
Lahaye's (A.) Italian and English Dialogues ... 514
Masson's (G.) Pirro's Italian Grammar ... 498
——— Villemain's Lascaris ... 498
Menzies' (A.) History of France, for Junior Classes ... 113
Morris's (Rev. E.) Grimm's English Grammar ... 113
——— (Rev. D.) The Merchant of Venice ... 113
Mottet's (A.) Civil Service First French Book ... 497
Payne's (E. J.) Shakspeare's Select Comedies ... 113
Sandars' (W. C.) Illustrated German Primer ... 497
Schitzel's (E.) German Conversational Questions ... 497
Selby's Events to be remembered in the History of England ... 113
Selss's (Dr.) Goethe's Minor Poems ... 498
Wagner's (Dr.) Reading Book ... 498

CHRISTMAS BOOKS.

Alcott's (Louisa) Eight Cousins ... 599
——— Aunt Hill ... 599
Aunt Judy's Christmas Volume ... 598
——— Louisa's Welcome Gift ... 599
Beauty and the Beast. By E. V. B. ... 598
Brewster's (Mrs.) Zipporah, the Jewish Maiden ... 663
Calthrop's (Mrs.) Myths and Spectacles ... 647
Christian Knowledge Society's Books ... 647
Church of England Sunday Institute's Books ... 647
Coolidge's (Susan) Nine Little Goslings ... 598
Crane's (Wm.) Most Musical at Home ... 646
Gastland: a Story of Country Life ... 647
Golden Harp Library, The ... 647
Graham's (Ennis) Tell Me a Story ... 598
Green's (Eliza Mary) Filbert's Shadow ... 599
Half Hours with the Animals ... 647
Heaton's (Mrs. Cha.) Happy Child Life ... 599
Hesing's (J.) Honour and Glory ... 647
Kerl's (D.) The Wild Horseman of the Pampas ... 598
Kestchbull-Hugessen's Higgledy-Piggledy ... 498
Laura Linwood. By the author of "The White Cross and Dove of Pearls" ... 598

RECENT VERSE.

REVIEWS.

PAGE

Andrews' (W. B.) Edmund de Grainville's Dyslexic Mentenais ... 483
Bampfan's (H. C.) Evolution and the Origin of Life ... 26, 42
Brown's (R.) A Manual of Botany, Anatomical and Physiological ... 339
Building Construction, Notes on ... 486
Burnell's (A. C.) South Indian Palæography ... 49
Campbell's (Sir G.) Specimens of the Languages of India ... 112
Caspari's Grammar of the Arabic Language ... 360
Cooke's (M. C.) Fungi, their Nature, Influence, and Uses ... 179
Croll's (J.) Climate and Time in their Geological Relations ... 482
Curtius's (G.) Grundzüge der griechischen Etymologie ... 311
Darwin's (C.) Insectivorous Plants ... 93
——— The Movements and Habits of Climbing Plants ... 530
Downing's (S.) Elements of Practical Construction ... 486
Dubois's (Dr.) The Development of Irregular Fractures ... 553
Farquhar's (Y.) The Játaka, with its Commentary ... 498

CHILDREN'S BOOKS—continued.

PAGE

Keathey's (M. S.) Story of Sweden for Little Ones ... 647
Lewis's (H. K.) The Book of Praise for Children ... 614
——— Bob's Book, Kit, and other Tales ... 647
Mackarness's (Mrs. H.) The Young Lady's Book ... 599
Marshall's (Mrs. F.) Charlie Bell ... 647
National Portrait Gallery, A ... 646
Norris's (Miss M.) Paul Howard's Captivity ... 647
O'Reilly's (Mrs. R.) Little Prescription, and Other Tales ... 599
Routledge's Every Boy's Annual ... 599
Sixth Autumn Leaves from Fairyland ... 647
Sunnyland Stories ... 647
Trowbridge's (J. T.) The Young Surveyor ... 599
Verne's (Jules) The Mysterious Island ... 599
——— The Survivors of the Chancellor ... 599
——— "Library" ... 599
Waring's (G. H. jun.) Wild and Sweet ... 599
Wartz's National Natural History ... 599
Winthrop's (Sophy) Miss Robert's Fortune ... 647
Wood's (Rev. J. G.) The Modern Playmate ... 647

ORIGINAL ARTICLES.

Andersen, Hans Christian ... 103
Athens, Letter from ... 89
Bleek, Dr. the late ... 257
Books in letters ... 135, 260
Bristol and Bath, a Visit to, a century ago ... 210
Cairnes, Professor, the late ... 63
Colonies, English, during the seventeenth century ... 454
Cotterel, M. Athanase, the late ... 115
Cornen, Wilhelm ... 62
Cyclades and Crete, notes of a tour in the ... 232
——— Milos and Santorin ... 232
——— Santorin, Antiparos, and Paros ... 249
Education, the new French law on ... 90
——— higher, in the States in North America ... 129
Geographical Congress at Paris ... 117, 142
——— ... 169, 194
German Letters ... 220, 249, 479, 577
Halfpenny literature in France ... 231
Hatton Papers, extracts from the ... 123
Hook, Dean, the late ... 458
International Congress at Paris ... 130
Key, Professor ... 576
New York letters ... 65, 305, 404, 622
Oxford letter ... 602
Paris letters ... 18, 144, 280, 429, 502
Pepys's Cypher ... 627
Records, Public, Deputy Keeper's Report ... 280
Shelley, the Drowning of ... 575
Thirlwall, Bishop ... 146

REVIEWS—continued.

PAGE

Fischer's (Dr. H.) Forschungen über das Nibelungenlied ... 148
Gerland's (G.) Anthropologische Beiträge ... 555
Gray's (Asa) Botany for Young People ... 359
Hawkshaw's (Sir J.) Address delivered before the British Association at Bristol ... 223
Helmholtz's (H. L. F.) The Sensations of Tone as a Physiological Basis for the Theory of Music ... 579, 606
Hume's Essays: Moral, Political, and Literary ... 199
Hunt's (R.) Dr. Ure's Dictionary of Arts, &c. ... 66
——— (T. Sterry) Chemical and Geological Essays ... 535
Hutt's (A. W.) The Marriage of Near Kin ... 226
Hurley's (Prof.) and Martin's (H. N.) Elementary Biology ... 552
Jenning's (A. C.) and Lowe's (W. H.) The Psalms ... 581
Jerdon's (T. C.) Daigo and Gaut ... 174
Kinahan's (G. H.) Valleys, and their Relation to Fissures, Fractures, and Faults ... 147
Kitchener's (F. E. A.) Vade Mecum ... 359
Leblade (Ch. G.) English Gipsy Songs in Romanny ... 389
Lenormant's (F.) La Langue Primitive de la Chaldée et les Idiomes Touraniens ... 552

ORIGINAL ARTICLES—continued.

PAGE

Venetian view of English affairs, A ... 41
——— State Papers bearing on the reign of Charles II. ... 634
——— Archives (1629-1657), Hemings from ... 254
Whitmarsh, Walter, Diary of ... 254

CORRESPONDENCE.

Africa, Equatorial ... 345
Abu Bonga ... 407
Assyrian Eponyms ... 127
Athens, the Museums of ... 605
Babylonian and Babylonian Etymology of the Names ... 40
Basque, M. Broca on ... 145, 196
——— Numerals ... 127
——— Verbs, M. W. J. Van Eysenga on ... 280
Bleichert, the Greek Inscription at ... 191
Bonaparte, Prince Lucien, Mr. Wm. Eye ... 328
Bridge Madonna, the ... 407
Caricature, Wright's History of ... 219
Cæsar-Cousin ... 279
Chiltonese, the Lion of ... 461
Cicero the Greek, a forgotten Campaign of ... 197
Copenhagen Museum (The) of Prehistoric Antiquities ... 222
Cuneiform Inscriptions in Rome ... 190
Cyclops Inscription ... 336
English, the Teaching of ... 335
Etruscan Antiquities ... 190
"Ffles," the Irish word ... 430
Freshfield, Controversy ... 490, 606
Genesis and Exodus, the Story of ... 190
Glanville, a Norman-French MS. of ... 172
Granada and Almeria ... 392
Greek, Mr., and Mr. Rowley ... 254
Hamlet's Age ... 629, 661
Hoffmeyer's (Capt.) Charts ... 496
"Hómeros" ... 222
"Idiwallis" ... 40
Julio Romano's Sculptor ... 406
Lake-dwellings, the Discovery of the ... 505
Landowning in Britain, the Number of, in the ... 14
Leyden Museum, Prehistoric Antiquities ... 179
"Lissom now to ..." ... 222, 251
Locke's Medical Studies ... 359
Lucretius and his Editors ... 307
Mansel's (John) Pluralities ... 93
"Many a ..." ... 14
Marlborough Gems, the ... 66
Michel-Angelo's "Creation of Adam" ... 306, 358, 382, 459, 481
——— an original Drawing by ... 334
Mohammed's Condemnation of Pictures ... 250
Oates, the Reverend Titus ... 334
"Pilgrim Memories" ... 146

REVIEWS—continued.

PAGE

Mivart's (St. George) The Common Frog ... 385
Müller's (F. Max) Chips from a German Workshop ... 507
Newton's (C. T.) Ancient Greek Inscriptions in the Brit. Mus. ... 67, 92
Palmer's (E. H.) Grammar of the Arabic Language ... 336
Reid's (J. S.) The Academica of Cicero ... 607
Roby's (H. J.) Grammar of the Latin Language ... 454
Sachs' (Julius) A Text-Book of Botany ... 309
Sayce's (Rev. A. H.) An Elementary Grammar ... 337
Schleicher's (A.) Compendium of Indo-European Sanskrit, Greek and Latin Grammar ... 386
Smith's (A.) The Mind of Man ... 306
Southall's (J. C.) The Recent Origin of Man ... 431
Stokes's (W.) Goidelica ... 453
Strange's (T. L.) The Development of Creation on the Earth ... 206
Stuart-Glennie's (J. S.) The Modern Revolution ... 121
Watts's (H.) Dictionary of Chemistry ... 630
Whitney's (W. D.) The Life and Growth of Language ... 310

CORRESPONDENCE—continued.

PAGE

Prehistoric Comparison of Ulleck, Silbury Hill, and Berlin ... 308
Prince Henry, the Judge who confronted ... 222, 256, 307, 420, 445
Puritans, Christian Names of the ... 92
"Rome, Historical and Monumental" ... 41
Rönd's Hamlet ... 552
Sabbath, Christian Origin of the ... 552
Scotch Poet, the Slave of a ... 191
Shakspeare and Elizabeth, Mr. ... 191
——— and Queen Elizabeth's Favourites ... 306, 334, 359
——— 's Richard II. ... 529, 565
Shakspeariana, Scarce or Unique ... 553
Shelley, the Drowning of ... 553
Sinaiticus or Hermes? ... 529
Tibbeus or Hermes? ... 529
Tombs of Th. Edwardes and Gabriel Müller at Colenna ... 66
Trojan Collection, the ... 553
Ultimates, the Word ... 279
Uncial Type in England ... 120, 145
Urbi, the Gothic, with Thomas Feliss ... 336
Vizitis, the Titled, of John Gibbon, R.A. ... 192
"Wales, North, Legends and Folklore of" ... 505, 553
Whitney, Prof., on Language ... 280

CONTENTS OF THE MAGAZINES, ETC.

PAGE

Allgemeine Zeitung ... 341
Archivio Storico ... 141, 528
Blackwood ... 168, 478
Contemporary Review 97, 127, 276, 379, 479, 601
Cornhill ... 66, 167, 279, 380, 428
Edinburgh Review ... 68, 453
Fortnightly ... 37, 167, 278, 380, 477, 601
Frazer ... 38, 168, 278, 380, 429
Gentleman's Magazine ... 600
Geographical Magazine ... 62, 142, 479, 605
Giornale degli Economisti ... 405
Journal of Mental Science ... 405
Leisure Hour ... 167
Macmillan ... 38, 167, 380, 478
Monatsschr. für Geschichte Judenth. ... 626
New Quarterly ... 167
Nuova Antologia ... 380
Preussische Jahrbücher ... 62, 331
Quarterly Review ... 453, 625
Revista de España ... 89
Revue des Deux Mondes ... 38, 167, 601
Rivista Europea ... 115
Temple Bar ... 38, 478
Theological Review ... 428

CURRENT SCIENTIFIC LITERATURE.

PAGE

Anjeli's (J.) Magnetism and Electricity ... 338
——— Elements of Natural Physiology ... 338
Collins' (J. H.) Principles of Metal Mining ... 338
Dick's (A. H.) Outlines of Natural History ... 386
Gariot's (Prof.) Natural Philosophy ... 337
Heath's (D. D.) An Elementary Exposition of the Doctrine of Energy ... 339
Jackson's (J. W.) Ethnology and Phrenology ... 339
Morgan's (N.) The Skull and Brain ... 338
Richardson's (B. W.) On Alcohol ... 337

Digitized by Google

ORIGINAL ARTICLES.

PAGE

Bristol, the Geology of .. 197
BRITISH ASSOCIATION, meeting of, at Bristol:—
Section A.—Mathematical and Physical 253, 282
Section B.—Chemistry .. 254, 283
Section C.—Geology .. 255, 283
Section D.—Biological Anthropology 255, 285
——— Zoology and Botany .. 257, 284
——— Anatomy and Physiology .. 258, 285
Section E.—Geography .. 258, 287
Section F.—Economic Science and Statistics .. 259, 287
Section G.—Mechanical Science .. 259, 287
Cavendish Laboratory, Cambridge .. 410
Goldschmidt's (Dr.) Report on Ceylon Inscriptions .. 531
Kew Gardens—Director's Report .. 252
Revue Celtique .. 631
Scientific Instruction, and Advancement of Science, Royal Commission on 199, 227, 251
Tabari, the Text of .. 557
Wheatstone, Sir Charles .. 458

NOTES.

Abbadia, latitude of .. 200
Absorption bands, position and wave-length of .. 509, 608
Alcohol, percentage of, in wines .. 97
———, existence of, in the body .. 386
Alexander, called Polyhistor, historical works of .. 70
Algæ, colouring matters of the red groups of .. 558
——— of Spitzbergen .. 655
Algebraic equations connected with Malfatti's problem .. 634
Alkaloid, a new, physiological action of .. 608
Alleghany coal-field, the .. 383
Amazons Valley, geological structure of .. 583
American zoology .. 96
——— Association for the Advancement of Science .. 314, 434
Amphioxus, the anatomy of .. 19
Anas Finschi, new fossil bird .. 150
Anatomical museums, hints on construction and arrangement of .. 43
Animals, the locomotion of .. 20
Anthropology .. 434
Ants, work by M. Auguste Forel on .. 44
——, bees, and wasps, habits of .. 510
Apertures, proportions of angles of .. 176
Arctic zoology .. 96
——— meteorology .. 484
Aristotle and Philolaus, article by E. Zeller on .. 609
Arrest, Prof. d', obituary notice of .. 70
Artiodactyla, classification of the .. 460
Asparagaceæ, the .. 558
Astronomy .. 69, 200, 313, 411, 532, 632
Atmometer, a self-regulating .. 560
Atmosphere, upper strata of the .. 582
Attic tribes, the latest formed .. 45
Aurora, the cause of the .. 632
Australia, western, Mr. J. Forrest's journey across .. 46
Azygographus .. 485
Babylonian augury, paper on, by Rev. A. H. Sayce .. 633
Bacteria, Messrs. Dallinger and Drysdale on .. 175
Baker's (J. G.) *Elementary Lessons in Botanical Geography* .. 435
Barometrical depressions .. 149
Barometric readings, remarks on the reduction of .. 559
Basque language, pamphlet by M. Paul Broca on .. 97
Bentley and Trimen's *Medicinal Plants* 435, 655
Blood, researches by M. Malassez on the .. 44
———, action of ozone on the .. 71
———, venous, proportion of leucocytes in 508
——— corpuscles, counting of .. 608
Bone-cave at Cresswell Crags .. 20
Boscawen's (W.) monograph *On an Early Chaldean Inscription* .. 338
Bos longifrons, specimen of, found in London .. 150
Botanical Exchange Club, distribution of 655
Botany .. 95, 123, 228, 386, 460, 558, 655
Bourke's (Rev. U. J.) *The Aryan Origin of the Gaelic Race and Language* .. 533
Brasses of Cambridgeshire .. 632
Breyeria Borinensis .. 485
Bucephalus polymorphus, notes on .. 45
Buchiceras, new genus of cretaceous ammonites .. 583
Buslaef, Prof., on remains of heathenism in Russia .. 125
Cabbage tribe, swellings in the roots of .. 44
Calcutta, the rainfall at .. 656
Callard, Mr. T. K., on the antiquity of man 19
Cells, inorganic, the growth of .. 412
Central Physical Observatory of St. Petersburg .. 581
Cephalopodes, gigantic .. 459
Cereals, the fertilisation of .. 123

NOTES—*continued.*

PAGE

Cetacean remains in Parma University Museum .. 363
Chameleon, colour-changes of the .. 608
Chara, germination of .. 228
Chloranthe .. 363
Chrysomela cerealis, captured individuals of 71
Climate, effects of, on the same species .. 95
——— of the earth, past and present .. 582
Cold in winter, origin of .. 149
Coleoptera, Dr. Le Conte on .. 434
Colletiosaurus Indianaensis .. 18
Collodion films .. 459
Colorado, report on the vertebrate palæontology of .. 18
———, Dr. Hayden's survey party in .. 484
Comet, D'Arrest's periodical .. 200
———, Pogson's, of 1872 .. 411
———, notice of a very ancient .. 633
Conduction, electrolytic, in hot glass .. 458
Consciousness in evolution, Professor E. D. Cope on .. 434
Cooper's (Mr. W. R.) lectures on Assyria and Heroines of the Past .. 533
Copulation, phenomena of, observed in certain parasites .. 44
Corpuscles of iron in atmospheric dust .. 508
Cotylederma .. 485
Cowell's (Prof.) *Introduction to the Prâkrit of the Sanskrit Dramas* .. 533
Crystals, needle-shaped, production of .. 45
Curculio, specimens of, attacked by a fungus .. 71
Cyclones, theory of .. 18
Cypriote inscriptions of Dali or Idalium .. 201
——— inscriptions in the Cesnola collection .. 338
Dawson, Mr. G. M., on North American geology .. 363
Delphinus tetragorhinus .. 485
Deluge, tablet in British Museum relating to .. 71
Deshayes, Prof. G. P., death of .. 18
Diapensiaceæ, the .. 386
Diatom lines, Dr. Schumann's formulæ for 45
Dimorphism, seasonal, in insects .. 459
Disease, acquired, hereditary transmission of .. 44
Dogs, ancient Egyptian .. 655
Doubleday, the late Mr. H., of Epping .. 96
Durfort, animal and vegetable remains found at .. 363, 485
Dust, atmospheric, ferruginous particles in 509
Dynamic, development of, by means of static electricity .. 558
Eclipse, the, of 1239 .. 69
———, the solar .. 411
Eggs, the putrefaction of .. 655
Electricity and light, a new relation between .. 558
———, static, development of dynamic by means of .. 558
Elephas intermedius, specimen of .. 363
Ellangowan expedition in New Guinea .. 634
Embalming, different processes of .. 510
Epaminondas, an emendation in the Life of 633
Escluse, Charles de l', biography of .. 435
Ethnological Periods, Mr. L. H. Morgan on .. 434
Evaporation-gauge, a new .. 582
Evolution, Professor Dawson's paper on .. 314
Exogyra virgula .. 150
Feistmantel, Dr. O. .. 18
Fermentations, influence of air pressure on 45
Fever of cold-blooded animals, the .. 175
Filices, discovered in China Proper .. 655
Fistulina hepatica .. 44
Flea, embryogeny of the .. 608
Fleischer, Dr., Notes on De Sacy's Arabic Grammar by .. 201
———, seven treatises dedicated to 339
Flora, cretaceous, of western U.S. territories .. 150
——— and fauna of East Sussex .. 229
——— of Sussex, Mr. W. B. Hemsley on .. 655
Floras, local .. 229
Fossil, curious, from the British Lias .. 485
——— crustaceans .. 510
Fossils of Colorado .. 18
——— of Spitzbergen .. 18
———, vegetable, of Meximieux .. 363
———, British, work by Mr. W. H. Baily on .. 485
——— from the West Coast of Sumatra .. 583
Freudenthal's (Dr.) *Hellenistische Studien* .. 70
Frilford, researches in an Anglo-Saxon cemetery at .. 20
Frustulia Saxonica, the markings of .. 509
Fungi, thecaspore, fecundation of .. 44
———, nitrogen in .. 124
——— attacking hollyhocks .. 412
Fungous blights .. 460
Gastaldite, a new mineral species .. 363
Gender-forms, paper by Mr. C. B. Cayley on .. 609
Geological Survey, works issued by .. 150
——— of the United Kingdom 384
Geology .. 18, 149, 363, 484, 582
German Natural and Physical Association 97
Goby, growth of the spines of the .. 175
Graptolites, a new genus of .. 485
Gray, Dr., the late .. 96
Greek pronunciation, ancient .. 510
——— ———, the school and college .. 656
Guiana, British, geological exploration of 149
Gyges, article by Geiser on the age of .. 96
Hector, Dr. .. 18

NOTES—*continued.*

PAGE

Heer's (Dr.) *Flora Fossilis Arctica* .. 363
Heinzel's *Geschichte der Niederfränkischen Geschäftssprache* .. 70
Heredity, a theory of, paper on, by Mr. Galton .. 535
Hexapla, The, Field's edition of .. 338
Hygrometrical calculations .. 18
Hail, origin of .. 484
Halévy's (J.) *La prétendue Langue d'Accad*, &c. .. 533
Halle, geology of the district of .. 484
Hamlet, the growth of, paper by Mr. Simpson on .. 534
Hasert's (Dr.) objectives .. 509
Hausmannite .. 583
Herringfleet church, fragment of stained glass at .. 656
Hooker and Bentham's *Genera Plantarum*, vol. ii. .. 655
Hydroid, a gigantic .. 655
Idalium, or Dali, Cypriote inscription of .. 201
Indian relics found near Santa Barbara .. 484
Indiana, report of geological survey of .. 18
Indianite .. 363
Infusorian, peritrichous, a new .. 175
Insect pests of Missouri .. 71
Insects, British, sketches of .. 460
Instruments, self-registering .. 484
Intestine, the large, functions of .. 508
"Iri," the Basque word .. 124
Jupiter's satellites .. 200
Kentucky, sketch of the prehistoric archæology of .. 434
Kew, the botanical laboratory at .. 655
Kidneys, points connected with the function of .. 608
Knorria, new species of .. 485
Krantz, Dr. A., mineralogical cabinet of .. 97
Lake district, granitic, &c., rocks of .. 609
Leaf glands, internal, structure of .. 412
Light as a motive power .. 362
——, destruction of chlorophyll in living plants by .. 387
——, action of, on the electric conductivity of selenium .. 557
——— and electricity, a new relation between .. 558
"Lindley" library, the .. 655
Linnean Society, publications of .. 124, 435
Linton batrachians, the .. 583
Liquids, measurement of electrical resistance of .. 45
———, refractive index of .. 458
———, electric conductivity of .. 459
Logan, Sir W. E., death and work of .. 18
Magnets formed by compressed powders .. 459
Maimonides' *Guide of the Perplexed* .. 201
Mâlshâtlakvadh: Ein Isländisches Gedicht 124
Mammals, American tertiary .. 19
Manual for the Use of the Arctic Expedition .. 96
Manures, various, effects of, on crops .. 124
Mars, the mass of .. 532
———, the opposition of, 1877 .. 632
Martin's (Prof. E.) edition of the *Reinaert* 411
Mediterranean, temperature of the .. 362
Melanostiderite, a new mineral-species .. 485
Melicerta tyro .. 412
Mercury, physical condition of the planet 313
Meteorite, the gases from a .. 532
Meteorites, researches by Herr J. Tschermak on .. 175
Meteorological instruments, instructions in the use of .. 148
——— organisations in France .. 149
——— organisation of the British Isles .. 362, 581
Meteorology .. 17, 148, 362, 483, 581
———, Canadian .. 483
———, marine, in Germany .. 484
——— of the Arctic regions .. 484
——— in Italy .. 582
———, forest .. 582
Meteors, the August .. 411
Microscopical notes .. 44, 175, 411, 508, 608
Minnesota, geological and natural history survey of .. 484
Mommsen's and Studemund's *Analecta Liviana* .. 70
Monthyon prize, assigned to M. Malassez 44
Moon's surface, position of certain points on the .. 632
Morphology, vegetable .. 228
Moth, an unknown, the proboscis of .. 411, 509
———, carboniferous, discovery of a wing of .. 485
Mummy, Egyptian, in the Duke of Sutherland's collection .. 510
Mundy, Mr. D. L., medal conferred on .. 97
Muscology .. 655
Musical criticism, paper by Mr. Salaman on .. 509
——— intervals, paper by Dr. Pole on .. 633
Mythology, Italian, paper by Usener on .. 96
Nabatian rule in Petra .. 201
Nebulæ, catalogue of .. 532
——— of η Argûs and 30 Doradûs .. 634
Neptune, satellites of .. 411
Nerves, vasomotor, nature and function of 174
Nerve-stimulation, unipolar .. 607
Nervo-muscular exhaustion, hypnotic influence of the products of .. 386
New Guinea, missionary expedition in .. 634
Nile, Upper, climate of the .. 18
Nöggerathia foliosa .. 150
Obelisk, the prostrate, in Egypt .. 19
Objective, new, constructed by Herr Hasert 412

NOTES—*continued.*

PAGE

Observatories, Italian, re-organisation of the .. 532
Oceanic circulation .. 458
Odontornithes, or birds with teeth .. 583
Ophthalmoscope, observations of the brain by the .. 175
Ornithology, palæarctic .. 459
Ova, unimpregnated, the development of 386
Ozone, action of, on the blood .. 174
Puccinia, spread of through Europe .. 412
Pagenstecher's *Allgemeine Zoologie* .. 460
Palm House, the large, at Kew .. 655
Palms, new .. 124, 228
Papias, evidence of, as to Scripture and Tradition .. 201
Penicillium, life-history of .. 583
Peptones, relation of, to the nutritive process .. 44
Peronospora infestans, resting-spores of .. 124
Pfeiffer's (Dr. L.) *Nomenclator Botanicus* .. 434
Phanerogamia discovered in China Proper 655
Pheasants and their Allies, paper on, by Mr. Sclater .. 19
Philology .. 70, 96, 124, 176, 201, 338, 533
Phosphorescence, the, of decaying organisms .. 386
Phylloxera, the habits of .. 509
———, root-fibres of pines damaged by .. 608
Physical observatories, new .. 632
Physics .. 458, 557
Physiology .. 43, 174, 386, 508, 607
Pimpernaux, sexuality of .. 175
Plants, new, from Turkestan .. 124
———, insectivorous .. 387, 583
———, carnivorous .. 434
———, influence of heat on the distribution of .. 460
———, insectivorous, peculiar bodies found in .. 608
———, the minor .. 632
Pleurotomaria turbaria .. 363
Polarisation, rotatory, of quarts .. 557
Potato fungus, resting-spore and antheridium of .. 52, 95
Protriton petrolei, new fossil .. 150
Psalter, the Hebrew, Rev. W. R. Burgess on .. 70
Punjab, climate of the .. 582
Quarts, rotatory polarisation of .. 557
Rainfall of the British Isles .. 149
Rath's (Prof. Vom) "Beiträge zur Petrographie" .. 583
Records of the Past, vol. v. .. 533
Reslnuber, Herr A., death of .. 582
Rhone, fauna of the basin of the .. 363
Rocks, metamorphic, of the pre-Cambrian or Laurentian age .. 20
Rotifer, remarkable, discovered in the Philippines .. 509
Rotifers, Dr. Hudson's collection of drawings of .. 412
Royal Society, new issues of .. 542
Salamandrella .. 150
Salix .. 485
Sargeaunt's (Capt. R. A.) *The Climate of the Earth* .. 582
Saturn, satellites of .. 70
———, the theory of .. 313
Sea Elephant, the .. 459
— Lions, Mr. Clark on .. 654
Seals, collection of, presented to Society of Antiquaries .. 609
Seeds, fossil .. 412
———, vitality of .. 558
Senegambia, particulars relating to the tribes of .. 97
Sensory impressions, transmission of .. 508
Sexual distinctions of animals .. 44
Seyyid of Zanzibar, at Geographical Society's meeting .. 46
Sharp's (S.) *Rudiments of Geology* .. 18
Siberia, Northern, climate of .. 17
Sleep, a theory concerning .. 44
Soda lakes on the Laramie Plains .. 485
Somnambulism, artificial .. 175
Spartalite .. 509
Spectra of stars .. 70
Spectroscope with two slits .. 176
Spectrum afforded by glass ruby-tinted with gold .. 45
Speech, muscular economy of .. 584
Spider, trap-door, nests of a .. 71
Stanley's exploration of Lake Victoria Nyanza .. 584
Star, a double, changes in .. 200
Stars, motions of, in the line of sight .. 632
Stephanoceros, the beautiful rotifer .. 45
"Stone-mountain," the, in Georgia .. 363
Storms, theory of .. 149, 362, 484
——— in the United States .. 362
——— crossing the Atlantic .. 583
Strabo, ancient codex of the geography of 533
Sub-Wealden Exploration Committee, Report of .. 97
Sugar, inverted, experiments on .. 97
Sun, effects of proper motion of, on aberration .. 200
——, parallax of, from oppositions of Mars .. 200
——, isothermals on .. 201
——, motion of, in space .. 313
——, periodical variation of heat of .. 484
——— spots and prominences .. 532
Sunshine, the registration of .. 656
Superior, Lake, discoveries on the shores of 434
Tasmanite, microscopic structure of .. 150

CONTENTS OF VOLUME XXIV

NOTES, *continued*.

PAGE

Taste, the subjective phenomena of ... 45
Temperature means for short periods, correction of ... 18
——, the supersensible, of cells ... 486
patible with life ... 486
——, diurnal range of, in North Germany ... 486
——, the regulation of ... 484
Thallophytes, sexual reproduction of ... 486
Thermometer, a continuous self-registering ... 509
——, rotatory ... 486
Thermopylæ, paper by Dr. Stone on ... 559
Trigeminus, intracranial division of the ... 608
Tribes, origin of ... 149
Troy, Dr. Schliemann's discoveries on the site of ... 60
Tunnels, ventilation of ... 149
Twins, heredity of, paper on, by Mr. Galton ... 434
Uranus, the satellites of ... 441
Venus, the transit of ... 69
——, the same phase of ... 441
Vermiculite, new species of ... 485
Vessels, new properties of the walls of the ... 508
Victoria Nyanza Lake, Mr. Stanley's exploration of ... 584

PAGE

REVIEWS.

Audsley's (G. A.) *The Ornamental Art of Japan* ... 201
Christian Pulaster, A, by the Widow of a Country ... By the Author of "A Dominican Artist" ... 363
Delaborde's (Vicomte Henri) *De l'Burin et ses Estampes à la Bibliothèque Nationale* ... 461
Gower's (Lord Ronald) *Pocket Guide to the Public and Private Galleries of Holland and Belgium* ... 413
Kuhl and Koner's *Scenes of the Greek and Roman* ... 288
Ball's (Major W. B.) *The Brie-à-Brac Hunter* ... 125
Rosenberg's (N.) Procession of Clement VII. and Charles V. ... 314
Rulme's (F. E.) *Principles of Ornament* ... 88
Meyer's (Dr. Julius) *Kunst-Archäologie* ... 534
Palliser's (Mrs. B.) *History of Lace* ... 510
Rimmer's (A.) *Ancient Stone Crosses of England* ... 559
Royal Academy Album, The ... 387
Scherr's (Dr. Johannes) *Deutsche Kultur- und Sittengeschichte* ... 511
Violet's (Dr. J.) *Wörterbuch der Baukunst* ... 202
Waring's (J. B.) *Ceramic Art in Remote Ages* ... 229

ART BOOKS.

Bentley's (H. W.) *Dutch Tobacco Pipes* ... 461
Boulton Lace Book, The. By "Devonia" ... 461
Butch's (R. E.) *Guide to Salon Painting* ... 461
Blaikell's (W.) *Sons to Kensington Museum Art Books* ... 535
Bletyard's (Eliza) *The Wedgwood Handbook* ... 461
Blanche's (T. B.) *The Cyclopædia Costume* ... 460
Pottery and Porcelain, Handbook to ... 462
Read's (C. H.) Leaves from a Silver Book ... 535
Seaton's (Sir T.) *Modelling and Pole Cutting and Wood-Carving* ... 461
Thomas's (A. H.) *Catalogue of the Mediæval Antiquities and Objects of Art in the Museum of Classical Archæology in the University of Cambridge* ... 535

ILLUSTRATED BOOKS.

Hall's (S. R.) *Sketchbook, Hall's Stratford-on-Avon Portfolio, and Lays of Shakspeare* ... 535
Howard's (Dean) *Tuscan Cities and their Story*. By the Author of "A Dominican Artist" ... 363
Turner's (E. M.) *Sketching Rambles in Holland* ... 535

PAGE

NOTES, *continued*.

Torticollis, cervical connection of (bis) ... 507
Water-boat, purified by the roots of a plant ... 432
Waves, stationary, liquid ... 584
Weather report, the Quarterly ... 149
——, maps, the use of ... 433
——, stations in Iowa ... 433
——, influence of, on mortality ... 433
Welwitsch's botanical collections from Western Tropical Africa ... 535
Wight, Isle of, the chalk of ... 582
Wind charts, new ... 484
——, the Swiss, theory of ... 582
Winlock, Prof., death and works of ... 201
Woolhope Naturalists' Club, fungus of ... 484
Yoray" of ... 424
Wright, Dr. T., death of ... 18
Wulfenite, or molybdate of lead ... 583
Yarkand Expedition, Collections from the ... 584
Zodiacal light, the ... 316, 411
Zanichlorite ... 363
Zoological Record, 1878 ... 19
——, forthcoming ... 19
—— Society's menagerie ... 510
Zoology ... 19, 96, 439, 554
Zymotic process, nature of, in the living organism ... 507

PAGE

ORIGINAL ARTICLES.

Art News ... 21, 48, 74, 100, 132, 502, 536, 612
—— sales ... 635, 658
—— books ... 688
—— in France ... 440
Athens, the Museums of ... 585
Barye, the Sculptor ... 611
Basilica of St. Paul on the Ostian Way ... 125
Black and White Exhibition at Manchester ... 585
Bracquemond's Etchings ... 587
British Archæologists in Rome ... 611
—— Artists, the Society of ... 635
—— and Water Colour Institute ... 657
Brown, Mr. Ford—"King Lear" ... 126
Carnarvon, meeting of Cambrian Archæologists at ... 462
Carlyon and Albert Roquemaker ... 436
Cox, David, Exhibition of the works of, at Liverpool ... 663
Critical Works ... 389
Daubigny's Etchings, and Art News ... 440
Decorative Arts, Progress of the ... 263
Dudley Gallery, the ... 462, 486
Evesham, British Archæologists at ... 231
Fotheringhay Church ... 389
French Gallery, Pictures at the ... 486, 511
—— Artists, the Society of ... 537, 560
Frere, Pictures by ... 512
Hooton Hall Sale, the ... 232
Houghton, Alfred Boyd ... 386
Illustrated Books ... 635
Iona, the Ruins on ... 485
Japanese Lacquer Exhibition at the Liverpool Art Club ... 176
Japonism ... 136, 413
Lambeth Stoneware and Faïence ... 146
Keys, La Maison ... 47
Liverpool, the Autumn Exhibition at ... 564
London Bridge ... 413
Maxine Gallery, the ... 536
Mayor Collection of Drawings, the ... 542
Meryon, the Work of ... 141
Michel Angelo Festival, the ... 341, 385
New British Institution, the ... 536
Painting in America ... 446
Paris, Art in ... 71, 98, 99
——, Fine Art and the City of ... 299
—— Notes ... 512
—— Water Colour Society ... 487
Picture Gallery, on Old, Notes on ... 562
Pompeii, a Visit to ... 488
Poseidon and Athena, the Contest of, in the Parthenon ... 435
Rome, the Grand Prizes of ... 177
Royal Academy Exhibition ... 20, 72
Sculptures of the Parthenon, more Frag- ... 385
Sept Dessins de Genre et Lettres" ... 415
Trinita di Cava Monastery, the ... 202, 364
Waring's (Mr. J. B.) drawings at Soho ... 487
Kensington Museum ... 752
Water-Colour Institute, the ... 610
Watteau at Bethnal Green ... 485
Work, recent Discoveries at a Roman Cemetery ... 388

PAGE

MEETINGS OF SOCIETIES.

American Association for the Advancement of Science ... 484
Anthropological Institute ... 606, 634
Antiquaries, Society of ... 20, 609, 634, 656
Archæological Association, British ... 609
Asiatic Society ... 609
Astronomical Society ... 534, 634
Biblical Archæology, Society of ... 606, 636
Entomological Society ... 583, 609
Geographical Society ... 609, 634
Geological Society ... 20, 583, 606, 634
Linnæan Society ... 606, 634
Mathematical Society ... 634
Meteorological Society ... 559, 656
Microscopical Society ... 898
Musical Association ... 509, 633
New Shakspere Society ... 534, 634
Numismatic Society ... 634
Philological Society ... 534, 606, 656
Physical Society ... 46, 559, 584
Preceptors, College of ... 656
Psychological Society of Great Britain ... 560
Royal Society ... 606, 656
Zoological Society ... 19, 633

PAGE

NOTES AND NEWS.

Archæological Congress at Rouen ... 48
Athelstan, Queen, the tomb of ... 48
Agate ware, imitation of, in Paris ... 290
Alma-Tadema, Mr. and Mrs., continental trip of ... 439, 687
Amsterdam, projected new royal museum at ... 127
Antiquaries, Proceedings of the Society of ... 318
Antwerp, works of art completed at ... 317
Archæological Society, London and Middlesex, conservation of ... 559
Armitage (Mr.) pictures of "Judas Iscariot" ... 488
Apostate to Rome ... 488
Arma, The, new publication ... 439
Art-monuments of Germany, catalogue of ... 488
Assyrian Chamber, registers of the expenses of ... 702
Appian Way, a collection of drawings by ... 317
Aquileia, monumental relics in ... 178
Archæological Congress of France, annual session ... 75
—— Society, Bristol and Gloucestershire ... 585
Arms, collection of, at Turin ... 583
Art works, of, abstracted from Italy ... 246
Artistes peintres, Association des ... 127
Artists, French, the, during a war ... 290
Bastin, Herr von, pension and testimonial ... 178
Bauners, ancient civic, discovered at Cologne ... 391
Barye, Louis Antoine, death and history of ... 22
Bas-relief, Athenian, M. Ravaisson on ... 213
Bas-relief, printed collection of, in Vienna ... 178
Baumann, Mdme. Jerichau, Oriental portraits by ... 265
Bavarian Court, the development of art at ... 390
Bechtel, M. Vidal's bas-relief ... 102, 127
Berlin, projected new Cathedral at ... 128
—— Royal National Gallery at ... 488, 583
—— museum ... 539
Bertolotti (A.) *Buonarroti Cellini at Rome* ... 583
Biblical Archæology, Transactions of the Society of ... 583
Bing, M., Japanese collection of ... 560
Blake, William, extraordinary tale of painting by ... 264
Blondeau, Pierre, incidental notices of ... 542
Boucher's (M. H. de) papers on prehistoric sculpture found at Saubagnac ... 317
Brassi, museum at ... 539
Bronzi Dubbj, the, new work on, in preparation ... 247
Brun, Theodore, death and works of ... 206
Brussels Museum of Pictures ... 100
——, Hansamarkt ... 290
Burchett, Mrs., memorial to Sir ... 198
Burton, Captain, portraits of ... 487
Bust to Napoleon Buonaparte in Africa ... 415
Byron, proposed statue of, in London ... 101
Byzantine and Mediæval Exhibition ... 439
Camphausen, large picture by ... 487
Canova, pieces of sculpture said to be by ... 487

PAGE

CONTENTS OF THE MAGAZINES, ETC.

Ausland ... 44
Astronomische Nachrichten ... 71, 411
Astronomical Journal for Mathematics ... 149
Botanische Zeitung ... 583
Comptes Rendus, 18, 44, 45, 313, 362, 411, 412, 583
Nature ... 509, 608, 655
Natur und Offenbarung ... 201
Neues Jahrbuch für Mineralogie, Geologie und Paläontologie ... 176, 387, 583
Neues Lausitzisches Magazin ... 176
Rheinisches Museum ... 387
Romania ... 176
Theologisch Tijdschrift ... 201
Zeitschrift für Deutsche Philologie ... 45
—— für Oesterr. Gymnasien ... 176, 584

NOTES.

Abbadie, latitude of ... 200
Absorption bands, position and wave-length of ... 309, 608
Alcohol, percentage of, in wines ... 87
——, coagulation of, in the body ... 386
Alcoholic, action of, on the renal vessels ... 558
——, effects of, on the nervous system ... 558
Alcoholism, a new physiological action of ... 608
Alkahest, coal itself, the ... 383
Alkahest problem ... 634
Amazon, colouring matters of the red roucou ... 558
——, the valley of the ... 558
Anthropological Institute, proposed monument to ... 559, 687
Carsten's works, a second volume of ... 224
Carstens, Asmus Jakob, monument over the grave of ... 344
Cassel picture gallery ... 488
Casts, want of a museum of, in France ... 127
—— of Parian monuments, Prussian scheme for taking ... 138, 438
—— from Michel Angelo's sculptured works ... 293
——, plaster, mode of preserving and cleaning to ... 366
——, project for a museum of ... 317
Castellani's collection at the British Museum ... 560
Celt battle-axe, found near Cavendish ... 487
Chambord, Comte de, engraving of ... 43
Champfleury's *Faïences patriotiques* ... 290
Champney, Mr. J. W., on a tour in America ... 637
Chandesaignes, Mdme., bequest by to Académie des Beaux-Arts ... 439
Chariot, silver, in S. Kensington Museum ... 22
Charivari, new Falls de Justice to be built ... 317
Charlemagne, unveiling of statue of, at St. Malo ... 290
Chêne-Bourg, picture stolen from church at ... 246
Chevalier, the engraver, death of ... 560
Chilian International Exhibition, medal for ... 127
Chinese works of art, collection of, in Paris ... 22
Clayton (Miss F. G.), forthcoming work on British Female Artists ... 462
Coins, ancient, of King Pixton ... 343
Coindre, M. G., series of etchings by ... 438
Coins, Arabic, M. W. Tiesenhausen on ... 45
——, Japanese, curious sale of ... 263
——, Oriental, catalogue of ... 287
——, of the Urtuki Turkomans of Syria ... 389
——, of M. Reynault, sale of ... 539
Colin, M. Alex., death of ... 487
College Romano, museums established in the ... 366
Constance, decoration of old Council Chamber at ... 290
Copenhagen, fountains and statues at ... 487
Cornelius, letters written by, to Niebuhr ... 206
——, article on, by Hermann Grimm ... 343
——, bronze bust of ... 462
Cybot, the landscapist, astounding industry of ... 221
——, portrait of ... 438
Crowe and Cavalcaselle, their Italian and Flemish ... 487
Cruchet, Léonard, group of the, in the Ober-Ammergau ... 463
Dulkshank collection, purchase of, by Mr. Fuller ... 463

NOTES AND NEWS—*continued.*

PAGE

Danby, Mr. J. F., death of 462
Danish war-galley, wreck of, in the river Hamble 587
David, Louis, documents relating to.. .. 50
Decorations, French military, Exhibition of 266
Deloye, Gustave, the French sculptor .. 290
Designs, schools of, in France, prizes offered to 290
Doré, Gustave, colossal painting in preparation by 513
Drawings, national competition for 101
——— added to South Kensington collection 204
Dundee, silver halfpenny coined at 74
Dürer's (Albrecht) woodcuts of "The Life of the Virgin," facsimiles of 438
Ecclesiastical restoration in Europe.. .. 128
Ecole des Beaux-Arts, entries at 489
Ellis, Mr. Wynn, collection of pictures of 587, 613
Embroidery, Florentine, work by Mr. Ruskin on 343
Ender, Thos., death and works of 415
Engelmann, M. Jean, death of 415
Episcopi, discovery of metal articles at .. 429
Erdan, M., articles by, on Michel Angelo 342
Etchings from the National Gallery, new series of 265
Etty, Mr. P. G. Hamerton's criticism of .. 75
EXCAVATIONS :—
in the Lower Rhine district 49
at Pompeii 75
on the Esquiline 204, 637
at Olympia 127, 344, 415, 489
in Neuvy-sur-Barangeon 366
at Wellerbach near Kaiserslautern .. 391
at Cologne 463
at St. Maixent 489
at Felsina and Chiusi.. 539
on the Via Latina and at Sarteano .. 637
EXHIBITIONS :—
pictures at Liverpool 22
works of pupils of the School of Rome 22, 100
forthcoming German Art and Industrial, at Munich 23
fine art, at Nancy 23
Royal Danish Academy 50
fine-arts loan at Dresden 75
Frederick Walker's works 100
Academy of Fine Arts at Vienna 101
products of ceramic industry at Coburg 127
"Amis des Arts de l'Aube" 153
Richard Zimmermann's works 153
historical and art, at Frankfort .. 153, 290
art and industrial, at Preston.. 203
Munich High Art and Technological Association 204
Birmingham Royal Society of Artists .. 233
works of Tassaert 233
French military decorations 266
proposed universal, in Brussels, in 1880 267
pictures at Manchester 289
modern pictures at Brighton 289
autumn, at Liverpool 289
works of David Cox 289, 360, 438
Worcester China Works 289
Kaulbach's works at Nürnberg 317
paintings at Termonde 317
Hans Makart's paintings 317
Union Centrale des Beaux-Arts 317
objects of indigenous manufacture at Kioto (Japan) 317
treasures of the Mikado Knammu at Nara (Japan) 317
"Amis des Arts de Seine et Oise" 367
wood engravings at Berlin 390
Photographic Society 415
triennial, of works of art at Brussels .. 416
works of J. Rumberg, at Hanover.. .. 439
fine-art loan, at Bexley Heath 462
arts and manufactures, at Leeds 489
black and white, at Manchester 513
works of Barye at the Ecole des Beaux-Arts 513
works of Tassaert, in Paris 538
fine-art, at Pau 538
"Amis des Arts de Lyon" 563
at Munich next year.. 563
works of M. Pils 563
works of Joseph Selleng 613
designs for plate, at Westminster 613
works of Mr. Mignot.. 637
Cercle Artistique d'Anvers 637
pictures and sculptures at Genoa 637
Old Masters at Burlington House 658
Farnese palace at Rome, and the French government 613
Fay, Joseph, death and works of 179
Fischer, George Johann Paul, death of .. 342
Fitzwilliam Museum, annual report of the 342
Fjelkinge, contents of a "jettestue" at .. 415
Fleury, M. Rohault de, death of 290
Florence, letter from 128
———, the national museum of 366
———, congress of architects and engineers at 366
Fould prize, the, claims of candidates for.. 266
Frankland, Sir J., monument to, in Westminster Abbey 266
Frescoes existing in Verona.. 266
——— in the church of Weissenborn .. 513
Furniture in the style of the Renaissance 489
Gaddi, Taddeo, M. Charles Blanc on.. .. 416
Gaillard, M., created chevalier of Order of St. Gregory the Great 75
Gallori's (Sig. E.) statue of the Emperor Nero 127
Gallo-Roman architecture, remains of .. 366
Genoa, gift to, by the Duke di Galliera .. 637
Gevril, missing pictures found in the house of 266
Graeckwyl, discovery of antiquities at .. 415
Grange, David de, a petition by 587
Green's (Mrs.) *Calendar of State Papers* .. 342
Greinwald, Thomas, death of 539
Greve, Fräulein Hedwig, lady portrait painter 266
Gribeauval, General de, proposed statue to 563
Guichard, M., work in preparation by .. 366
Guichardot's collection of engravings, sale of 127
Hall, Mr. and Mrs. S. C., testimonial to .. 102
Hamerton, Mr. P. G. 538
Hartley Institution, Southampton, art gallery of 462
———, collection of drawings at 539
Helmet, ancient Greek golden 613
Hen and Chickens, golden, robbery of, at Bucharest 637
Hermann, inauguration of monument to.. 204
Higham, new window in church of John the Baptist at 317
Hildebrand, Dr. Hans, interesting discovery by 415
Histoire des Peintres 513
Holberg, colossal statue of 587
Hosemann, Theodor, death of 489, 563
Houbraken, Jacobus, works and history of 266
Humboldt, Alex. von, statue of 23
Inscription discovered on the Esquiline .. 204
Institute of Rome, its services to prehistoric archaeology 101
Inundations in France, aid for sufferers from 100, 318
Iona, ancient crosses discovered in 49
Ireland, Royal Historical and Archaeological Association of 489
Irish MSS. in Switzerland 366
Irving, Mr., etched portrait of 49
———, Washington, proposed monument to 613
Italy, works of art abstracted from 266
Japanese enamelled ware, pottery in imitation of 344
Japonism 205
Jedburgh Abbey, restoration of 49
Jehângîr, Mogul Emperor, drinking-cup of 233
Joan of Arc, discovery of a picture of .. 233
———, pictures to be painted representing history of 317
John I., Duke of Brittany, statue of the wife of 366
Keller, Prof. Ferdinand 75
Keswick, tower containing clock and bell in 74
Kingo, Bishop, monument erected to .. 463
Kingsley, Canon, bust of 289
Kroll, Dr. Paul 489
Kunst und Künstler, new German publication 438
Labrouste, Henry, death and history of .. 22
Lacquer ware, preparation of, in Japan .. 539
Lacordaire, Père, statue of, at Flavigny.. 23
Lalanne, M. Max., gold medal awarded to 127
Landscapes, English, photographs of .. 49
Landseer, catalogue of the works of.. .. 415
La Rochelle, museum of, pictures purchased for 343
Laurens' picture, *L'Interdit*.. 463
Legros, M. Alphonse, brochure by M. Malassis on 178
Lehmann, M. 463
Leinthall Starkes, restoration of church of 49
Lenormant, M., lectures on archaeology by 637
Lille, gift by M. Rameau to 390
Lincoln, President, portrait of 178
London, Sir Christopher Wren's scheme for re-building 49
Louvre, new salles in the 100
———, inscriptions on the statues in the 439
Lowenstam, Leopold, etchings by 50
Lübke's (Dr. W.) *History of Architecture* .. 462
Luxembourg, silver group representing the town of 438
——— Palace of the, new pictures in 637
Madonna and Child, marble group of, at Bruges 391, 489
Madox-Brown, Mr. Ford, pictures by, exhibited at Manchester 289
Makart, Hans, exhibition of the paintings of 317
Mantegna, Andrea, new documents relating to 490
Marchal's (Karl) *History of Sculpture in Belgium* 563
Masaccio, monograph on, by F. G. Kundtzon 75
Matejko, paintings by the pupils 439
"Maximilianeum," art objects in the .. 101
Mayor's (Mr.) collection of ancient drawings.. .. .. 127, 463
Meissonier's painting of the "Cuirassiers of Reichshoffen" 416, 436
——— last picture, "Eighteen Hundred and Seven" 659
Menzel, Adolph, critique on.. 490
Merz, Henri, death of 317
Metropolitan Museum of Art at New York 204
Michaelis, Prof., report by, on collections of antiquities in England 538
Michel-Angelo, house of, at Florence.. .. 23
——— festival in Florence .. 100, 204
———, M. Erdan on the work of 342
———, articles in *L'Art* on 416
———, some forerunners of 416
———, wax models by, at South Kensington 513
———, figure of Judith by 589
———, woodcuts of engraved works of.. 613
———, forthcoming work on, by Mr. Heath Wilson 650
Milan, medal presented by, to the German Emperor 75
Milde, Karl Julius, death of.. 587
Mint, examination of the records of the .. 75
Minutoli, Dr. A. Von, art-collection of .. 489
Moer M. Van, peculiar panel-paintings by 563
Mohammedan art, M. Henri Lavoix on .. 233
Monte di Pietà collections, sales of, at Rome 101, 289
Montesquieu, projected marble bust of .. 513
Monteverde, criticism on a statue by .. 127
Monuments in France, publication of Archives of Commission of 265
———, proposed restoration of 415
——— — in Italy, casts to be taken of 438
Moquis, the, ancient and modern pottery of 542
Moretto's (Il) portrait of an "Italian Nobleman" 438
Mosaic floor found at Agen 343
Müller, W. J., sketch by Mr. B. Atkinson on 538
——— ———, particulars of the private life of 659
Munich Society of Arts, circular issued by 179
Museum, oriental, opened at Vienna .. 415
———, at the Hôtel des Postes, Berlin .. 415
Nancy, Retrospective Museum at 153
Nederlandsch Museum, the 391
Newton, Mr. C. T., order of C.B. conferred on 538
Niebuhr, letters written by Cornelius to .. 266
Numismata Orientalia, International, the 439
Numismatique, Prix de, of the French Institute 267
Nuremberg, destruction of the walls of .. 438
Nürnberg, completion of Augustine Monastery at 290
Nymö, contents of a tumulus at 415
Ober-Ammergau, Passion play at 23
———, colossal piece of sculpture for 50
Odessa, competition for building theatre at 317
"Old Christmas," reprint of 587
Olympia, German explorations at .. 127, 344, 415, 489
Oppermann, M., collection of Greek antiquities 100
Orvieto, railway between Rome and 75
Osaka, exhibition and museum to be established at.. 295
Painters who have died at an advanced age 290
Palaeographical Society's facsimiles of manuscripts.. 613
Paton, Sir Noel, presentation of stone monuments by, to the Crown.. 100
Pauwels, Ferd., historical pictures by .. 317
Pegrassi, Salesio, history of 233
Pepoli, Cavaliere A. Sieri, archaeological collection of 587
Persian art, specimens of, at South Kensington 365
Petersen, Niel Mathias, monument to .. 178
Phillip, John, the late, engravings from the works of.. 538
Photography, latest improvement in the simplification of 74
Picture-cleaners, Italian 587
Pieth, Michel Angelo's, cast of 127
Pigheim, Bruno, a painting by 563
Pils, M., death of 290
Pinwell, Mr. G. J., death of 290
Polish school of painting, the 439
Polychrome ornament, M. A. Racinet's work on.. 343
Portfolio, The, and *L'Art* compared 343
Portraits offered for sale 563
"Possessed," picture known as the 266
Praxiteles, group of Greek sculpture attributed to.. 343
Prince Consort, statue of the 563
Prokesch-Osten, Baron von, the cabinet collection of 366
Propylea, demolition of the Frank tower on the 178
Queen, portrait of the, by Mr. Barlow .. 178
Rajon, M. 513
———, the last etching by 637
Rape of the Sabines, Giovanni di Bologna's 290
Ratisbon, restorations of cathedral of .. 233
Rau, Herr, death of 290
Ravaisson, M. Félix, on a museum for plaster casts 366
Reading-room, new, at Liverpool 587
Regnault, Henri, sketches by, presented to the Louvre 233, 489
Relics, prehistoric, in the Smithsonian Institute 289
Reliquary, splendid, of the fifteenth century.. 489
Repertorium für Kunstwissenschaft, new art publication 463
Reuter, Fritz, memorial to 204, 290
Rheims, projected retrospective museum at 613
Rochester Cathedral, restoration of the choir of 22
———, regalia of the City of 390
Roman pavement, dug up in London .. 100
Rouen Disparu, etchings by M. Jules Adeline 513
Rowbotham, Mr. T. L., death of.. 101
Royal Academy Exhibition, engravings of, in *L'Art*.. 538
——— ———, distribution of prizes at the 636
Ruben, Christian, death and history of .. 74
Rubens, birthplace of the mother of.. .. 317
———, sketch by, bought by the King of the Belgians 415
Russian Academy of Fine Arts, the 613
Sales at the Hôtel Dronot 513, 539
Salon, the, article by Anatole de Montaiglon on 75
———, distribution of rewards granted at 178
——— ———, list of pictures bought at .. 179
Santorin (Therasia), antiquities found in the island of.. 233
Schleissheim, catalogue of Royal Library at 538
Schliemann, Dr., on the site of Troy.. .. 366
Schöpf, Herr, death of 366
Schwind, Moritz, and Buonaventura Genelli 490
Scott, Mr. W. M. 513
Sculptors, studies for, at Vienna 513
Sculpture in France in 1875.. 233
Seddon, Thomas, biographical sketch of .. 563
Sepulchre of a Roman family discovered at Camerlata 102
Sesostris, monuments set up by 204
Seymour-Hayden, Mr., etching of 613
Smith, Mr. Colvin, death and history of .. 127
———, Elder, and Co., forthcoming works of 342
Smithsonian Institute, New York 289
Saint-Louis, gallery of, in the Palais de Justice 438
———, projected statue of.. 439
St. Antholins, church of, in Watling Street 538
St. Albans Abbey, fund for restorations in 290
Stanga, Palace of, at Cremona, magnificent gate of 513
St. Anthony of Murillo, restoration of the picture 438
St. Denis, restoration of basilica of 463
Stewart, Mr., an American amateur.. .. 438
Strassburg, churches in 266
——— cathedral, documents relating to the history of 438
Studies from Nature 265
Stuers, Herr Viktor Van 416
Sumner, proposed statue of, at Boston .. 233
Sword-blade supposed to belong to the Emperor Constantine 343
Tablets, pulverised wooden, found at Pompeii.. 75
Tadcaster, the parish church of.. 127
Tanagra statuettes, the 343
Tapestries from Lebrun's cartoons of "Fire and Water" 463
Tegg's (W.) aquagraph of *Dignity and Impudence* 49
Tessera of an actor of pantomimes found near Rome 128
Thackeray, publication of drawings by, in preparation 342
Thanlow collection of wood-carvings .. 439
Theophilus' treatise on painting in the Middle Ages 366
Tombs discovered outside Jerusalem .. 513
Tombola exhibition and sale, in Belgium 318
Torigny, Robert de, discovery of the tomb of 463
Tornow, Herr, art collection of, bequeathed to the Crown Princess 366
Toul, monument erected at.. 438
Troy, Dr. Schliemann on the site of.. .. 366
Troyon prize, award of the 391
Tuileries, restoration and future destination of 317
Union-Centrale, library of the 538
Upton, rebuilding of the church of 49
Vandyck's Madonna with the Child, original of 415
Vanino, Pietro, death of 390
Vase, bronze, found at Cattanzaro 23
———, antique, found near Torrita 23
——— with coins found at Soissons 102
———, the Sevres, competition for 127
———, glass, found at Golgol 289
———, bronze, discovered at Graeckwyl .. 415
Vases found on the Acropolis at Athens .. 101
———, onyx, in Naples and Brussels 204
Venetian glass, the rage for.. 265
Venus, photographs of the marble statue of, at Rome 265
Verona, frescoes in an old tower at 266
Versailles, historic museum at 153
Vestier, Antoine, bronze bust of.. 563
Victoria, public library, museums, and national gallery of 391
Virgin and Child, statue of, missing from Breuil church 101
Visconti Pavillon, bas-relief in the front of 613
Vorlegeblätter 637
Vos, M. Vincent de, death of 463
Vosges, monument raised to the soldiers of the department of 318
Wainscoting, carved, purchases of excellent.. 290

Digitized by Google

NOTES AND NEWS—*continued.*

PAGE
Walker, Frederick, article on the work of 205
——— art gallery, Liverpool, statues for 390
Waring, Edmund, inventory of the goods of 318
Waring's (Mr. J. B.) drawings at Kensington Museum 265
Watercolours, painting in, treatise by M. Cassagne on 179
Watteau, statue of, at Valenciennes .. 317, 637
Weale's (W. H. J.) *Bruges et ses Environs* .. 234
Webb, Mr. W. J., two oriental pictures by 513
Westminster Aquarium 366
Wiertz, Antoine Joseph, biographical notice of 206
Winmarleigh, Lord, address by, on painting 203
Woolhope Club, fourth field meeting of .. 203
Ypres, pictures for decorating Clothiers' Hall at 317
Ysendyck, Antoine van, death of 463

CONTENTS OF THE JOURNALS.

Builder 49
Chronique 101, 290, 659

CONTENTS OF THE JOURNALS—*continued.*

PAGE
Gazette des Beaux-Arts 75, 233, 343, 464, 513, 613
Kunst und Künstler 438
L'Art 416, 563, 613
Numismatic Chronicle 343, 464
Portfolio 75, 205, 343, 438, 538, 613, 659
Revue Archéologique 366, 415
Tidskrift for Bild. Konst och Konstind. .. 50
Zeitschrift für Bild. Kunst 266, 391, 490

THE STAGE.

REVIEW.

PAGE
Lewes' (G. H.) *On Actors and the Art of Acting* 76

CRITIQUES.

All for Her 464
Amos Clark, at the Queen's 154
Burnand's (Mr.) Comedy 439
Court, the New Play at the 637
Dublin Bay, at the Charing Cross 659
Flamingo, at the Strand 344
Fron-fron, the revival of, at the Gymnase 267
Gwilt, Miss, at Liverpool 638
Haymarket, Mr. Byron's New Comedy at 392
Irving in Richelieu 50
——— as Macbeth 367
Jefferson, Mr., in Rip Van Winkle 490
Masks and Faces, at the Prince of Wales's 514
Mathews, Mr. Charles, at the Gaiety .. 318
Monsieur Alphonse 205
Phelps, Mr., as Cardinal Wolsey 563
Rough and Ready, at the Globe 102
Shaughraun, the, at Drury Lane 290
Teazle, Sir Peter 234
Wills's (Mr.) Historical Play 588

NOTES.

Across the Continent, at the Mirror 291
Action against the manager of Belville Theatre 292
Action, Miss Carlotta, criticism on the acting of 440
Agar, Mdlle. 614
Alexandra Palace, dramatic fête at 51
——————, dramatic performances at 128
All for Her, at the Mirror 440
America, why are good plays not produced in? 465
Aquarium and winter garden at Westminster 345
As You Like It, at the Haymarket 154
Auger, M. Emile, four-act comedy by .. 639
Ballet, the, a plea for 540
Barkány, Fräulein, at Hamburg 491
Baron de Lafleur (Le), at the Français .. 206
——— Valjoli (Le), at the Gymnase .. 465
Beatrice's (Mdlle.) company 102
Belle Paule, La, at the Historique 614
Bernhardt, Mdlle., in Phèdre 51
——————, in La Fille de Roland .. 417, 540
Bettoli, Parmenio, new comedy by 465
Black-Eyed Susan, at the Opéra Comique 565
Blue Beard, at the Globe 565
Book the Third, Chapter the First, at the Court 24
Boulangère (La) a des Ecus, at the Variétés 465
Boxing-night, arrangements for 600
Brighton, at the Haymarket 24
Broken Hearts, a new fairy-comedy 565
Buckstone, Mr., benefit night of 24
Burnand, Mr., and the Mirror Theatre .. 589
Cardiff theatre, Mr. Charles Dillon at .. 368
Caste, at New York 614
Cavendish, Miss Ada, as Juliet 179
Chaumont, Mdlle. Céline 491
Chippendale, Mr., benefit of, at the Haymarket 128
Clancarty, at the Queen's 103
Claretie, M. Jules, on the theatrical movement in Paris 154
Clarke, Mr. J., benefit night of, at the Adelphi 24
——————, at the Haymarket 344
Clowns, English, engaged in Paris 292
Clytie, at the Liverpool Amphitheatre .. 589
Colombier, Mdlle. Marie 206
Conservatoire, Paris, *concours* for prizes at 154
Cook, Mr. Dutton 416
Court Theatre, close of 51
Créole, La, at the Bouffe Parisien 515
Crown for Love, A, at the Gaiety 440
Cruche Cassée, La, at the Rue Taitbout .. 491
Dagobert, at the Charing Cross .. 267, 319, 343
Dame aux Lilas Blancs, on the French stage 129
Déjazet, Mdlle., death of 589, 639
——————, burial of 614
Demi-Monde, Le, at the Français .. 291, 393
Detective, The, at the Mirror 103
Deux Orphelines, Les, Parisian revival of 24
Doctor's Brougham, The, at the Strand .. 417
Dog, accident to a, at the Mirror 206
Dogs of St. Bernard, at the Mirror 235
Dumas, M. Alex., at work on a new comedy 51
———'s new work, Etrangère 465
East Lynne, at the Globe 416
Emery, Mr., as Peggoty 490
Famille Riquebourg, La, at the Gymnase .. 661
Farguell, Mdlle., in Rose Michel 417
Farren, Miss Nelly, in Our Clerks 565
Féerie, the new, at the Château d'Eau .. 417
Femme Juge et Partie, La, revival of, in Paris 660
Ferréol, at the Gymnase 565, 639
Fetters, at Bradford theatre 661
Fille de Madame Angot, La, in French, at the Criterion 24
——— de Roland, La, at the Français 417, 540, 639
Fleur de Thé, at the Criterion 416
Follies of Yesterday, at the Variétés .. 660
Français, Le Théâtre, article in *Quarterly Review* on 102
Gendre (Le) de M. Poirier, at the Français 660
Geneviève de Brabant, at Park Street Theatre 440
Georgians, The, at the Philharmonic .. 393
Grenier, performances for the benefit of the mother of 344
Half-Crown Diamonds, The, at the Mirror 368
Hamet, Sophie, death of 206
Hamlet, cessation of, at the Lyceum .. 23
Heir-at-Law, The, at the Haymarket .. 267
Hen and Chickens, at the Globe 103
Hill, Mr. W. J., at the Opéra Comique .. 491
Holborn Amphitheatre, reconverted into a circus 292
Houssaye, M. Arsène 24
Hundred Years Old, at the Olympic 77
Ici, Medor! at the Palais Royal 51
Inundations in France, aid for sufferers from 103, 154
Jean-nu-pieds, at the Paris Vaudeville 206, 235
Je dîne chez ma Mère 661
Koning, M. Victor 235
Lady of Lyons, at the Princess's 179
Lafontaine, Miss Annie, as Hester Grazebrook 539
Léa, at the Gymnase 103
"Leisure Moments with the Clock," article in the *World* 589
Little Em'ly, at the Adelphi 490
Love's Sacrifice, at the Crystal Palace .. 589
Lyceum, changes at the 639
Madame Angot, at the Opera Comique .. 179
Man o' Airlie, The, at the Crystal Palace 440
Manoir de Pictordu, Le, at the Variétés .. 154
Married in Haste, at the Haymarket .. 614
Martyrs de la Chaleur, Les, at the Théâtre-Déjazet 319
Masks and Faces, at the Prince of Wales's 540, 565
Mathews, Mr. Charles 491, 513
Merchant of Venice, at the Gaiety 639
Micawber, Mr. Eldred's performance of .. 614
Miss Gwilt, at Liverpool 613
Money, at the Prince of Wales's 345
Muscadins, The, at the Théâtre Historique 345
Newsome's Circus 292
Nicholas Nickleby, seasoned for Parisian playgoers 292
Nicknames applied to men of fashion .. 345
Old Phil's Birthday, at the Criterion 639
One Touch of Nature, at the Crystal Palace 515
Oscar, ou Le Mari qui Trompe sa Femme, at the Français 417
Oublier le Monde, at the Folies Dramatiques 51
Our Boys, at the Vaudeville 235, 440
Oxenford, Mr. 539
Panache, Le, at a French theatre 440
Pantomimes 614
Paris theatres, programmes of 319
Pasca, Mdme., Bonnat's portrait of 77
Pays Latin, Le, at the Cluny 77
Périchole, La, at the Royalty 417
Perrinet Leclerc, at the Châtelet 129
Perrin, M. Emile 614
Petite Pluie, La, at the Français .. 614, 660
Philosophe sans le Savoir, at the Français 235
Phelps, Mr., in the Clandestine Marriage 639
Plays by unknown writers, representations of, in Paris 319
Plot and Passion, at the Olympic 564
Procès Veauradieux, at the Paris Vaudeville 235
Readings of tragedians in London 51
Revue, first specimen of, this year 660
Rignold, Mr. George, in Amos Clark 154
——————, as Romeo 179
Roi Candaule, Le, at the Palais Royal .. 235
Romantic Idea, at the Alhambra 206
Rossi, Signor, as Othello 417, 440
——————, in Kean 540
Royal Duke's Theatre 589
Saltimbanques, Les, at the Variétés 393
Samary, Mdlle. 206
Sanglier des Ardennes, Le, at the Gymnase 103
Sapeurs-pompiers, the, in Parisian theatres 24
Sardanapalus, at Liverpool 368
Scandales d'Hier, Les, at the Vaudeville 565
Schneider, Mdme., action at law concerning 235
School for Scandal, at the Haymarket .. 128
Self, at the Mirror 368
Sensitive, La, at the Palais Royal 235
Sothern, Mr., at the Haymarket 613
Spring Gardens, at the Haymarket .. 393, 417
Stage, the, ten years ago 490
Strolling companies, campaigns of 180
Swanborough, Miss, benefit of 613
Talbot's Trust, at the Globe 319
Tallandiers, Mdlle., illness of 77
——————, at the Gymnase 368
Tartufe, at the Français 268
Théâtre-Français, plan for a, in London .. 128
Theatrical Fund, speeches at the dinner of 51
——————— season, collapse of 77
Théo, Mdme., engagement of, at the Bouffes-Parisiens 268
Ticket of Leave Man, at the Olympic 128, 491
Toole, Mr., re-appearance of, at the Gaiety 515
——— at Sea, at the Gaiety 589
Toulouse inundations, benefit for, at the Français 24
——————————, at the Lyceum 77
Trente Millions de Gladiator, at the Variétés 206
Trial by Jury, at the Royalty 417
Trois Epiciers, Les, at the Variétés 393
Uncle's Will, at the Court 491
Unequal Match, An, at the Charing Cross 539
Vénus de Gordes, La, at the Ambigu 515, 540
Voyage à la Lune, at the Paris Gaieté .. 491
Webster, Mr., at the Crystal Palace 515
Westminster Play, the 661
White Bouquet, at the Globe 235
———Cat, at the Queen's 614
Widmer, M. Mario, in England 51
Widow Hunt, The, at the Haymarket .. 267
Worms, M., the *jeune premier* 368
Zoo, at the Haymarket 24

Digitized by Google

MUSIC.

REVIEWS.

PAGE

Allon's and Gauntlett's *The Congregational Psalmist* .. 129
Bellasis' (E.) *Cherubini* .. 207
Elterlein's (E. von) *Beethoven's Pianoforte Sonatas* .. 615
Hanslick's (E.) *Aus dem Concertsaal* .. 615
Hart's (G.) *The Violin: its Makers and their Imitators* .. 292
Kenney's (C. L.) *A Memoir of Michael William Balfe* .. 24
Liszt's (Franz) *Christus* .. 180
Ritter's (F. L.) *History of Music* .. 615
Schöne's (Dr. A.) *Briefe von Moritz Hauptmann* .. 155

NEW MUSIC.

Bülow's (Hans von) *Ouverture Heroïque*, and *Marche des Impériaux* .. 236
Carmichael's (M. G.) *Two Mazurkas* and *Humoreske* .. 236
Gibson's (Louisa) *A First Book on the Theory of Music* .. 236
Inman's (Mrs. F.) *A Plan for Teaching Music to a Child* .. 236
Lunn's (Ch.) *The Philosophy of Voice* .. 236
Sheet Music, various .. 236
Vocal Music, various .. 236
Wieck's (F.) *Piano and Singing—Didactical and Polemical* .. 236

ORIGINAL ARTICLES.

Adam's Postillon de Longjumeau .. 77
"Antigone" at the Crystal Palace .. 661
Carl Rosa Opera Company, the .. 319
Cherubini's "Les Deux Journées" .. 491
Crystal Palace Concerts .. 417, 441, 565, 589
English Opera at the Princess's .. 491
French Operas at the Gaiety Theatre 51, 103
Monday Popular Concerts .. 515
Norwich Musical Festival .. 345, 368
Royal Academy of Music—Students' Concert .. 639

NOTES.

Alard, M., the violinist .. 418
Americanists, scientific congress of, at Nancy .. 130
Auber, rumours as to unknown works by 52
Bach, J. S., proposed monument to .. 640
Bach's "Church-Cantatas," forthcoming collection of .. 442

NOTES—*continued.*

PAGE

Bache, Mr. W., pianoforte recital of .. 492
Barbet, M., lunacy of .. 590
Barmen theatre, destruction of, by fire .. 616
Bavaria, musical schools in .. 394
Bayreuth, rehearsals for next performances at .. 78, 130, 208, 294, 541
———, the Wagner Theatre at .. 130
Berlin, Royal Opera House in .. 346
Berlioz's "Romeo and Juliet" .. 616
Best, Mr., and the Liverpool Town Council 662
Bohemian Girl, at the Princess's .. 369
Boito's (Signor) new opera *Mefistofele* .. 466
Brahms, Herr Johannes .. 662
Brambilla, Marietta, death of .. 590
Bridge, Dr. J. F. .. 156
Bruch, Max, choral work by .. 491
———'s cantata Arminius .. 662
Bull, Ole, the Norwegian violinist .. 237
Carmen, new opera by Bizet .. 181
Châlet, Le, at the Gaiety .. 26
Chapuy, Mdlle., in the Domino Noir .. 320
Chopin's tomb in the cemetery of Père-la-Chaise .. 346
Choral festival in Westminster Abbey .. 616
Christofori, Bartolomeo, inventor of the pianoforte .. 181

CONCERTS:—

Alexandra Palace 25, 104, 418, 492, 516, 640
Crystal Palace .. 104, 320, 369, 393, 417, 465 492, 516, 541, 616, 640, 661
Harp, Mr. John Thomas's .. 26
Musical Artist's Society .. 26
Welch's (Mr. J. B.) at Langham Hall .. 26
Philharmonic Society's .. 52
Herr Otto Peiniger's .. 78
Welsh Choral Union .. 78
Gesellschaft der Musikfreunde at Vienna 441
Sacred Harmonic Society .. 466
Saturday Popular .. 541, 661
Monday Popular .. 566, 590, 616, 640
Populaires, at Brussels .. 590
du Conservatoire at Paris .. 640
Conservatoires, Italian, prohibition respecting professors of .. 130
Cotta's edition of classical pianoforte music 236
Dame Blanche, La, at the Opéra Comique, Paris .. 293
Dragons de Villars, at the Gaiety .. 25
Drury Lane, end of the opera season at .. 130
Dustmann, Frau .. 492
"Einlagen" forbidden by the Duke of Hesse .. 441
Essipoff, Mdme. Annette .. 441, 566, 616
Esther, at the Alexandra Palace .. 640
Farrenc, Mdme. Louise, death of .. 346
Fille du Régiment, La, at the Paris Opéra Comique .. 394
Filleule du Roi, La, at the Théâtre de la Renaissance .. 492
Flûte à bec .. 616
Folkunger, Die, at Leipzig .. 369
Gade, Niels, the Danish composer .. 541
German Musicians, General Association of 268

NOTES—*continued.*

PAGE

Gernsheim, Friedrich, new symphony by .. 441
Gewandhaus concert in Leipzig .. 616
Glover, Mr. Howard, death of .. 590
Goetz, Hermann, new opera in preparation by .. 541
Gounod, M., new opera in preparation by .. 208
———, new oratorio by .. 268
———, new opera by, "George Dandin" .. 441
———, accident to .. 441, 465, 492
Grand Opera, Paris, musical library of .. 394
Guilmant, M., new oratorio-symphonique by .. 181
Houssaye, M. Arsène .. 156
Il Trovatore, at the Princess's .. 393
Instrumentation, history of, prize offered for best work on .. 492
Inundations in France, aid for sufferers from .. 104
Italian Opera, Royal, close of season of .. 104
Jacquard, M., and Schumann's Concerto 590
Jaell, Mdme., quartett for piano by .. 516
Jullien's (A.) *Les Spectateurs sur le Théâtre* 130
Kretschmar, Dr. Hermann .. 369
Lawsuit respecting pianoforte music .. 236
Liszt, Franz, visit of, to Leipzig .. 294
Lohengrin, at the Hofoperntheater in Vienna .. 662
Lucca, Mdme., engagement of, in Germany .. 346
———, accident to .. 541
Manuscripts, collection of, presented to the German Emperor .. 566
Marchisio, Antonio, death of .. 268
Maritana, at the Princess's .. 441
Marriage of Figaro, at the Princess's .. 293
Martha, at the Princess's .. 441
Massenet, M., new opera by .. 268
Mayr and Donizetti, fêtes in honour of .. 181
———, removal of the bodies of .. 442
McGuckin, Mr., début of, at the Crystal Palace .. 52
Mehlig's (Mdlle. Anna) piano recital .. 640
Merope, at the Turin Teatro Nazionale .. 104
Milan Cathedral, music in the archives of 208
Mozart Institution, International, concert in aid of .. 25
———, the skull of .. 541
Müller, Herr, engaged for the Berlin Royal Opera .. 346
———, Theodor, death of .. 492
Musical Association, Proceedings of the .. 268
——— festival at Hereford .. 541
——— Artists' Society .. 590, 640
——— festival at Ghent .. 156
——— at Norwich .. 268
National Music Meetings at the Crystal Palace .. 52, 78
——— Opera House, new, laying of first brick of .. 293
Noces de Jeannette, at the Gaiety .. 26
Norman, Néruda, at St. James's Hall .. 566
Notation, simplification of .. 78

NOTES—*continued.*

PAGE

Ombre, L', performed at Dieppe .. 156
Opera performances, English, at the Princess's .. 293
Organists, annual festival of the College of 566
Paliantí, M., death of .. 516
Papini, Signor, in Paris .. 640
Piatti, Signor, in Italy .. 640
Pompon, Le, at the Folies-Dramatiques .. 541
Porter of Havre, The, at the Princess's .. 346
Prague, inauguration of Academy of Music at .. 590
Prix de Rome, competition for the .. 52
Raguer, Signor, accident to .. 590
Rameau, proposed statue of .. 394
Reeves, Mr. Sims, benefit of, at the Crystal Palace .. 156
Rendano's, Signor, pianoforte recital at St. James's Hall .. 26
Rosa, Mr. Carl, operatic performances of 78, 156, 293, 346, 393, 418, 441, 466, 491
Rubinstein's opera, "The Demon" .. 492
Schloss, Max, death of .. 181
Schumann, Mdme. Clara, at Leipzig .. 516
Schunck, Mdme. Julie, death of .. 566
Seidl, Gabriel, question raised concerning 181
Siege of Rochelle, at the Princess's .. 418
Singelée, J. B., death of .. 394
Società Musicale at Rome .. 104
Sophocles' Antigone and Oedipus at Colonos 52
Spontini's opera La Vestale .. 52
Spontini Jubilee at Majolati .. 369
St. Cecilia, festival of, in Paris .. 590
Stephanne, M., a new tenor .. 541
Strauss's opera *Indigo*, at Bordeaux .. 346
Tannhäuser, dispute respecting the performances of .. 640
Tausig, Mdme. Seraphine .. 566
Thannberg's (H. de) *Le Centenaire de Boieldieu* .. 52
Training school for music, national, proposed .. 78
——— colleges, examination in music, of students of .. 156
"Union Instrumentale," Brussels .. 662
Valdéjo, M., new tenor .. 268, 293
Ventadour Theatre, Paris, taken by M. Escudier .. 346
Verdi declines invitation to Michel Angelo Festival .. 346
Viardot-Garcia, Mdme., the vocalist .. 418
Vogl, Herr, German operatic tenor .. 616
Volkland, Herr Alfred, departure of, from Leipzig .. 294
Vizentini, M., and the Théâtre Lyrique .. 590
Wagner's operas, rehearsals of at Vienna .. 268
——— house at Bayreuth .. 616
——— "Tannhäuser" at the Vienna Opera .. 616
Walter, Joseph, death of .. 181
Weber's "Euryantho" at Leipzig .. 441
——— birthday, anniversary of .. 661
Wilhelm, Karl, monument to be erected to 442
Wilhelmj, Herr, farewell concert of .. 662
Zanzibar, Sultan of, a good pianist .. 181

Digitized by Google

SATURDAY, JULY 3, 1875.
No. 165, New Series.

IMPORTANT NOTICE.

On and after this day the price of the ACADEMY *is* REDUCED *to 3d.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

LITERATURE.

ARCTIC PAPERS FOR THE EXPEDITION OF 1875.

A Selection of Papers on Arctic Geography and Ethnology, reprinted and presented to the Arctic Expedition of 1875 *by the President, Council and Fellows of the Royal Geographical Society.* (London: John Murray, 1875.)

SUCH is the title of a neat little volume of Arctic papers, brought together, some of them in a condensed form, by the Geographical Society, for the use of the gallant expedition which has so recently left our shores for the Far North. While we feel sure that this book will be of very great use to those for whom it is specially intended, to those who remain at home and take an interest in Arctic research (and who does not?) it will be found an instructive and valuable addition to their libraries, for it contains information to obtain which one had formerly to wade through numerous pamphlets and journals, taking up more time and giving more trouble than one might be willing to bestow upon the search.

Nearly the whole of the most important part of the work consists of reprints, chiefly from the records of the Royal Geographical Society; but there is one special exception in the fuller details than have ever before been published of Admiral Collinson's wonderfully long voyage from which after three winters he brought his ship the *Enterprise* safe back to England.

The first portion of this work up to the 73rd page is devoted to a very full and lucid description of the geography of Greenland, its coast line, its interior as far as known, and some of the more important glaciers and fjords; the conflicting theories regarding the formation of these last receive particular attention. This task was undertaken by Dr. Robert Brown. His descriptions may in some cases be thought rather lengthy; if so, it is better to err on this, rather than in the opposite extreme of too much condensation, which sometimes leads to want of clearness, an error specially to be avoided in this instance.

The theory supported by Dr. Brown that the fjords of Greenland have been shaped into their present form by ice action appears to be gaining strength among geologists and others; in fact, it is difficult to imagine how any one can reasonably attempt to combat the argument in favour of the great power of an immense moving mass of ice carrying with it rocks and stones which must act as a kind of gigantic rasp in gradually grinding down everything, more or less slowly, according to its greater or less power of resistance.

Among the list of those who have attempted to penetrate into the interior of Greenland, Dr. Brown has kindly included the name of the present writer, who has really no claim to such distinction. He did nearly all he expected to do at such a season and with such small means. He and a sailor went some miles over the inland ice until stopped by a deep crevasse, saw in the interior a wilderness of gradually ascending snow for an unknown distance, and came back. A little more might have been accomplished but for a heavy fall of snow, and an unfortunate and curious oversight, in the provisions for the boat's crew of Eskimo girls not having been landed from the *Fox*. The whole party of six were for two days on short allowance, depending chiefly on the few ptarmigan that could be shot. A well-planned attempt to travel over the Greenland ice, by the famous Alpine climber Mr. Whymper, failed chiefly in consequence of the lateness of the season, and the breaking down of the sledges.

Dr. Brown's idea of crossing Greenland from east to west, instead of in the opposite direction, is a good one. The distance (540 geographical miles) in the latitude (73°) of Uppernavick is not a very great journey, and to start from the east side would do away with the necessity of recrossing.

The great experience, although of old date, of Baron Wrangell in sledge travelling makes his opinions of great weight, and it was he who first drew attention to Smith Sound as a favourable route by which to reach a high northern latitude.*

The Baron, in planning a sledging expedition, supposes a depôt of provisions placed in latitude 79° N., and in the beginning of the month of March another station two degrees (120 miles) farther north might be established.

"From this point to the Pole and back the Expedition must traverse in a direct line 1,200 miles, or, including all deviations, perhaps not above 1,530 miles, which is very practicable with well-constructed sledges, good dogs, and proper 'conductors.'"

This experienced sledge traveller, as shown above, allows more than one mile in four for deviations. Since Wrangell's time great additional knowledge of Smith's Sound has been acquired by our indefatigable American cousins, and it is not unreasonably hoped that the advance ship of the present expedition may reach as far north as 83° or 84°, so that the direct distance to the Pole and back will not be more than 800 miles, or with "deviations," according to Wrangell's allowance, 1,000 miles. If 1,530 miles is "very practicable," 1,000 should be easy. Yet the state of the ice may cause this great work to be not only not easy, but impracticable. The reliance of the distinguished Russian traveller for making this journey was chiefly placed in the hauling powers and endurance of dogs; ours in those of men.

Perhaps the most able and masterly paper in the collection is that of Dr. Rink, in which he so clearly points out the errors of some of the conclusions arrived at by Dr. Kane as to an open Polar sea, glaciers, &c.

Dr. Rink's remarks exhibit a combination of sound sense and clear judgment founded on a greater personal experience of Greenland and its interesting peculiarities (viewed scientifically) than any man living or dead. To condense Dr. Rink's views—

"The gale of wind which Morton tells us blew from the north for twenty-four hours would, if the open water had been of any great extent, have raised so heavy a sea that it would have speedily broken up the weak thin ice that the dogs trembled at and refused to travel over, and it would have presented a sharp edge of considerable thickness, instead of the gradual transition from ice to water which is found round a 'stream hole.'"

There is much more to the same purpose, but only one other extract must be given, because it may confirm, on one point, Morton's observations, but not the conclusions derived from them.

"Still more uncertain does the observation of Morton appear to me, that the swell caused by the wind from the north, which he pretends to have remarked from the farthest point of land, was *acted on by another swell from the East*, behind that cape which concealed the end of Greenland and the beginning of the great Polar Sea from view."

The words to which the attention of the reader is called are italicised. Morton may have seen such a swell or wave as he describes as coming round the headland from the east at right angles to the north wind, and yet there might be but a very little extent of open water in that direction, for such waves might have been, and probably were, secondary, *i.e.* the reflected swell after it had rebounded from the cliff. Any one can observe this on a rocky coast when there is a swell on the sea. If the swell strikes the cliff at right angles to its direction the rebound will be directly away from the cliff; if at an angle (say) of 45°, the reflected wave, diminished of course in dimension, comes off at nearly right angles to the direct one, making a cross swell or wave, such as Morton describes. A stream hole something similar to what Morton saw at Midsummer in Smith Sound was observed by Payer in latitude 82° N. on the shores of Franz Joseph Land, about the 10th April, and innumerable birds were breeding there at that early season.

The contribution by Admiral E. Irminger, of the Danish navy, on the Arctic currents around Greenland bears evidence of great attention and power of compilation. It must prove conclusively to all who read it that the southerly current along the east coast of Greenland does not divide into two on reaching Cape Farewell, as had been supposed by many, but turns sharply round that cape to the west and north, carrying the ice with it until it meets and joins the drift southward down Davis Straits.

The logs are given of the Danish vessels which passed Cape Farewell ten times on the outward voyage to, and ten times on the homeward passage from, Greenland in the years 1849, '50, '51, '52, and '53, and by taking a course on an average about 115 miles south of the Cape "they had been quite clear of ice." Had a part of the East Greenland stream taken a directly south-west course from Cape Farewell towards

* See *Journal of the Royal Geographical Society*, 1848.

Digitized by Google

Newfoundland, ice should have been met with by these ships.

Last, but not least interesting in the geographical division of the work, comes the valuable paper by Admiral Collinson, who, as has been already said, gives much of his own work that had not been previously published, although he perhaps has even now condensed over much.

His experience of sledge travelling over rough ice is worthy of notice. Admiral Collinson's paper is distinguished not only by its great ability, but by the fairness and impartiality with which he mentions the various explorers who preceded him—piece by piece—on the great extent of coast along which he navigated the *Enterprise* eastward from Behring Strait to Cambridge Bay, and after three winters returned in safety with his ship by the same route—a voyage unparalleled in Arctic navigation.

Having now come to the end of the geographical division of the work, by far the most important to the Expedition, and perhaps also of the greatest interest to the general reader, we have to turn our attention to the contributions on Ethnology, four of which are by Mr. Clements R. Markham, occupying nearly 70 pages. The two first of these papers are on the probable route taken by the Eskimo called "Arctic Highlanders" in their migration from Siberia to the north of Greenland, and on the appearance, customs, and habits of this small and isolated tribe. The other two papers, being an Eskimo grammar and voluminous vocabulary, and a list of the names of places on the Greenland coast, demand little notice, further than that the first is compiled from the works of Egide, Kleinschmidt, Janssen, and Admiral Washington, whose names are guarantees for its excellence; and the other was, no doubt, what the author calls it, "a difficult task," requiring much thought and care.

The article on the migration of the "Arctic Highlanders" is a reprint ten years old,* and deserves special notice, for in it Mr. Markham, with all the power of an able and practised writer, attempts to prove that these Eskimo reached the locality where they are now found by a route different from that followed by the Eskimo of the American coast, who, Mr. Markham acknowledges, came eastward from Asia across Behring Straits, while he marks out for the present natives of North Greenland a far more northerly track, namely, across an unknown sea (probably ice-covered) more than 1,100 miles in length, from Cape Chelagskoi in Northern Siberia to the Parry Islands and thence to Greenland. Scarcely one of Mr. Markham's arguments—specious as they appear—in favour of this theory, but may fairly admit of being questioned.

Instead of being the last of the race to leave Siberia, as Mr. Markham supposes, the Arctic Highlanders were probably among the first. The manner in which the Eskimo reached the southern and more genial part of Greenland seems still a mystery. Yet it is curious to find in use among them not only kayaks but oomiaks very much resembling those to be seen at the McKenzie River and to the west, a distance of about 3,000 miles as the crow flies, but nearly double as far if we follow the coast, while there are no oomiaks used in the intervening space. There is a short notice of a paper by Dr. Rink on the "Descent of the Eskimo," in which the writer expresses his belief that they are an aboriginal American race which has been forced north to the coast by the pressure of tribes behind. This theory of Dr. Rink's does not seem very probable; certainly the American coast Eskimo have a tradition that they came from the "Setting Sun" across the sea, whether over ice or by water is not said.

The account of the "Western Eskimo," by Dr. J. Simpson, R.N., is so excellent throughout, that if one were to attempt to give extracts, he would be inclined to copy nearly the whole paper, in reading which we feel as if we were present among the scenes and people, so well are they described. It may be mentioned that although they live so differently and so far apart, some of the customs of the Western Eskimos resemble very closely those of the natives near Boothia and Repulse Bay.

The remaining papers are short, and consist of—one on the "Ethnological Results of an Arctic Expedition," and others on "Ethnological Hints for Arctic Explorers," which should be the most perfect that can be produced, as they emanate from Dr. J. Barnard Davis, M.D., F.R.S.; Messrs. E. B. Tylor, F.R.S.; W. Boyd Dawkins, M.A., F.R.S.; Colonel Lane Fox, President of the Anthropological Institute (3 papers); Mr. A. W. Franks, F.S.A., of the British Museum; Mr. John Beddoe, M.D.; and Professor W. Turner, of the University of Edinburgh—men of world-wide fame in their various departments of science.

A collection of papers better fitted for the object in view could hardly have been brought together; and to all those who had any part in this good work the thanks, not only of the Arctic Expedition, but of every reading man and woman, are due.

JOHN RAE.

A History of Caricature and Grotesque in Literature and Art. By Thomas Wright, M.A., &c. The Illustrations drawn and engraved by the late F. W. Fairholt. (London: Chatto & Windus, 1875.)

IT was a bold undertaking of Mr. Wright to write a history of this nature, which is in itself, to begin with, so exceedingly difficult to define, that the author has had to apply two words to the definition, both of which, after all, belong to the art section only. Mr. Wright's previous labours in the region of caricature enabled him to enter upon the task with much advantage; but they determined his bias, so that a book, beginning in a comprehensive way as an enquiry into the nature of comic poetry and art, collapses at last into the political squibs of Gillray and his kind. In his preface, indeed, the author admits the difficulty he felt in selecting a title for the book.

"It was, in fact," he says, "my design to give, as far as may be done within such moderate limits, and in as popular a manner as such information can easily be imparted, a general view of the History of Comic Literature and Art. Yet the word Comic seems to me hardly to express all the parts of the subject which I have sought to bring together in my book. Moreover, the field of this history is very large; and, though I have only taken as my theme one part of it, it was necessary to circumscribe even that in some degree; and my plan, therefore, is to follow it chiefly through those branches which have contributed most towards the formation of comic and satiric literature and art in our own island."

But it does not appear to us that Mr. Wright has kept this line of action clearly in view. If he had, we should have found the stream of English satire from the time of Piers Plowman much more fully traced, and such tales as the "Friars of Berwick" described with their bearing on the Reformation. Mr. Wright says we have had no development until lately of comic and satiric literature; but surely such mighty examples as are afforded by Chaucer, Skelton, and Butler, ought to have occupied some space in a work of this kind, nor can we see why whole chapters should have been devoted to the satire and caricature directed against the clergy in Germany during the sixteenth century, and on Rabelais and his imitators, and the savage literature of the period of the Ligue, in France—when the portion of the work devoted to our own country is a blank as far as literature is concerned, except, indeed, some valuable pages on the acted comedy of the time just preceding the Civil War.

We must not, however, be ungrateful to Mr. Wright, who has taken a world of pains to overcome the erratic nature of his subject, and to get together a series of several hundred illustrations of the grotesque and satiric in all ages, from the design of the Egyptian Cat acting as herdsman to the Ducks, down to Isaac Cruikshank's political squibs, 1810. The first chapter deals with the earliest times, and also with the Greek, showing the annual Bacchic beginnings of Tragedy and Comedy at once, in the licensed *Comodus* with his band of mimics and jesters—the Comus, elevated into a splendid poetic invention by Milton, and introduced into his last poem by Mr. Browning under the schoolboy name of Komos, much to the delight of certain critics. There can be no doubt that caricature proper—that is pictorial satire applied to particular persons, or objects—existed among the Greeks, and was transplanted to Rome, like all other good things. The painting of the big monkey carrying its decrepit progenitor on its shoulders, and dragging the little monkey after it, is a perfect example of pictorial satire, the popular design of Aeneas escaping from Troy which it satirises being still preserved to us in intaglios. One of these, engraved in the *Museum Florentinum* of Gorius, is given by Mr. Wright, along with the monkey caricature. This employment of monkeys performing heroic actions was a patent method of bringing the heroic into ridicule, and continued to be used in all ages. Titian's unworthy quiz on the group of the Laocoon, engraved on wood from his design, shortly after the exhumation of that stupendous work of late classic sculpture, will be remembered. Another unmistakeable Greco-Roman caricature, and one of a quite amateur and popular kind, is that brought

* See *Journal of the Royal Geographical Society*, 1865.

Digitized by Google

to light, among a number of other rough *sgraffiti*, by the removal of a wall on the Palatine in 1857, which had hermetically sealed a portion of the street for seventeen centuries or so. This satirical picture, evidently directed against a Christian named Alexamenos, has been too often described to require our dwelling upon it here. It is, of course, pourtrayed by Mr. Wright, and we find it said to be "one of the most interesting as well as early evidences of the truth of Gospel history"! How it can be so it is difficult to see.

Parting with Roman civilisation, we part from everything in art that can be, by any stretch of fancy, supposed to be allied to mirth and merry-making. Mr. Wright says very well that the gulf between ancient and mediaeval arts seems to us greater and more abrupt than it really was: the want of monuments, no doubt, preventing one seeing the change of the one into the other. But we know certainly that no illumination, and scarcely any verse, apologue, or other literary invention of a humorous kind, appears for centuries; and afterwards, when such things apparently begin to be thought of, there is a cruel hideousness about them, as about the carved heads on early pointed architecture, which makes it impossible to believe they can have been intended to convey amusement. On the contrary, there can be little doubt but that the fiendish monsters and agonised human creatures figured on bosses, corbels or gargoyles were warnings to the benighted people that they were surrounded by devils and in danger of all the seven circles of hell, a misdirection of art by the priesthood which at last had its highest development in the *Divina Commedia*, a poem which has been an incubus on the mind of Italy ever since its production. During the darkest of these ages, however, Mr. Wright seems to believe in comic intentions, and is supported by sundry pigs playing on bagpipes, and the like, although these are really of late Decorated or even Tudor workmanship, when the Lollard was beginning to show from his fiery pile the rising dawn of freedom. During all this time the minstrel is supposed to have existed, principally as a genealogist and partisan historian of obscure feuds; and the juggler—*jougleur*, which word Mr. Wright wisely points out has undergone the unmeaning change into *jongleur* of late years, simply by the similarity of the "n" and the "u" in the upright blackletter writing of the period causing these letters to be misread. But even these personages were not comic in any degree, the jougleur being rather an acrobat than anything else, and the minstrel professing to relate *true* histories, which, no doubt, if erudite, were sadly without fancy. The highest civilisation was to be found at court, and there the comic element was provided in the shape of a jester or fool, who seems sometimes to have had wit, but who was certainly a *practical* joker with his bauble and bells.

We wish we could join Mr. Wright in this faith in the comic intentions of the Middle Ages; but when we come to the most serious and awful moralities, such as the Dance Macabre, and the "Ars Moriendi," brought forward as examples of the laughable grotesque, we must really protest. The "Ars Moriendi," first seen in one of the earliest and most perfect of block books, the unique copy of which the British Museum bought for a thousand pounds, was copied over and over again during the fifteenth and beginning of the sixteenth centuries, and the cuts, representing the dying man beset with devils of monstrous shapes and watched over by saints and the persons of the Trinity, were undoubtedly at that time accepted as representing the *realities* of the scene, invisible to the human eye but not the less actual and true. The first is called *Temptacio Dyaboli de Impatientia*, and shows us the sick man furiously kicking about him in bed, in a high fever we may suppose, and the devil who possesses him at the moment crouching by the bedside, apparently pointing out what more mischief he should do by an extended arm fledged like the wing of a bat. Then comes the temptation, *de vana gloria*, in which a procession of curious imps bring him crowns of various kinds. The temptations *de avaricia*, *de infide*, and others follow, and at last *Bona inspiratio angelos de fide* makes the devils crawl away, holding their heads as if they were broken, and the man's soul is able to depart in peace. At the time these cuts were done, and the text of admonitions and prayers published with them, the belief in devils was unshaken, and no feeling of a comic kind could be intended, but the exactly contrary. The *Dance of Death*, too, was a strictly moral performance, and many a simple-minded man and woman of the Reformation period trembled before it.

Immediately this period is passed, indeed, a changed basis of thought is apparent, and we shortly find the purely fantastic spirit of Callot succeed to the imaginative of Holbein, in whose hands the *Dance of Death* had become a mask for satire, and caricature shows itself in Holland and France, and shortly after in England, where it became a noble art, nobler than Satire has ever been in Poetry, in the hands of Hogarth, since whose time the exaggeration, which at first we may say constituted caricature, has entirely given place to the finest spirit of propriety and observation of the ridiculous.

All that we have said relates to the first half of this *History of Caricature and Grotesque*. The latter half rests on much firmer ground, only it is much more dependent on the illustrations, and does not repay criticism in the same way. The pictorial political squibs even down to Hogarth's time are very poor in wit or humour, and it is only after his time that the manners and morals of the day employ the pencil and the etching-point.

One of the designs by Gillray which we find given here (p. 473) represents George III. intently examining a miniature of Cromwell by the light of a single candle he holds in his hand. This was a bold venture of the artist, at the time when revolutionary and republican ideas were coming to us from the other side of the Channel. But Gillray could change his tune with the times. We have seen the very same design altered into the King examining with an amused expression a pigmy figure of Napoleon gesticulating on his extended palm!

The names of Paul Sandby, Collet, Bunbury, and Rowlandson are all partially illustrated here. Also that of John Kay of Edinburgh, whose entire works, about 900—they were for the most part portraits done in good faith—Mr. Wright will find have been actually published collectively about 1848 in Edinburgh, on the death of his widow, under the title of *Kay's Edinburgh Portraits*. He was born in 1742, and died in 1830. Woodward, who was more expressly a caricaturist, as he was much the better artist—regarding whom our author expresses want of knowledge—was born about 1760, and died very destitute in 1809.

WILLIAM B. SCOTT.

Autobiography of Thomas Guthrie, D.D., and Memoir, by his Sons, Rev. David K. Guthrie and Charles J. Guthrie, M.A. In Two Volumes. Vol. II. (London: Daldy, Isbister & Co., 1875.)

IF the second volume of Dr. Guthrie's Life showed any falling off in point of interest as compared with its predecessor, in which the Autobiography came to an abrupt termination, it would not be surprising. This, however, is by no means the case. The Autobiography itself, indeed, though pleasant enough reading, was scarcely all that was expected, though as an unfinished work it would be unfair to judge it. The present volume, embracing the most important years of the eminent preacher's life, describing his exertions in various fields of activity, philanthropical and ecclesiastical, and containing many capital anecdotes, as well as some vivid sketches from his own pen, is equally instructive and entertaining. It is to be regretted no doubt that we have not the account which Dr. Guthrie might himself have given of the "Disruption" in the Scottish Church. The story of that remarkable movement is told by his sons with sufficient fulness for the purposes of their memoir, and without any exaggeration of the part their father bore in it, or of the sacrifices which, though not so great as in many cases, were nevertheless real enough, to which he submitted. As it is, we have one or two graphic pictures drawn by Dr. Guthrie himself—for instance, of old Lord Glenlee tottering into the court, to disappoint the majority of the judges by taking the side of the Church in the Auchterarder case; and it is pleasant to find a generous tribute paid to Hugh Miller, who was, says Dr. Guthrie, "beyond all doubt or controversy, with the exception of Dr. Chalmers, by much the greatest man of all who took part in the 'Ten Years' Conflict,'" as the decennium immediately preceding the Disruption is called in Scotland.

As a preacher Dr. Guthrie's name is universally known, and the man who could command the attention Sunday after Sunday of such men as Hugh Miller, Sir James Simpson, and Henry Cockburn, was assuredly no mean orator. Of his power over an inferior order of minds here is an amusing example:—

"A friend, who when a medical student in Edinburgh used often, with some others of his class, to attend Free St. John's, remembers how, one Sunday afternoon, he was borne irresistibly

Digitized by Google

onwards along the passage until within a few yards of the foot of the pulpit. There stood immediately in front of him a rough short-set man, past middle life, who, if one might judge by the plaid, odorous of peat-smoke, which crossed his broad back, and his whole appearance, seemed a Highland cattle-drover—a stranger manifestly both to the metropolis and to Dr. Guthrie. From the very first the drover was riveted—a pinch of snuff every now and again evincing his inward satisfaction. Towards the end of the sermon, and just as the preacher was commencing a prolonged illustration, the stranger applied to his horn-mull. Arrested, however, he stood motionless, his hand raised with the snuff between his fingers, his head thrown back, his eyes and mouth both wide open. The instant that the passage was completed, and on the audience having time to gather their breath for a space, the drover applied the snuff with gusto to his nostrils, and, forgetting in his excitement alike the place and the occasion, turned his head to the crowd behind, exclaiming quite audibly, 'Na, sirs! but I *never* heard the like of that!'"

Nor, natural orator though he was, were such effects produced without much labour and preparation. His sermons were all carefully written and committed to memory, and then delivered from notes; nor did he, says his colleague, Dr. Hanna, "trust to a passing impulse to mould even a single phrase." His manner of composition was remarkable, and is thus described by himself, in a letter to a brother minister. "Don't commit by repeating your discourse aloud. I *write* aloud; but I *commit* in silence. If you do otherwise, the matter will become too familiar to your own ear, and it won't rouse you during the delivery; and, if it don't rouse you, it won't rouse the people. The advantage of writing aloud is, that it teaches to write a spoken style—a great point that." His powers as a preacher, accordingly, must not be estimated by his published sermons. He was himself for a long time averse from publication, and it was only after he had been compelled by declining health to retire, at least partially, from the pulpit that he at length yielded to the entreaties of his friends. He did not at any rate over-rate himself when he wrote that, "though vastly inferior to others in solidity and divinity, I know that, owing to their peculiar character and style, my sermons had, for youth, servants, and plain people, some attractions."

Of Dr. Guthrie's largeness of heart there has never been any doubt, and there is evidence in this volume that he also possessed a liberality of mind considerably in advance of his church. This was especially the case with regard to his views on the education question. Though not prepared to tolerate the priest in his ragged schools, nor going the length of advocating entire separation between the secular and the religious in the schools of the nation, he was strongly opposed to the denominational system adopted by his church, and his position on this subject separated him from some with whom he had been accustomed to work, and exposed him, we are told, to not a little misapprehension and obloquy. "What care I," he once exclaimed, with a fine burst of natural eloquence which thrilled his audience, "for the Free Church, or any church upon earth, in comparison with my desire to save and bless those poor children in the High Street!" In advocating the national system, however, Dr. Guthrie, like many others, limited his comprehensiveness to the evangelical denominations, but he did not propose that Parliament should prescribe the use of either the Bible or the Shorter Catechism; and while others were clamouring for legislative interference on this point, he was content to leave the matter with the people themselves, thus anticipating the principle actually embodied in the existing Scotch Education Act. "These men," he wrote once in reference to some of his more narrow-minded brethren, "are never without a pair of Free Church spectacles. I suppose they sleep with them on!" This could not be said of himself. He was neither bigot nor fanatic, but could see the good in other churches as well as the faults of his own. Nor, much as he detested Popery, was he ignorant that its worst spirit sometimes appears among Protestants. "The fact is," he writes, "that there are superstitions, and prejudices, and blindness to truth, and narrowness of mind disgracing Protestantism, to be found among ourselves as well as among Papists." If that, however, seems pretty plain speaking for a Presbyterian and a Calvinist, it might be balanced by one or two other expressions also to be found in this book. In fact, Dr. Guthrie's liberalism, expansive enough in its own nature, was never wholly emancipated from his theological theories. Referring to the lamented Professor Edward Forbes, we find him writing, "One is glad to see any signs of good in such a loveable, able and delightful man, and to cling to them, although they may not be so strong as one would like," the preceding sentence making it clear that the signs of good were not the love, the ability, or the power of giving delight, but the facts "that Forbes had been, when a young man in London, regular in church attendance, and that at his death he expressed a wish to have the communion administered." Perhaps it is only fair to add—if, indeed, it makes the matter much better—that these sentences were addressed to an invalid friend who was assumed to be capable of deriving comfort from the assurance that "great and famous as Forbes was," she could do more good by her prayers "than he did, or could do, by all his pursuits and discoveries."

Dr. Guthrie's celebrity brought him into occasional contact with men whose names are famous, and we have glimpses here of Thackeray, Ruskin, Carlyle, Longfellow, and others, making us regret all the more that we have not the portraits of such men which the Autobiography, had it been finished, might have contained. Here, however, is a sketch worth quoting, of "the sage of Chelsea," penned in the year 1856:—

"I did not wish to disturb Mr. Carlyle, but he came, and an uncommon-looking man he is; an eagle-like look in his great glaring eyes, hair half grey, and a strong Dumfriesshire tongue. He was in a *robe de chambre*, most kind and courteous. I got him upon the neglect of the uneducated and lapsed classes; he and I were quite at one. He uttered a number of great thoughts in magnificent language; lightened and thundered away in sublime style at the heads of governors, ladies and gentlemen, and this selfish world; and looked to me very much—as he swung his arm, clenched his fist, and glared round him with his black beard and shining eyes and grizzly hair—like an incarnation of Thor, or Woden, or some other Scandinavian divinity."

And there are many other passages which it would be pleasant to quote, but for which there is not space. Some one once said of Dr. Guthrie that he was the only man who had written sermons that could be read in a railway carriage. The compliment was perhaps not a high one, but, whatever its value, it fairly applies to the present work. The memoir may be confidently recommended for the entertainment it affords, as well as for its more solid qualities.

ROBERT B. DRUMMOND.

Essays and Studies. By A. C. Swinburne. (London: Chatto & Windus, 1875.)

WHATEVER variation of opinion may hereafter exist as to the literary value and significance of the present age, as far as England is concerned, there is one thing which, we think, will hardly be a matter of dispute. In one corner at least of the world of letters, we who live and read now in England have seen a void filled, or at any rate in process of filling. Until very recently there have been hardly any Englishmen who cared to bring their powers as artists to bear upon the task, thankless if not graceless as it was held, of criticism. We have had critics of the strongest sense and the keenest acuteness; we have had (though far more rarely) critics of delicate taste. But we have never until very recently had critics who united any, much less all, of these characteristics with literary power of the highest degree. If an exception must be made to this rule it is in favour of Charles Lamb; and Lamb was a critic too limited in style and subject to supply an exception of a very important kind. Two critics indeed we had in the earlier years of this century whose powers were equal to the conception as to the expression of any criticism. But Hazlitt's extraordinary wrongheadedness made it perfectly uncertain what he might say of any subject at any moment. And of De Quincey one can only remark that a critic whose special black beasts are Plato, Swift, and Goethe disables himself from being regarded in any other light than as a literary curiosity.

Two years ago the publication in a collected form of Mr. Pater's *Studies* gave us almost our first volume of criticism which was valuable as criticism, and at the same time still more valuable as literature. We say almost our first, because it is necessary not to forget the *Essay on Blake* which established, if it did not reveal, Mr. Swinburne's own eminence as a prose writer and a critic. That essay, great as it is, we should rank, from the singly critical point of view, below the present volume. For it might have proceeded from an enthusiast, a man whose ears were open but to one music. The volume before us could only have been written by a catholic in the best sense.

The introduction which Mr. Swinburne has prefixed to his book is a very moderate and dignified protest against the silly "mutual admiration" outcry. We only doubt whether the protest was worth

Digitized by Google

making. The outcry appears to us perfectly natural, perfectly legitimate, and a good deal beneath contempt. It is certainly surprising that the three best poets of a generation should be known, if only by rumour, to entertain a hearty admiration of each other's performances. And it would be still more surprising if the worst poets of the same generation did not feel this accord as a personal injury. If the honest men would only fall out, the thieves might have a chance of coming by what is not their own, namely, fame and profit. It is but natural that the thieves should be indignant at the disgusting unanimity of the honest men. Mr. Swinburne's bush is a bush of graceful foliage, but his wine is far too good to need anything of the kind.

There is, however, in this introduction one claim put forward which, obvious as is its justice to any one who has eyes to see, may be without impropriety urged in presence of a somewhat widely-spread prejudice. No impartial student can fail to be struck with the singular catholicity almost as much as with the singular felicity of Mr. Swinburne's critical judgment. Of main purpose or incidentally the chief names of English song are noticed here, and it is remarkable how wide is the range which the writer's appreciation takes. A critic who can unaffectedly appreciate Pope and Blake, Mr. Dante Rossetti and Mr. Matthew Arnold, is already a proved master of the most difficult part of criticism. Even those who have most schooled themselves to dispassionate appreciation may envy Mr. Swinburne's large and spontaneous charity to everything good, if it be good. We can only mention two names—one to be ranked among the highest, and one deserving of a scarcely lower place—which seem to awaken in Mr. Swinburne a lukewarm and imperfect sympathy. To speak of Spenser's "effeminacy of colour and monotony of metre" is surely an unjust justice. To speak of even the worst of Alfred de Musset's poems as "watered decoctions of Byronism" has no touch of justice whatsoever. When De Musset wounds himself there comes out water it may be—but it is water mingled with blood.

But in these two cases only (and even these are mere casual allusions) have we any reason to complain of imperfect recognition of merit by Mr. Swinburne. Of the signal recognitions thereof in most cases, every essay here reprinted is full, and yet we cannot agree with another charge which has been brought against him, the charge of over-praise. In many cases—notably in those of Victor Hugo, of Mr. Matthew Arnold, and of Byron—praise is here given far beyond any which we should ourselves accord. But in each case we can perceive that the excess is due, not in any wise to an exaggeration of the good, but to an unwillingness, which we admire but do not share, to allow any subtraction to be made for the demerits of the evil.

Take, for example, the two first essays—those on *L'Homme qui Rit* and *L'Année Terrible*. We know, as well we think as most men, the *ivresse de Victor Hugo*. We know that if we were to lay down the pen and take from the shelf any of those nine volumes of wonderful verse, we should in five minutes be ready to endorse Mr. Swinburne's most enthusiastic statements. The admirable peroration to the second essay does not put one jot too strongly the astonishing merits of the "S. Jean de Guernesey." But in the enforced balancing of habitual criticism we are bound to take into account other characteristics. Grandiosity, endless and aimless antithesis, a fatal insensibility to the ludicrous and the bathetic, must be reckoned on the wrong side. And, above all, there is the still more fatal note of falsity occasionally occurring, a falsity all the more fatal that it is unconscious, a ψεῦδος τῷ ὄντι from which all the greater poets of Hugo's kind—Dante and Milton, Shelley and Mr. Swinburne himself—are completely free. But this, and other things like to this in other cases, Mr. Swinburne has not seen, has not cared to see; the part of devil's advocate is left to those whose vocation urges them to the thankless task. And we have consequently in this volume a result of singular beauty and interest, an anthology of judicious and generous praise, unmarred by any jarring note of censure, even as it is unspoilt by any over-luxuriance of eulogy.

The latter of the two essays on Victor Hugo contains a disquisition of more than usual weight, being as it is a deprecation on the writer's part of the exaggeration by some critics (we fear they are but few) of the "art-for-art" theory. With most of the positions which Mr. Swinburne here takes up we have nothing to do; they are not within range of our batteries. But we think that he need not wonder at a tendency among "critics of a higher kind" to the exaggeration already mentioned. From the critical point of view there is certainly warrant for accentuating and insisting upon the art-for-art dogma. It must be remembered that the attitude of the critic as regards literature differs of necessity from that of the ordinary reader as well as from that of the author. The critic of poetry, for instance, is, or should be, constantly animated by a double desire—first, that poetry should be written in the best possible manner; and secondly, that it should be in the best possible manner appreciated. If, therefore, it can be shown that both these objects, perfection of production and perfection of appreciation, are most likely to be attained by worker and student on the art-for-art system, the inculcation of the latter in and out of season by the critic is at once justified. To attempt such a demonstration would, of course, be improper here. But it may not be out of place to suggest that neither probability nor experience is against us in the more difficult case, the case of the worker. No doubt a very vehement desire of expressing something in particular *may* give a man the power of expression. There are certainly many instances which go to prove that such vehemence of desire in the expression of any strong conviction results in the conviction receiving more attention than the expression. With regard to the student the case is still less doubtful. There are, indeed, cases where practised attention to form is able to surmount prejudice. There are, as we know well, High Tories and High Churchmen who can read with unaffected and unalloyed delight the *Châtiments*, and the *Songs before Sunrise*, the *Everlasting Gospel*, and the *Leaves of Grass*. But these persons are exceptions. The generality of mankind are more easily swayed by antecedent prejudice working in with the prevalent tendency to note the matter first. It is possible that in some moment of bodily or mental imbecility a reader might prefer the matter of Mr. Tupper's *Fifty Protestant Ballads* to the matter of Théodore de Banville's *Trente-six Ballades Joyeuses*. It is not possible that any one in possession of the least remnant of his faculties could prefer the form of the former to the form of the latter. It is possible that a *Quarterly* reviewer being in a flippant humour, and looking at the subject first, might find in the *Woodspurge* a ludicrous picture of a ludicrous theme; it is not possible that even such a one, had he begun with the form, could have made such a blunder. The art-for-art theory may or may not give us better art; it will assuredly give us better criticism and better appreciation. It may or may not produce better poets; it will most certainly produce better readers.

The essays on Mr. Rossetti's *Poems*, and on Mr. Morris's *Jason*, will always remain models of friendly criticism. They have, moreover, an especial literary interest, because in them only, as far as we know, has justice ever been done to Mr. Morris's first volume of poems, perhaps the best volume ever put forth at such an age. But the next study—that on Mr. Matthew Arnold—is in many respects the most interesting in the whole book. No one we suppose will assert that much community of thought or manner exists between such an author and such a reviewer. Few things can be further apart than the polite languor of the one, and the fiery perfection of the other. Yet we hardly know a more sympathetic study than this of the "friendly foe" of Philistia by its most uncompromising assailant. Only on one point is Mr. Swinburne cruel—in demolishing on too remorseless wheel Mr. Arnold's elegant butterfly Maurice de Guerin. One can hardly help being sorry for the butterfly and its collector. Yet there were so many others! If Mr. Arnold wanted an inglorious Milton, was there not Louis Bertrand?

The essays (better known perhaps to the general public than any other prose efforts of Mr Swinburne's) on Byron and Coleridge are remarkable, the one for its steadfast ignoring of popular praise as well as of popular blame, the other for its unique critical merits. We really know of nothing better as criticism on poetry than this essay on Coleridge. For clear recognition and eloquent expression, both of the merits which its subject had, and of those which he had not; for definite assertion and weighty vindication of its subject's proper place among poets, and for acute estimation of his comparative rank, we do not know its equal.

Mr. Swinburne's comments on Ford show a capacity (recently exhibited to even better purpose) for understanding our older dramatists, which may surprise those who have not duly appreciated the range of his genius. The "Notes on the Text of Shelley" are a welcome contribution of a too rare kind to textual criticism. If we could get poets to comment on poets in this style a little

Digitized by Google

oftener, the insulted shade of Horace would not groan over the "vepris ad ventum" abomination, nor would the greatest of Latin poets have been allowed to undergo (we are speaking aesthetically not philologically) the outrages of Lachmann. The two last studies deal with the arts of design, and it would not be easy to find anywhere examples of a finer sense of beauty, and of a more varied power of turning images into words.

In one respect, and in one respect only, the book is an unsatisfactory book to criticise. It is difficult to avoid speaking of it in one continuous strain of panegyric. Of the mastery of style here displayed, not even Mr. Swinburne has given us more striking examples. In the simile of the storm with which the book opens—in the magnificent contrast between Aeschylus and Euripides which the second essay contains—in the sustained peroration of the same piece—in the contentrated vigour of analysis which does justice to Mr. Rossetti's "Jenny"—in the subtlety of interpretation which creates a never-imagined *virtue* for Mr. Arnold's *Empedocles*—in many other passages of Protean beauty and vigour which our limits forbid us here to cite, as they forbid us to say a tithe of what is due to the book—we find, as always in Mr. Swinburne, the passion and the imagination of an elect *chercheur d'infini*, coupled to the expression of a consummate artist.

Mr. Swinburne says in his preface: "That must be a somewhat elastic definition which should comprise in one term all the subjects of my study and my praise." Though the attempt may be rash, we would venture to suggest something which may perhaps meet the case. It seems to us that he has successfully obeyed in matters literary the precepts of an old and honoured injunction. He has proved all things: he has held fast that which is good. GEORGE SAINTSBURY.

MACHIAVELLI.

Storia della Letteratura Italiana. Di Francesco de Sanctis. 2 Tom. (Napoli: Morano, 1873.)

THIS little work is in every way admirable as a sketch of the chief features of Italian literature. It is short, yet in no way superficial; interesting, yet without any effort after fine writing; plain and simple, yet eloquent with real feeling. Signor de Sanctis has avoided the onesidedness which characterises so much of the literary criticism of the present day: he neither loses himself in the historical method, which makes writers the echo of the events around them; nor does he, by trusting too much to his own intuitions into their meaning, make them fantastic repetitions of modern thought. With breadth of view and sobriety of judgment, he aims at seizing the characteristic features of the chief Italian authors: he is engaged in presenting and interpreting their leading ideas, not in criticising their details.

His work is not an archaeological history: he deals only with the great names or with prominent schools of Italian literature. The book is entirely unpretentious in form, but abounds in profundity of thought, and throws light on every author who is dealt with. Especially admirable is his treatment of Machiavelli, about whom Signor de Sanctis' remarks are so far in advance of anything that has yet been written, that they deserve more attention than they have yet met with.

The Middle Ages rested on a theological and ethical basis which is expressed in the *Divina Commedia*: this life is not a reality, but a shadow, reality is to be found only in contemplation of what shall be. Against this conception, Machiavelli vindicates the claims of man's practical life. He is emancipated from the spirit of the Renaissance as well as from the spirit of the Middle Age: life is not to him the play of the imagination any more than the exercise of contemplation: it is neither the pursuit of art nor theology, but the development of man's activities within the sphere which surrounds him.

The foundation for man's life is to be found only in the state, but the state must be freed from all its mediaeval trappings, from all notions of feudal or ecclesiastical dependence. Machiavelli's state was naturally the free civic community, free of its own valour and capacity, and not by favour of Pope or Emperor. But Machiavelli saw also the formation of great states in Europe at this time: he saw the insufficiency of the small Italian states to stand against them: his idea was the formation of a great Italian state comprising the whole Italian nation.

This state of Machiavelli is omnipotent, absorbing the individual in itself: it is a divinity, superior to morality, law, and religion. It is to be founded on popular consent, and if so founded, its shape matters little: it may be a principality or a republic, but its end only is important—the good government of the people. When once founded it will establish law, morality, and religion on their proper basis of subordination to the common good. The state is to be founded on *virtue*, in its old Latin sense, of force, energy which fits man for great enterprises and great sacrifices. The reward of this *virtue* is glory.

The important thing in history is not Providence or Fortune, but the force of man and of nature. Government or political science is concerned with understanding and regulating the forces which move the world. The ruler of this new state must possess not only the old feudal quality of valour, but the new qualities of prudence and intelligence. Mediaeval politics pass away and the modern conception of the state takes their place. The mediaeval church disappears, and is replaced by a national church, dependent on the state, and adapted to the objects and interests of the nation. So, too, there is a new moral basis which takes for its type the patriot, not the saint: there is a new intellectual basis—the power of human thought.

With these ideas Machiavelli introduces a new literary method; no longer does he reason by means of the syllogism, but by the representation of a series of facts bound together in the way of cause and effect. Reflection is with him continually discovering the subordination and connexion of facts, so as to give each of them its due importance as cause or effect; under the form of narration Machiavelli conceals his arguments. With such a method as this the literary form, as such, entirely disappears. Form is to him the thing in its true aspect; what he aims at is, not that a thing should be reasonable, or moral, or beautiful, but that it should be truly represented. His prose is freed from everything abstract, poetical, or ethical: he goes straight to the point by the shortest way, with a brief and rapid series of propositions or facts. The prose writing of the fourteenth century had been full of feeling and imagination, but had lacked organism and cohesion; the prose of the fifteenth century had an external and formal cohesion by means of periods, but drew no distinctions as regarded contents between what was grave and what was frivolous. Machiavelli was equally free from feeling and from art; he seems not to know that there is an art in writing; he has no conscious idea of style, but what he writes is the direct reproduction of his thought. Hence Machiavelli was the founder of modern prose writing, clear, precise, brief, all thought and fact,—a symbol of the intellect now emancipated from all elements, mystic, poetic, moral alike, and enthroned as ruler of the world.

In Machiavelli's works this is the prevalent point of view. The history of Florence under a narrative form is really a logic of events. In the *Discorsi* facts are taken as the point round which the intellect turns in its investigation of human character. The disorders shown by by history spring from the disproportion between the ends which men set before themselves and the means which they adopt to attain them. Politics have for their basis precision in defining the end and energy in using the means. Logic governs the world. The *Principe* is but an application of this implacable logic. Machiavelli blames princes who rob their people of liberty; but, when they have become masters of the State, he teaches them the means of preserving it; he shows the prince that in providing for the State he provides for himself; the common interest is his own interest as well.

Machiavelli moves in a cruel world of logic, founded on the study of man and of life. He does not consider whether actions are good or graceful, but whether there is in them an agreement between the means and the end. What he admires is intellectual seriousness, precision and energy, undisturbed clearness of thought. His hero is the conqueror of man and of nature, who comprehends and regulates the forces around him, and makes them his instruments. The end may be laudable or not; if not, Machiavelli is the first to blame it; but granting the end, Machiavelli admires the man who can attain it. Moral responsibility lies in the choice of the end, not in the means; the means are to be judged only by their wisdom or folly. Hence, Machiavelli admits without a remark what is terrible, but not what is odious or contemptible; that is odious which is wrongly done through lust or passion or fanaticism, without any further object; that is contemptible which is done through weakness of character, through want of resolution to do what the intellect says ought to be done.

This position of Machiavelli gains in meaning if we consider the condition of Italy at his time. The stranger was at the gate, but the people were entirely without seriousness

Digitized by Google

or discipline: their intellect was well-trained, was clear and subtle, but they wanted *character*: they wished to chase away the stranger, but their wish never ripened into will. Machiavelli attacks the weakness of the Italians at its root: without *character*, morality, religion, liberty are mere phrases; restore *character*, and everything else is restored with it. Machiavelli glorifies *character* even in evil. Caesar Borgia, with his clear intellect and fine mind, is to him a nobler object, in spite of his want of all moral sense, than Piero Soderini, the soul of honour, but an "anima sciocca" who by his incapacity destroyed the Florentine Republic.

Machiavelli saw that Italy was corrupt through its want of moral force, and of a worthy object to employ the national conscience. He calls for a hero to save his country, as Dante had done before; but Machiavelli's saviour is to be not a foreigner, but an Italian prince. Italy is no longer "the garden of the Empire," but a self-governing nation. Dante's *De Monarchia* and Machiavelli's *Principe* were both Utopias and illusions: but Dante's was a dream of the past, Machiavelli's a prophecy of the future.

It has been Machiavelli's ill-fortune that the exaggerations of his system have been most closely identified with his name: what was accessory and relative has obscured what is absolute and permanent. He set up the conception of the seriousness of life on earth, which was to be worked out in the state by means of human thought and human intelligence, which was to have as its ultimate object the formation of a nation by means of discipline. This has been overlooked, and his exaggeration has been regarded as his system. His state absorbs everything, religion, morality, individuality. The rights of the state destroy the rights of man. Machiavelli's fault is one common to all great thinkers, one which dullness can never forgive: he has expressed himself with overpowering clearness, and has put everything absolutely, even what is in itself relative and variable.

M. CREIGHTON.

NEW NOVELS.

Signa. By Ouida. In Three Volumes. (London: Chapman & Hall, 1875.)

The Chronicles of Dustipore. By the Author of "Wheat and Tares." In Two Volumes. (London: Smith, Elder & Co., 1875.)

The Story of Valentine and his Brother. By Mrs. Oliphant. In Three Volumes. (Edinburgh and London: Wm. Blackwood & Son, 1875.)

The Law and the Lady. By Wilkie Collins. In Three Volumes. (London: Chatto & Windus, 1875.)

Gianetto. By Lady Margaret Majendie. (Edinburgh and London: Wm. Blackwood & Son, 1875.)

Some of Our Girls. By Mrs. Eiloart. In Three Volumes. (London: Samuel Tinsley, 1875.)

Sir Peregrine's Heir. By the Author of "Lady Flavia." In Three Volumes. (London: Richard Bentley & Son, 1875.)

Signa is a tattered piece of patchwork, a medley of fustian odds and ends, gathered for the most part from the rag-shop of the amatory novelists of France. The exalted morality of Casanova de Seingalt, the delicacy of Louvet de Couvray, the austerity of the younger Crébillon, the chaste imagination of Restif le Breton, the severe imagery of the author of *L'Affaire Clemenceau*, have all been reflected in the works of the writer who created Tricotrin, the violinist and voluptuary, who was the mother of Pascarel and his monkey, alike in the giddiness of their desires, and the undoing of Folle Farine and her wild leonine tawny lover. And *Signa* differs in no material respect from these masterpieces of folly, unless it be that its subordinate characters—its fireflies, crickets, cicali, grilli, bats, kestrels, glowworms, aziola owls, and acacia bees—have become more talkative and less in the nature of supernumeraries since the days when their spokesman, the spider, used to express his constituents' fixed opinion of man in the simple formula of "Thou fool!" As for the fireflies the book swarms with them; wherever you open a page you swallow a firefly. The hero's mother was "supple and slim as a firefly;" his father was "graceful and restless as a firefly;" the hero himself, though he desired many things, such as the higher education, and fame in music, and fame in painting, wanted above all to be a firefly. But before he could be thus translated he had to learn and suffer much. He had to learn many things not generally known, such as that "Fra Angelico would have kissed him, and Raffaelle would have put him for ever in the internal sunshine of the Loggie," and that "the old painters would have made a cherub of him and glorified him, and made him a joy to the wondering world;" he had to be taught that when he was "singing to the silent street and the wakening flush of day, and roused the people with the great *Se circa, se dice*, or the mighty *Misero pargoletto*, or the delicious *Quelli la*, or the tender *Deh Signore*," he was singing "airs that had been the rapture of the listening world a century before." At last he mastered these rudiments of music and art, and fell in love with a "wanton out of France." She received him, as was her custom of an evening, in her bath, clad in an elegant attire of rose-leaves and moonbeams, and proceeded to put him off with the story of her life. "I loved—myself," she said. "And wanted to enjoy. God made me such a weak and selfish thing. You know he makes bees and butterflies. I took solace in such strength as women like me have. We share it with the snake and the panther. Your God made snakes and panthers;" and when she saw that the young man felt that he, as a firefly, could never mate with a bee, a butterfly, a snake, or a panther, she clinched the matter by adding "Love! I laugh at the word, I dance on it, I spit at it. Judas loved. I never loved anything. How should I! Pure dreams are your fair portion. Foul facts are mine. Leave me." So he left her.

The author of *The Chronicles of Dustipore* is the Pepys of an Indian station. At first you have reason to expect that he will prove a more serious historian, for he is found to be a person of pleasant wit, extended reading, and excellent taste; but as soon as the least pressure is put on him to discover the views of so exceptional a witness on the graver questions of English administration in India, the airy creature flies off and vanishes in a spray of tittle-tattle. He hovers daintily over the dull mass of official work, which is the core of Indian life, till the hour of balls and flirtations comes round, or till governments retire to the hills and lie beside their nectar, while the bolts are hurled far below them in the valley of the Hooghly, and the clouds of tobacco-smoke are lightly curled round their golden bungalows. Then he enters on his story, and relates the contest between an officer and a civilian for the belle of the station's hand in the dashing manner that recalls the duel fought by Cornet Gahagan, of the Bundelcund Invincibles, with Mr. Mulligatawny, B.C.S., Deputy-Assistant Vice-Sub-Controller of the Boggleywallah Indigo Grounds, Ramgolly Branch, for the favours of the fair Puttee Rooge. But the civilian is unfairly handicapped, being one of those monstrous creatures the competition wallahs. Of course he is learned and witty, for the examinations in Burlington Gardens are known to be highly successful in the manufacture of learning and wit. But the social failings of this Sudra caste of English officials have seldom been so clearly shown as in the juvenile Mantalini who sets up to be the gallant of Dustipore. "Some ladies, you know, Miss Vernon," he says to a very young lady after her very first valse at her very first ball, "dance in epic poems, some in the sternest prose—Carlyle for instance. Yours is an ode of Shelley's or a song of Tennyson's, a smile from Paradise." "Cruel girl," he moans to a new love, "am I to seal my devotion to you by an infidelity to the kindest, tenderest, sweetest of beings?" And, being finally rejected, he goes out, reads all the most horrible passages in all the worst French novels and quotes the fiercest cynicism of Chamfort and Rochefoucauld. Perhaps the corrupt state of the circulating libraries of Dustipore has something to do with the singular elasticity of the moral sense of all its European settlers.

Mrs. Oliphant regards the sufferings of humanity from the physician's rather than from the surgeon's point of view. What she has to do with the human heart she does without chloroform and surgical instruments. She leaves the business of dissection to a Balzac and his school of anatomists. She makes over the lancet to a Beyle and his pupils. She merely feels the patient's pulse, prescribes and advises. And as the art of the physician stands at least as high as the art of the surgeon, it is unreasonable to suppose that the author of the *Chronicles of Carlingford* works from a less scientific basis than the more incisive novelists, even though her directions are issued in surprising abundance. *The Story of Valentine and his Brother* deals with an extraordinary theme, matters that are not likely to happen to one man in ten thousand, yet not less worthy of telling on that account if Mrs. Oliphant is sure of her one man. And Mrs. Oliphant, being a writer not easily deceived, sets boldly forth on her journey, jotting down descriptions of scenery with her usual picturesqueness, inserting here and there an

Digitized by Google

exquisite touch of nature, and weaving into her story some of the most beautifully pathetic chapters that we have read in any modern novel.

We have been fairly diligent students of Mr. Wilkie Collins, and have long admired him as the most ingenious carpenter in the trade; but till we read his last book we had no idea what a fund of funereal mirth, what a wealth of humorous sadness there was in him. In *The Law and the Lady* he has wilfully parodied himself: he has stripped the puzzle-novel of its last rag: he has played such fantastic tricks with his former works as must have made Mr. Mudie weep. The contents of his property-box are scattered over the stage. The puppets which have done him so much service lie weltering in their sawdust; strongminded female dolls, elderly dandy dolls, bigamous dolls, poisonous dolls, judicial dolls, theatrical dolls, all undistinguished in the promiscuous heap of matter. To compensate for which Mr. Collins has elaborated a singular figure, new perhaps to fiction, but familiar enough to the drama. It is our old friend Polichinello. Mr. Collins may call him Miserrimus Dexter or by whatever name he pleases: his real name is Punch. His looks, his words, and his actions are those of the immortal Fantoccino. He was born without legs; and so, at least in his earliest avatars, was Punch. He had a mania for homicide, a passion for disturbing domestic peace, a diabolic cunning, a faithful dumb attendant, and many other signs by which you may know him. There are, of course, a few unimportant differences. We are told that "a painter would have revelled in Miserrimus Dexter as a model for St. John;" which can scarcely be said of his prototype. We are also told that a young girl, ignorant of the deformities hidden by the Oriental robe, would have said to herself, "Here is the hero of my dreams." But the man's speech bewrayeth him. He wheels his chair furiously round the room and cries: "I am Napoleon at the sunrise of Austerlitz; I give the word, and men by tens of thousands fight and bleed and die. I am Nelson, and see my own apotheosis. I am Shakspere, and am writing *Lear*, the tragedy of tragedies. Light! Light! The lines flow out like lava from the eruption of my volcanic mind." Now, if this be not a wordy paraphrase of Mr. Punch's simple battlecry of "Rooty-tooty," we should like to know what it is. At all events this sort of stuff, being unpretentious, is better than Mr. Collins's recent efforts to reform society by melodramatic examples. It is so easy for sensational novelists to leave plain ground and climb into the thin branches of theory, and so hard for them to remember the proverb that "Je höher der Affe steigt, je mehr er den Hintern zeigt."

Gianetto is so tiny a novelette that we can scarcely determine the real powers of its author, but she at any rate writes in the manner that De Quincey loved, with the unstudied grace of a well-bred woman. There is music in every page of the book, whether in the theme or in the handling of it. Perhaps Lady Margaret Majendie wishes to know, without putting her full abilities to the touch, how the world of readers is disposed towards musical novels. The knowledge is not far to seek. Long ago George Sand wrote *Consuelo*: it was an arrow's flight, behind which the air closed at once. Two years ago a delicate mind told the story of Josquin Dorioz and his love: it was a tender lyric which ultimately fell to earth as all songs fall. No doubt there are oaks in which the arrow may still be found unbroken, and hearts of friends that cherish the song; but we venture to say that neither in France nor in England, though the first performs Handel and builds national opera-houses, and the second thrums Chopin and talks mystically of Wagner, is the passion for music strong enough to do more than float a musical novel. Yet a book of this sort the author of *Gianetto* would write worthily. She is less to be admired in the supernatural part of her tale, in which she describes the terrors of a haunted soul and trespasses on the croft that tradition has long assigned to Hawthorne as goodman.

If the author of *Some of Our Girls* is hard on the weakness of man, she, at all events, worships the baby. Mr. Bret Harte, the American novelist, is a writer of the same religious creed. Indeed, if Mrs. Eiloart and Mr. Harte were to join forces and write a series of idylls of infant life, there can be no doubt that the baby would come to be ranked, in company with the arts and sciences, among the humanising influences of the world. It is a nice question whether Mr. Harte's baby, who regenerated the gamblers and criminals, the sluice-robbers and drunkards of Roaring Camp, did a more meritorious action than Mrs. Eiloart's baby, who harmonised the discordant elements of a doctor's family, reconciling the heiress with the governess, and the proud but ungrammatical cook with the girl from the workhouse—but the enquiry would not closely concern the literary merits of *Some of Our Girls*. The book photographs with great accuracy the petty details of life, and goes with infinite minuteness into the short and simple annals of "shabby gentility." Mrs. Eiloart sits down to tell the world not only what the world has all her life been telling Mrs. Eiloart, but also what it has been telling every person of ordinary capacity, and what such persons cannot have failed to observe. We shall soon be having romances that turn on a mistake in the butcher's bill, or a rise in the price of coals.

The hero of *Sir Peregrine's Heir* was only twelve years old. Yet that he was no common hero may be gathered from the fact that during the course of the book he is likened to Apollo, Haroun al Raschid, Alcibiades riding an African barb through the Agora at Athens, Machiavelli, Marlborough, an aged king of Israel, Keats, Shelley, Byron, Chatterton, Hoche, Wolfe, Mephistopheles, Robin Hood, Louis XIV., Wharton, Louis XV., Smerdis the Magian, Demetrius the Russian, David, and William the Conqueror. He was born to avert the Doom of the Conyers. But the young and beautiful Adeline, called the Swan-neck, believed neither in Darrell nor in the Doom. "I could almost," said she, "pray night and morning that I might live to stand by yonder boy's couch and see him dead." Alas for Adeline, called the Swan-neck. It was not without reason that she communed with herself in the language of the transpontine theatre, that her proud lip curled as readily as the hair of Miss Fanny Squeers, that her eyes now glittered with a sinister light and now "flashed starlike," and that she held secret interviews with a dreadful old lady from France. She, the youthful Adeline, was the mother of Darrell Conyers. She, who was called the Swan-neck, was the mother of him who was compared to William the Conqueror. Nor was her son slow to make his own confession. "I am not over scrupulous," said the lad of twelve. "Ruthless hands, shrewd brains, and callous hearts were those of the Lord Marchers to whom you trace my pedigree. But I feel death's icy fingers busy about my heart, and I will not die, as I have lived, the very incarnation of a lie. I am not Darrell Conyers." And it seemed, in fact, that he had witnessed the death of the real Darrell Conyers and, bribing his tutor to secrecy, had assumed his name. The book serves two useful purposes. To critics it is what the most unproductive land in cultivation is to the economist. It shows them how the growth of vicious tastes has compelled the publishers to have recourse to the worst writers, and enables them to construct a table of relative merits on the basis of this novel, as the one absolutely worthless production. And it removes from women the slur of having written the pestilently vulgar series of stories which began with *Lady Flavia*, and which would have been crowned with most distinguished honours by the compilers of Pantagruel's library. For the author has now come boldly forward, and mounting the pillory with firmness, has proclaimed himself on the title-page to be John Berwick Harwood.

Walter Macleane.

RECENT VERSE.

In the Studio. By Sebastian Evans. (Macmillan & Co.) It must be at least ten years since Mr. Evans published his earlier volume, *Brother Fabian's Manuscript*, and won for himself no small praise as a writer of scholarly and thoughtful verse. It is to be feared that the great productiveness of the last decade has somewhat erased from the memory of most readers the pleasant qualities of that very well-written book; the present volume will revive the fame of the first. *In the Studio* reveals no very striking new features in Mr. Evans' poetry; there is still the same learned fancy, thoughtfulness, and rapid poetical expression, combined with a certain want of rhythmic force. Of the ten original pieces in the volume four are written in *terza rima*, and, on the whole, these seem to us the best. "Arnaud de Merveil" is a tale of a troubadour who won the love of Iseulte de Beziers, and was exiled by King Alfonso of Castile, who loved her himself. He comes to an abbey gate, and sings a mournful and musical romaunt. "Arthur's Knighting" and "The Eve of Morte Arthur" are two very mediaeval and un-Tennysonian studies from the great saga now so universally popular. But by far the best of the *terza rima* poems, and the finest thing in the book, is "Dudman in Paradise," a wonderfully vigorous and beautiful story of a poor hind, Dudman, who was villein to the Lord Earl Fulke Fitzurse, and who, when the two died simultaneously, stole into heaven under the shadow of the wing of Michael, who was courteously conducting the Earl. Once in heaven, he is observed, and Peter

Digitized by Google

tries to turn him out; but Dudman, waxing bold, reminds him that if he be a poor villein that rises with the cock, at least he never denied his Lord at cock-crow. Then the three Kings of the East came by with St. Thomas, who tells Dudman to be gone, rascal! Rascal Dudman may be, but not infidel; he never doubted, he says, that the Lord could rise. Then Paul comes by, with like intent. Dudman tells a story of a certain Stephen who was stoned to death, and how one sat by mocking—

"Saul was his name. Why tremblest thou, Sir Saint?
Thy name is Paul, not Saul! Art thou the same?
If Saul be Paul, then why not Saint be Paint,
The fair outside that cloaks the inward shame?"

At the last Christ himself interferes, and says that rank and wealth matter nothing; Dudman trusted in his blood, and shall be saved. The poem is a most remarkable one, full of beauty, humour, and pointed satire. "The Tale of a Trumpeter" is mystical and forcible; "The King Crownless" has the same mysterious mediaevalism as the poems in *terza rima*. The last pages of the volume are occupied with translations of eleven of the Latin poems of Jean Charlier de Gerson, long reputed to be the author of the *Imitation of Christ*. Those in Sapphics sound queer and stiff, as, beyond doubt, the originals must do. Others, simpler in form and thought, have a very pleasing quaintness and a true flame of devotion. There is hardly one weak page in this very interesting little volume, and it forms a valuable contribution to the literature of scholarly verse.

Preludes. By A. C. Thompson. Illustrated by Elizabeth Thompson. (H. S. King and Co.) We shall not be surprised if this volume receives an enthusiastic welcome from some quarters, and yet there is not a single poem in it which can really confer on its author the gift of immortality. Great ambition, great interest in the technical side of the poetic art, a fair amount of genuine imaginative feeling, all these we discover in Miss A. C. Thompson's work, but hardly a trace of those qualities without which these are worthless, such as originality, rhythmic power, or imaginative insight. She has read Mrs. Browning, Swinburne, Shelley and Keats with ardour; their style, broken into minute fragments, serves to form hers, in mosaic. The most depressing fact about these verses is their extreme vagueness, not so much of thought as of language. For instance, here is a stanza in which the authoress invokes the coming poet who is to out-do her:—

"O poet of the time to be
My conqueror, I began for thee.
Enter into thy poet's pain,
And take the riches of the rain
And make the perfect year for me."

These might pass for very pretty verses if one only heard them read, but they will not bear the least analysis, and yet the phrases are not more indistinct or disjointed than the general average of the book. We have read all through very carefully twice without being able to find one poem sufficiently good to be worth quoting. Miss Elizabeth Thompson's designs are disappointing.

Arvan; or, the Story of the Sword. By Herbert Todd, M.A. (H. S. King & Co.). This is the sort of epic that Southey wanted to write when he was ill. It is supposed to be told by an ancient bard, who must have been the most confirmed prattler of his generation. There are nearly fifteen thousand lines in it, and we have only looked at it, very timidly, here and there. Why do educated people allow a horrible nightmare of this kind to burden years and years of their lives? To write a colossal epic that not one mortal will ever read seems the very saddest way of spending one's days.

Evensongs, &c. By Robert Steggall. (Longmans & Co.) We expected to find a new spasmodist, born out of his due time, in the author of this volume laid at "the supernal shrine of the raptured muse divine" of Mr. P. J. Bailey; but no, the poems are as mild and pretty as if "Festus" had never existed. They are wholly without individual character. We wonder what living writer Mr. Steggall had been reading when he wrote "Livermead" in triplets, and described therein how, lying in the grass, he heard the happy children shouting in the hay and digging themselves warm graves in it?

Clare Peyce's Diary. An Old Maid's History. By A. Warner Hull. (Smith, Elder & Co.) A stirring tale in verse is not a poem. This is a novelette in the straightforward manner of the narrative parts of those stories of private life in the provinces that Mr. Coventry Patmore used to produce. It is decidedly interesting and pretty, but would be far more telling in good sober prose than in somewhat shambling verse of this kind—

"My cousin called to say good-bye,
And hoped when next I wanted change,
That I should be induced to try
The Surrey air at Morecomb Grange.

I thanked him in my sweetest tone,
And then he hoped it would be soon;
I fancied, had we been alone,
He almost would have tried to spoon."

Eilid and other Poems. By the Rev. S. Hally, M.A. (Houlston & Sons.) This is a volume respectfully dedicated to the owner of the estate on which it was written, and is quite in the fashionable manner of the romance of *The Lady Flabella*. Here is a landscape which would have charmed Mrs. Wititterly—

"And then the angel laid her gently down
Upon a bed of golden daffodils,
Hard by a trickling rill of lulling tune,
Pillowed her head on aromatic moss,
Strewed o'er her orange blooms and immortelles,
And, sitting by her, blessed her with his breath
Of balmy fragrance."

"So voluptuous, is it not? So soft!"

The New Minnesinger. By Arran Leigh. (Longmans & Co.) These simple songs are full of tender feeling and healthy thought. They are not very deep or full, nor have they sufficient inherent vigorousness to enable their author, in any probability, to win a name among English poets; but they are sweet and pure verses which it must have given him great pleasure to write, and of which he has no need to be ashamed. Here is an example, chosen almost at random:—

"Whatever haunting care of life
About my spirit cleaves,
If I but walk abroad awhile
Among the breathing leaves,
It seems as it were left behind
Beneath the cottage eaves.

I do not ask for singing birds,
Or floods of golden light;
For if I do but ope the door
On a dull autumn night,
The shining rain-drops on the grass
Will set my spirit right."

The writer's inspiration seems to come from Germany, and he gives us graceful translations from Goethe, Schiller, Heine, and others.

The Demon. A Poem by Michael Lermontoff. Translated by Alexander C. Stephen. (Trübner & Co.) We know so little of Russian poetry here in England, that Mr. Stephen has conferred a boon on students of literature by prefixing to his translation a short biographical notice of the author. It seems that Lermontoff was born in 1814, read Pouchkine, Lamartine, and Byron incessantly, wrote the first outline of the work here presented to us when he was fifteen, and died, aged twenty-six, in a duel. *The Demon* was published in 1838; it is extremely admired, we learn, in Russia, but seems to an Englishman, at this time of day, much too melodramatically Byronic to be very interesting.

Varieties in Verse. (Smith, Elder & Co.) Under this modest title we have a volume of calm, scholarly verse steeped in a delicate melancholy that has nothing morbid about it. To review a work of this kind is almost impossible: with all its negative excellences there is so complete a want of any positive beauty of originality or strength. The poems never excite, never surprise, never enrapture one: it is difficult to say why, and yet, perhaps, it is just simply because they never pass into the vaguely-defined extreme limits of real poetry. Best in the volume we like "The Dead-Cart," a monologue spoken by a man who has lost all his relatives and friends in the Great Plague of 1664, and who now draws the dead-cart from dreary door to door. There is real pathos and dramatic insight in this cry *de profundis*:—

"So I wander alone with a heavy heart,
Since all must labour to gain their bread:
None other has courage to drive this cart,
But nothing will kill *me*.
Bring out your dead!

Yet often, as over the grass-grown way
I hear a footstep, I turn my head;
'Tis some one, a neighbour, he dare not stay,
For am I not poison?
Bring out your dead!"

Poems and Translations. By C. H. Hoole. (Oxford: Shrimpton.) We would say almost the same of this as of the last volume, except that the prevailing tone of sadness in that gives place in this to a somewhat shallow and formal culture, of the Academic kind. The original poems read like so many efforts after a prize, competitive effusions on a given theme; the translations, from Goethe, Tegnèr, Malherbe, Sophocles, Horace, and Virgil are equally perfunctory, and seem all the less graceful because taken from such famous originals.

The Angel of Love and other Poems. By Richard Sturges. (Provost & Co.) Pious and gentle verses wholly innocent of poetry, and most tolerable where they aim least high; becoming utterly intolerable when they deal with "the joyance of sapphire surprise" and "euphonious waves of impassioned leap."

Inner and Outer Life Poems. By Alfred Norris. (H. S. King & Co.) We have kept this to the last because, of all our batch of books of verse, it is that which has most distinct lyrical life. Mr. Sebastian Evans is a far more accomplished and powerful writer than Mr. Norris, but he has no gift of song. The author now under review, on the contrary, writes best lyrically. His book cannot make any impression, simply because the element of self-criticism seems to be so wanting in him that he has not known which of his poems were, and which were not worth publishing. The book is printed in small type, and has more than 200 pages; if some one possessing critical discrimination could extract the very best things, and form a volume of about eighty pages of them, the author ought to make a mark. He addresses himself to the evangelical world, and his most secular pieces are imbued with devotional feeling. He is most successful when this spirit is most subdued. To know how very well he can write at his best, one should read "The Lost Ship," a most spirited ballad, with scarcely a weak expression in it. "A Heirloom" (*sic!*), in spite of its dreadful title, is a good poem; so is "An Orchard Song." From another we quote two pleasant stanzas.

"The peaches redden on the wall,
Hiding in hollow cells of green,
Where plaited leaves hang thick about,
And scarce permit them to be seen;
And so, in truth, good deeds should be
Concealed in sweet humility.

Digitized by Google

The peaches redden on the wall,
Though night's dark curtain drips with dew ;
The white stars show themselves, and shine
Through moulded cloud and hovering blue.
And, oh! to feel, past fruit and tree
The Lights of Home shine forth for me."

EDITOR.

NOTES AND NEWS.

THE transfer of the *Echo* to Mr. Albert Grant has been concluded this week, and Mr. Arthur Arnold has given up the editorial chair. It is not generally known that after receiving Baron Grant's offer, Messrs. Cassell invited without success the recognised agents of the Liberal party to negociate for the purchase of the paper.

MESSRS. HURST AND BLACKETT will shortly publish an authorised English translation of the *Recollections of Colonel de Gonneville*, edited from the French, by Miss Charlotte M. Yonge, author of the *Heir of Redclyffe*, &c.

MESSRS. GEORGE BELL AND SONS will very shortly issue the first volume of *Notes on Irish Architecture*. The materials for this work were collected by the late Earl of Dunraven, and will be edited by Miss M. McNair Stokes. This volume will contain many fine photographic illustrations of the ancient churches, towers, and other objects of antiquarian interest in Ireland.

The History of Grisild the Second, a narrative in verse of the divorce of Queen Katharine of Arragon, written by William Forrest, edited from the author's MS. in the Bodleian Library by the Rev. W. D. Macray for the Roxburghe Club, has left the press and is nearly ready for publication.

THE Hebrew Literary Society in London will undertake the English translation of the Rabbi Jacob Saphir's diary in Yemen, Malabar, &c., written in Hebrew, with the title *Eben Saphir*.

MESSRS. LONGMANS announce as in the press Mr. Trevelyan's *Life and Letters of Lord Macaulay*; Mr. Cox's *School History of Greece*; and Dean Merivale's *General History of Rome*. They have in preparation *The New Reformation, a Narrative of the . . . Old Catholic Movement*, by Theodorus; a translation of Geffeken's *Church and State*; and Captain Wyatt's *History of Prussia and its Military Organisation*.

PROFESSOR ZUPITZA, of Vienna, the editor of *Guy of Warwick*, will be in England at the beginning of August.

THE second and last part of the Arabic text of Abu'l-Walid's Hebrew Lexicon, edited by Mr. Neubauer for the Clarendon Press, will be out next month. The English translation will follow as soon as M. Derenbourg's edition of Abu'l-Walid's *Opuscula*, which is far advanced, has been published.

WITH the permission of the Council of University College, Messrs. George Bell and Sons have had a series of photographs taken from the collection of the Flaxman Drawings now in the gallery of the college. The dimensions of the photographs will be one half of those of the original drawings, and the reproductions will be printed by the permanent autotype process. The number of impressions will be limited, copies being printed only for subscribers. Professor Sidney Colvin has undertaken to superintend the work, and to prepare letterpress descriptions of the more important drawings.

MICHELET'S book, *L'Insecte*, has been translated into Spanish by D. Marian Blanch, of Barcelona.

THE third volume of Ste. Beuve's *Premiers Lundis* contains an index (chiefly of proper names) to the *Causeries du Lundi*, the *Nouveaux Lundis*, the *Premiers Lundis*, and the volumes of Portraits.

MESSRS. RIVINGTONS have in the press, to be published in the autumn, a compendious edition of the *Annotated Book of Common Prayer*, edited by the Rev. J. H. Blunt, in one small volume; a new devotional work by the Dean of Norwich, entitled *The Child Samuel*; a work on the Rudiments of Theology, by Canon Norris of Bristol, Inspector of Church of England Training Colleges; and an English edition of the *Devout Life*, by S. Francis de Sales, translated for their English Catholic Library.

STUDENTS of contemporary politics will be glad to learn that the documents put in evidence in the Arnim case before the Court of First Instance at Berlin, have been collected in a single volume and edited by M. J. Valfrey, and published by Messrs. Plon of Paris.

TWO new novels—*The History of a Heart*, by Lady Blake, and *Fay Arlington*, by Miss Anne Beale—will be issued immediately by Messrs. Hurst and Blackett.

A CORRESPONDENT writes:—

"I think the rarity of the little pamphlet *Sunday under three Heads* is greatly over-estimated in your note in the last number of the ACADEMY, as I have frequently seen copies of it, and never heard any doubt expressed as to the fact of Dickens's authorship. The little book will be found entered in the British Museum General Catalogue under the name Sparks (Timothy), with that of Charles Dickens added between brackets."

Several other correspondents have written to us to the same effect.

WE learn from Dr. Harkavy's summary report to the Minister of Public Instruction at St. Petersburg that the MS. collection of the late M. Firkovitz in the Crimea consists of about 900 complete works and 700 fragments. Among these are (1) Rolls of the Pentateuch and Biblical MSS. with unknown Masorahs, written in the ninth and tenth centuries; (2) grammars and dictionaries not to be found in any other library; (3) biblical commentaries both in Hebrew and Arabic, some of them from Rabbis of the tenth century. Among them is R. Thanhum's commentary on Isaiah, an odd volume missing in the Bodleian Library, and for which Dr. Pusey was making enquiries for years through consuls and missionaries; (4) historical books of all kinds, some relating to Russia; (5) controversies between Rabbanites and Karaites; (6) poetical works of unknown authors; (7) theological, philosophical, medical, and miscellaneous works. This collection of Hebrew-Arabic literature will certainly rival that of the Bodleian Library, hitherto the first in this branch of Jewish literature. But the most important items in this collection are the old biblical fragments, which will, no doubt, contain a great number of variations. Let us hope that in case the Russian government will not purchase this collection, either the British Museum or the Bodleian Library will make efforts to secure it for this country.

PROFESSOR VICENTE DE LA FUENTE, in the *Revista de la Universidad de Madrid*, sketches the history of the foundation of Valladolid as a University. It appears to have been established with the character of "Estudio general" in the middle of the thirteenth century.

DR. ALBERTO BOSCH contributes a series of studies in Trigonometry to the same journal for June. The object is to indicate some reforms proposed for introduction in that science.

THE whole of Swedenborg's MSS. are to be reproduced in *facsimile* by photo-lithography, in pursuance of a resolution passed by the General Convention of the New Church in America. Some of his writings have already been so treated, and copies so widely dispersed over the United States, that it is thought that nothing less than a flood sweeping the continent bare can place them in jeopardy of loss or destruction.

SOME interesting relics of Bishop Burnet have been sold by Messrs. Sotheby during the present week. In addition to three paintings in oil of the bishop, his second wife, and his son, beside five miniatures on ivory of the family, are three manuscripts in his handwriting. The first of these is a letter of two pages dated from the Hague, May 25, 1687: "Upon my second marriage, which I am now entering." The second is "A meditation upon my voyage for England, which I have writ intending it for my last words in case this Expedition [of William III.] should proue either unsuccessfull in generall or fatall to myself in my own particular." The third is "A meditation on my consecration, the night before being Easter Eve, 30 March, 1689." Other curiosities are a gold watch, by Tompion, with the London Hall mark of 1685, believed to have been given to Burnet by Lord William Russell when on the scaffold, and an exquisitely finished miniature on enamel by Zincke, of Queen Mary II. in a blue dress, according to tradition a gift to the bishop from the Queen herself.

IN the *Revue Critique*, M. Tamizey de Laroque has an attractive notice of M. Paulin Paris's careful edition of a most tempting old French poem by one of Chaucer's originals, Guillaume de Marchault. The old poet and musician, canon of the church of Rheims, had reached the age of fifty when he received a pretty poem from an unknown lady, who, without seeing him, had fallen in love with him. The gallant ecclesiastic answered her, and a series of poems growing more and more tender and warm were exchanged between the enamoured couple. A meeting followed, warmer love succeeded, and the master, at the request of his young admirer, put into over 9,000 verses all the details—often most quaint—of the history of his relations with her. In it he put, too, the forty-six letters—full of delightful *naïveté*, which he and his lady-love had written to one another. This is the work, *Voir dit* by name, which the veteran editor M. Paulin Paris has just produced for the Société des Bibliophiles français. He has identified the lady, her dwelling-place and her family, and solved every difficulty that the text offered. How one envies those Frenchmen the varied mass of early literature that their MSS. contain! There is nothing like it in any other nation, rich as Iceland is in its sagas.

A CORRESPONDENT of the *Inquirer*, *à propos* of a review in that journal of Benkö's *Transylvania*, raises the interesting question of the period at which the term "Unitarian" was introduced into Christian theology. "The history of the English use of the term," he observes,

"is accessible enough; nor is there any apparent reason for doubting that in the second half of the seventeenth century it came into England *viâ* Amsterdam, from that remarkable religious movement in Eastern Europe of which our Church (Unitarian) in Transylvania is the surviving representative. But when, and how, and with what meaning did the name 'Unitarian' make its appearance in Poland, Hungary, or Amsterdam?"

Referring to the fact that the designation of the Unitarian churches in the legal documents of Transylvania at the period 1557–1563 was "Anti-Trinitarian," this correspondent adds that the direct influence of Socinus on the Transylvanian and Polish churches, which began at the close of 1578, and lasted till his death in 1604, effectually stamped upon their theology the name "Socinian," and that he is inclined to suppose that the origination of the name "Unitarian" is due to a period posterior to that of Socinus and his coadjutors and immediate successors. The term "Unitarum," indeed, occurs in Benkö, but is applied to politics as in modern Italy, and leads no further than *Unitus*.

IT has long been the subject of complaint that the National Library of Paris is closed for the

Digitized by Google

holidays for a whole month in the summer. This state of things, so prejudicial to the numerous students who frequent the reading rooms of the establishment, is about to be put an end to, and the *Bulletin des Lois* announces that from 1876 the National Library will remain open during the whole year, except the interval between the Sunday of Passion week and Easter Monday inclusive.

THE Bill relating to the College of Surgeons which is now passing through Parliament contains a clause providing that nothing contained in the Bill shall deprive the College of the right, or relieve them from the obligation (if such right or obligation exist at present), to admit women to the examinations required for letters testimonial, or for a qualification to be registered under the Medical Act.

THE object of the Canada Copyright Bill, lately introduced into the House of Lords by the Earl of Carnarvon, is to enable Her Majesty in Council to give her assent to the Bill passed by the Canadian Legislature for regulating the law of copyright in the Dominion. The particular difficulty which it is hoped to remedy is this: Under a Canadian Act, which has been in force for some time, foreign reprints of the works of English authors introduced into Canada are subjected to an *ad valorem* duty of 12½ per cent. It was supposed that this duty would afford the authors a fair remuneration, and so, no doubt, it would if it were not so easily evaded; but experience has proved that pirated editions of English books constantly find their way into Canada from the United States without paying the duty. To extend the operation of English copyright to Canada, and to forbid the importation or sale there of any but the English copyright editions, would not meet the necessities of the case, because the circumstances of the colony require the issue of cheaper editions than those which command a ready sale in England. The Canadian Legislature has, therefore, proposed that the owner of an English copyright shall have the same rights in Canada as he has at home, on condition that the work for which protection is sought is reprinted, republished, and registered in the colony. To these provisions Lord Carnarvon's Bill adds a further clause prohibiting the importation of such Canadian reprints of English copyright works into this country. In introducing the Bill, the Colonial Secretary stated that it dealt with part only of a very difficult subject, for the full investigation of which it is the intention of the Government to issue a Royal Commission.

A propos of the immense prices lately obtained at book-sales in Paris, a writer in the *Neue Freie Presse* upbraids German publishers and the German public with the miserable results of similar auctions in Germany. He accuses the former of want of public spirit in regard to the publication of the German classics, observing that they have apparently gone upon the principle that the works of Lessing, Herder, Goethe, Schiller, are too excellent in themselves to require any outward adornment:—

"But," he adds, "it is useless to preach to German booksellers, when even such a firm as that of Cotta does not think it worth while to bind the by no means inexpensive books they publish in such a manner as not to fall asunder in the process of reading."

The reading public of Germany is not, it seems, free from blame in the matter:—

"If," says our authority, "the booksellers do nothing to induce the public to buy, it must, on the other hand, be acknowledged that the public does little or nothing to encourage the enterprise of the booksellers. To possess a library, a fine and well-chosen library, is still not among the postulates of German home comfort. The lending libraries are sufficient for German wants in this respect. . . . No doubt, the German has a right to be proud of his literature, but pride is not served by consciousness alone, and when he adds thereto a peddling spirit, and looks three times at a kreutzer before laying it out upon a book, all this pride is nothing but an idle and hollow bubble."

FRANZ HERMANN VON HERMANNSTHAL, the well-known Austrian poet, died on June 24, at Vienna. He was born in 1799, and in 1830 had already achieved considerable distinction in the official career which he had embraced at an early age. His first poems then appeared, and a second collection was published in 1837. These earliest efforts received a friendly welcome in literary circles, but produced no effect on the general public. The same remark applies to his first dramatic attempt, *The Deadly Feud*, which was produced in 1831. A second drama, however, *Ziani and his Bride*, put upon the stage in 1847, was thoroughly successful at the Court Theatre in Vienna, and the part of Ziani was for a long while the particular hobby of the celebrated actor Löwe. Hermannsthal was a lyrical poet of the Platen school, and is almost without a rival in Austria in regard to the faultless purity of his diction.

FEW young journalists, however clever, attain such worldly success as has befallen Hans Forssell, the Swedish writer on politics and philosophy, who has just, in his thirty-second year, been called to take a seat at the Council of State, as Minister of Finance.

THE principal literary outcome of all the weaving of crowns, drinking of healths, and making of speeches at the students' meeting at Upsala last month, of which the whole Northern press has been full for weeks, seems to be two beautiful lyrical poems, one sent from Leipzig by Henrik Ibsen as a greeting from Norway, the other by Christian Richardt as a Danish posy from his dreary parsonage on the moors of Store Hedinge. Sweden and Finland, or, rather, Upsala, Lund, and Helsingfors, were not quite so happy in their poetic gratulations.

THE following Parliamentary papers have lately been published:—Correspondence respecting the recognition of Prince Alfonso as King of Spain (price 1½*d.*); Papers relating to Shannon Navigation Act (price 1*s.* 5*d.*); Further Correspondence relating to the exercise of the Prerogative of Pardon in New South Wales (price 1½*d.*); Eighteenth Annual Report of the Trustees of the National Portrait Gallery (price 1*d.*); Correspondence connected with the Marriage of the Gaekwar of Baroda (price 4*d.*); Papers connected with the Deaths of Bhow Scindia and Govind Naik (price 3*d.*); Correspondence with respect to proposed Reforms in the Administration of Baroda (price 1*s.* 2*d.*); Correspondence connected with the Deposition of Mulhar Rao (price 7*d.*); Seventh Report of the Deputy Keeper of the Public Records in Ireland (price 7*d.*); Copy of Correspondence with the Board of Trade respecting Fog Signals (price 8*d.*); Forty-first Report of the Commissioners of National Education in Ireland, for the year 1874 (price 3*d.*); Fifth Annual Report of the Deputy Master of the Mint, 1874 (price 8*d.*).

NOTES OF TRAVEL.

WE learn from a long article in the *Journal des Débats* of June 23 that at a recent séance of the Académie des Sciences in Paris, a letter was read and discussed which had been discovered some time since in the Torre do Tombo at Lisbon, purporting to prove the discovery of Australia by a Portuguese traveller, Godinho de Eredia, in 1601, five years before the first authenticated discovery by the Dutch. The letter was in Eredia's own writing, and had been facsimiled for circulation by the Portuguese government. It was Mr. Major who first on the evidence of a MS. map in the British Museum made this man and his supposed discovery known to the world in 1861, and very much apparent confirmation there was of its reality, but what was still wanting was Eredia's own report of the matter. At length, in 1872, the autograph report to Philip III. was discovered in the Burgundian Library at Brussels, and, on examining it, Mr. Major himself was the first to detect and to expose in the pages of the *Archæologia* the hollowness of the pretended discovery. It is not to be wondered at, though it is to be regretted, that this *exposé* had not met the eyes of the distinguished members of the Academy before the discussion, as it would have prevented many mistakes. We cannot, however, give the writer in the *Débats* credit for the ignorance which he affects of the name and standing of the author from whom alone he could derive his information, and whose very words he translates. It is well known as a literary fact that we are indebted for all that we know on this subject to the researches of Mr. Major, the Honorary Secretary of the Royal Geographical Society, and Keeper of the Department of Maps and Charts in the British Museum; but to our surprise the writer in the *Débats*, suppressing the name of the author to whom he owes all his materials, though referring to him three or four times, does so only as "a member of the Geographical Society, employed in the British Museum." The sentence proves that he knew very well of whom he was speaking, and points to something more than an intentional discourtesy which can only reflect discredit on the writer. Had he made himself more fully acquainted with the writings of an historian of whom he purposely speaks thus slightingly, he would have learned that Eredia, whose recently found letter clenches, as he fancies, the fact of his discovery, was nothing better than a gross impostor.

BY private advices from Shanghai just received, we learn that Mr. C. F. R. Allen, the unfortunate Mr. Margary's colleague in the interpretorial department of the Yünnan Expedition, reached that port on May 5, and that Colonel Browne was expected to follow in about a fortnight. On May 4, Mr. Wade, C.B., Her Majesty's Minister at Peking, and Admiral Ryder, the new naval Commander-in-Chief on the China station, left Shanghai for Tchang on the Yang-taze, in the despatch boat *Vigilant*, accompanied by H.M.'s corvette *Modeste*. Their object in going there is to have an interview with some French missionaries, who are said to have heard beforehand of the intention of the Chinese to kill Margary. The missionaries reported what they had heard to the French consul at Hankow some time after Margary had left that port on his overland journey to Yünnan, and it was then, of course, too late to attempt to communicate with him.

THE Grand Trunk Railroad, to connect Mobile with the great mineral regions of Alabama, is now in a fair way to be completed with the aid of British capital. The whole country through which it is destined to run abounds in valuable timber, in agricultural and mineral wealth. From Mobile to the south side of the Bigbee River (a portion of the line already completed) it traverses a densely wooded country; the forests of yellow pine are extensive, averaging over sixty feet in height and from twenty-four to thirty-four feet in thickness. The mineral lands of this route begin at Marion, Alabama. Near Centreville, 112 miles from Jackson, on the Bigbee river, the coal crops out, and iron ore is said literally to strew the ground. At Elyton the line crosses the Red Mountain through a gap, and here is the great depository of the famous red hematite and fossiliferous iron ores. The total length of the line, when completed from Mobile to Birmingham, Alabama, will be 232 miles.

WE have received *The Famine in Asia Minor: its History*. Compiled from the *Levant Herald*. With a Preface by the Editor. (Constantinople. London: Street.) It is not often that a country is visited with a calamity so terrible as the famine which has been devastating Asia Minor for the last year and a half; for it is not often that a Government can be found with such a

Digitized by Google

genius for administration as seems to be possessed by that of Turkey, if we may judge by the facts of the famine and the measures taken by the Porte—aggravating a scanty harvest by heavy, though nominally light, taxation, causing another scanty harvest for want of grain to sow, when the taxation had taken most of it, and the rest was consumed by the starving population; virtually interdicting the importation of grain by making it impossible for the importer to get the smallest profit by it, and suffering the internal communications of the country to be in such a condition that for nearly half the year it is impossible to bring aid to many of the famished villages.

The crops of 1873 in Anatolia were a failure. The taxes were levied as usual. Little remained to sow; that little went to stave off starvation. Money to send abroad for food there was none; and if there had been, there were no means of conveying the food to the villages. The winter broke up at last, and the spring found the country helpless. The local governors would seem to have left the Porte in ignorance of the calamity that had fallen upon the nation, for it took no steps towards meeting the distress; though this might possibly be explained by the all-absorbing importance of the loan which was just then being negotiated. The harvest of 1874 was only a tenth of that of ordinary years. The population was paralysed, and labour came to an end. The Government still remained inactive, but the individual efforts of Mr. R. L. Thomson and others, whose services it is impossible to over-estimate, brought European aid to the rescue of the districts afflicted by the famine. Such aid, invaluable as it was, was but a drop in the ocean. No sooner was the meagre harvest of 1874 gathered, than the tax-gatherers set about their work and wrested the food from the mouths of the starving people. At last the urgent counsels of Abdurrahman Pasha, the Governor of Angora, who alone seems to have been conscious of the great responsibilities of the Government in the matter, were listened to by the Porte, coupled as they were with the tender of the governor's resignation if they were not attended to; and at the eleventh hour the Government began to take measures for the relief of the distressed provinces. The measures taken were slow, and it is impossible as yet to congratulate the Porte on its success in meeting the difficulty. The sequel may redound more to the credit of the Turkish Government than the past has done; though it must in justice be said that, foolish as has been the conduct of the Porte in this matter, the root of the evil was laid by administrations long previous to the present. The relations of the Government of Constantinople with the provinces have ever been in the highest degree unsatisfactory. It is to be hoped that the famine will induce the present Government to look into those relations and do something towards improving them.

The statistics contained in the work before us are calculated to cast some light on the real state of things in Asia Minor. A comparison between the state of the country in 1873 and 1875, taken from an average of forty-three villages in Angora, reveals the facts that (1) the population is now little more than half what it was in 1873; (2) the pairs of oxen are in number one-fifth of what they were in 1873; (3) the sheep one twenty-fifth. If statistics like these call attention to the provincial administration of the Porte, Mr. Whitaker's pamphlet will not have been published in vain.

THE German Emperor has received, through Dr. Nachtigal, an Arabic letter from the Sultan of Bornu, in which the African ruler thanks "the most Mighty Lord of Prussia and Supreme Chief over Northern Germany" for the costly gifts which he had sent him by his messenger and servant, Edris Effendi (Dr. Nachtigal). The letter, which had been drawn up by the Sultan's chief secretary, Mohammed el Gomami, is dated on the Thursday of the first "dul-hagge," or week, of the month of pilgrimage of the year of God 1289, corresponding to the date of January 20, 1872. It bears a large seal, attached to the beginning of the document, on which is inscribed a pious invocation for the prosperous rule of the Lord's servant, Sultan, or rather Sheik, Omar ibn Mohammed el Amin el Kanemi, who began his reign in the year of the Hegira 1253.

PROFESSOR H. VOGEL has returned to Berlin after successfully accomplishing his voyage to the Nicobar Islands, and it is understood that he has brought a large mass of materials with him, from which it is hoped that he will draw up a comprehensive report of his interesting expedition.

SELECTIONS FROM THE HATTON PAPERS.

THE following extracts and letters are taken from the Letters of Sir Charles Lyttelton to Lord Hatton, 1657-1709, which form part of the Hatton Papers in the British Museum.

"August 16, 1664.

"The affaires at court are I beleeve much as they were when you left them. The K^{s} is in my opinion in much better health then he seemed when I first saw him. He has had a cough w^{ch} much troubled him and for w^{ch} I thinke he yet is advised to take Asses milk, but he hunts frequently and rides hard chases, w^{ch} shewes him strong and vigorous; but not long since it was much feared he was in a consumption. I doe not observe he comes at all to y^{e} Chancellors now, nor that there are so many clients at his doores besides; yet undoubtedly he still retaines the primier ministres place and has the greatest Manage of affaires in his hands; & I cannot tell well how it should bee otherwise, for they that seeme to rivall him in it are in my opinion too much the companions of his pleasure to be at leizure to drudge in y^{e} matters of state. The K^{s}, Queene, Duke &c. dine though to day wth the Chancellor at Twittnam, & I beleeve will be as gloriously treated as the place can admitt, for I saw a vast deale of the richest plate that ever I saw put up to be sent thither for this end."

"Landguard, Aug. 21, 1671.

"Ther has gone 2 yachs to the Duch fleet, neither of w^{ch} prevaile with um to strike. The first that went was Capt. Crow in the Monmouth, and he is now in y^{e} Tower about it. His story is this, that being commanded to fetch my Lady Temple from Holland he passd by the Duch fleete upon his returne, when y^{e} Admirall saluted him wth 4 gunns, w^{ch} he answered with 3, then shot another at him, w^{ch} made the Admirall presently send his L^{t} aboard him to know the reason. Crow told him, but presently shot another shot; whereupon de Ruiter or y^{e} Admirall presently came aboard him himself to aske y^{e} reason, w^{ch} he told him was to strike to y^{e} Standard. The Duch Ad. replyed he had no such com^{s}, nor would he without one, & that it must be argued before his masters at y^{e} Hague and at Whitehall, & soe persuaded Capt. Crow that he had done his duty & to leave him. It seemes that Crow had orders not to leave shooting till he had shot down his flag, or y^{t} y^{e} Duch had fired upon him againe & either done dammage to y^{e} yach or some of y^{e} company, and then y^{e} Duch had broke y^{e} Articles of peace."

"8^{ber} 7, 1671[2]

"Sir Harry North shot himself with a pistoll & left a paper in Latin to justifie himself about it."

"Feb. 22, 1671[2]

"The Bp. of Bath, D^{r} Charleton, kept his consecration feast at the Cock; for w^{ch} reason none of y^{e} Bps. would goe to it."

"March 22, 167$\frac{1}{2}$.

"I doubt not y^{r} B^{r} has alreadie told you of ye declaration for liberty of conscience and since another for warre upon the United Provinces, & of S^{r} Robert Holmes his falling on y^{e} Duch Smirna Fleete consisting of about 60 merchant men & 6 or 7 men of warr. When he began the fight he had but 5 ships with him, but the next morning (I thinke) his B^{r} Jack Holmes came in with 3 or 4 more. My Lord of Ossory in y^{e} Resolution began the fight. Holmes his shipp and my Lords were disabled by the shotts in theyr masts and rigging very soone and were faine to lye by.

"S^{r} Robert went into y^{e} Cambridge commanded S^{r} Fretswill Hollis, and fought in her. He complaines of S^{r} Fretswill and Capt. Elliot that they did not doe theyr parts, els that they had taken them all; they of him that he wanted conduct and used them ill to excuse it. Both presse for a councel of warr w^{ch} I beleeve will not be granted, but w^{ht} faults were will be rather concealed. Another thing they impute to Holmes is that when he was in search after y^{e} Duch, he made Sprags fleete, w^{ch} so soone as he knew to be so altered his course and would not speake with him, though he were intreated to it by George Leg who was in y^{e} Fairfax. The reason they say was because he emulated him, & that he must have fought under his flag, & being too confident of successe wthout him would not let him share with him in y^{r} victory. They took a rich Smirna man & 3 others. . . . . We lost a pritty many men in this action & all the ships were notably torne."

"Landguard Fort, May 16, 1672.

"The Duch Fleet lye now before us, & both for number & quallity look very terribly. I had y^{e} fortune to save by a scout, w^{ch} I sent out to spye after them, 7 of our Frigots & 3 other greate ships w^{ch} lay in y^{e} Gunfleet; who when he told were coming upon them, would hardly beleeve but they were our own Fleete, and had scarce time to weigh & begone again into y^{e} river before they were in y^{e} Gunfleet too, & y^{e} next morning they sent above 40 saile of their best ships after them, w^{ch} pursued them as far as y^{e} buoy of y^{e} Nore, but I thinke did us no hurt. This afternoone they are come back again, for wee see them, to the rest of their Fleet, w^{ch} I beleeve are about 100 greate & small.

"[P.S.] The Duch pursued them however y^{e} next morning to Sheerenesse."

"Landguard, June 14, 1672.

"My Lord Sandwich's body was found last Tuesday at sea at loast 40 miles from y^{e} place of battle, floating upon y^{e} water, and was known by y^{e} George & starr on him; though when he first came in it was easie enough to know him. He had in his pocket three ringes, one a white saphire wth his crest & garter, & the most glorious blew saphir that ever I saw in my life. The other was an antique seale. He had a p^{r} of compasses and a compasse too. So soone as I heered of it I went & brought the body hither w^{ch} lay in a small boate as it was toued by y^{e} smack w^{ch} found him. I presently writt to my Lord Arlington of it, & gave order to my surgeon Mr. Thatham who is heere wth mee to prepare for y^{e} embalming it, w^{ch} he has done; and since, I had a letter from my Lord Arlington who commanded mee by order from his Ma^{tie} to embalm him & to keepe the body wth all possible honour & decency till it be sent far away, & gave the man that found it & who went wth the news himself 50 peeces; his Maiesty being resolved to bury him at his own charge & expence for his greate & eminent services, especially this last at his death, where in hee certainly made for some howers as brave & generous a defence before the ship was burnt; w^{ch} was not till after he had put of two fire ships, by the 3d. His sonne allso perished wth him. He was seene by some that escaped one of y^{e} last in y^{e} ship, but it seemes at last leapt over board, for his body seemed not to be touched wth the fire or powder, w^{ch} it could not have escaped if he had bine in y^{e} ship, or very neere it. I should think. It was a strange misfortune that all the small vessells & tenders upon his ship were, at that time the Duch came upon us, from y^{e} Fleet; nor had he any of his boates but his barge, w^{ch} so many of the men leapt into as they say she sunk by the ship side. He lyes now in my Chappell in his coffin wth black bays over it & some black bays & scutcheons round the Chappell, w^{ch} is all the ceremony this place will afford till further directions. But there is nothing stranger to mee then y^{t} in all this time not one of his relations nor servants are yet come hither to waite on him or enquire. I writt to my Lord his sonne too y^{e} same night.

"Wee talk of nothing but peace with y^{e} Duch, & to say truth I beleeve are as fraid of y^{e} French conquering them as they themselves.

"When I was last week in y^{e} Fleet with y^{e} Duke I heard a fearfull murmure of y^{e} French, that they did not behave themselves well in y^{e} battle, & though for that they have a faire pretence, because being to Leeward they could not come more into y^{e} Fight then theyr enemy would let them, yet y^{e} same excuse nor indeed any will scarce serve turne for y^{e} next day, when being to windward, & y^{t} y^{e} Duke gave y^{e} signall to them to beare in, they would not under-

stand it; for if they had in probabillity the Duch had bine lost."

"November 22, 1681.

"There is one of the finest poems come out of Absolon & Achitophel that ever you read, wherein there is A greate many Characters of all y^e greate men of both sides. Pray send for it. 'Tis Dreydons they say & no doubt upon y^e presumption some body will fall upon him."

"July y^e 14th, 1683. London.

"Yesterday Morn: my L^d Essex cut his own throate in y^e Tower w^th a Razor, w^ch he asked of his man that waited on him, having never a penknife to give him. He had asked for a penknife every day since he came thither. He did it in y^e closse stoole roome while his man was gone down; but his page was in y^e roome. He eate his breakefast well & was not perceiv'd to be in any disturbance of mind; but y^e day before he had sent to desire my L^d Clarendon might speake w^th him, w^ch he did, & he made prottestations that he knew nothing of any design to murder the King, but he sayd nothing to vindicate him self from being in other designes upon the governm^t. The King happened to be in y^e Tower at y^e same time this happened, to view y^e new Fortifications. The news was presently carried to the Old Bayly, where was upon theyre trialls my L^d Russell, Hone, Rowse, & Capt. Blagge, A Seaman, who were all found guilty, & who none of them made but very weake defences. My Lord had nothing but to call some persons to give an account of w^ht they knew of his life to make him unlikely to bee in such wicked designes he stood charged w^th. The witnesses ag^st him were my Lord Howard, Rumsey, & Sheppheard a Merchant at whose house there was some of theyre consults & who was to be the treasurer to receive & pay all mony."

[3rd Feb. 1685.]

"Yesterday as y^e King was dressing he was seized w^th a convulsion fit, and gave a greate Scream & fell into his Chaire. D^r King happening to be present w^th greate judgement & courage, tho' he be not his sworn phizitian, w^thout other advise, imediately let him blood himself. He had 2 terrible fits, & continued very ill all day & till 1 or 2 a clock at night. He had severall hot pans applied to his head, w^th strong spirrits. He had the Antimoniall cup, w^ch had no greate effect; but they gave him strong purges & glisters w^ch worked very well, & they cuppd him & put on severall blistering plasters of Cantharides. It tooke him about 8 a clock & it was eleven before he came to himself. He was not dead, for he expressed great sense by his groanes all y^e time. At midnight there was little hopes, but after he fell a sleepe, & rested well 3 or 4 howers, & S^r Cha. Scarboro told mee he thinkes him in a hopefull way to doe well. His plasters were taken of this morning & the blisters run very well; only one is yet on his leg w^ch is very painfull. He found him self ill when he rose, & those about him perceived it (but he s^d nothing) by his talking & answering not as he used to doe, & he went into his closset in his gown & stayd half an hower alone, & Thom Howard desired Will Chiffins to goe to him, but he would not let him come in; and as soone as he came out, the convulsion sized him & he fell into his chaire. The phizitians conclude the sore on his heele was y^e gowte, & the applying plasters to it repelled y^e humor to his head.

"Tuesday, 7 at night. The King's head is not yet opened, that is y^e plasters of Cantharides to raise blisters not yet taken of. His mouth & tongue & throate are very much inflamed w^th y^e hot medicines, & is y^e cause he has bine twice let blood since noone; but y^e 2d time was because y^e 1st was unsuccessfull & he bled not above 2 ounces, w^ch was by Pierce; y^e 2d time by Hobs, & then he bled 9 ounces. The phizitians were w^th y^e Councill this afternoone & told them they beleeved his Maiesty in a condition of safety. My L^d Arlington died A sunday. S^r Thomas Vernon is dead too of y^e K^ss distemper. The ports are all stopt, & expresses gone to Scotland & Ireland, as to all the Leenances in England. All is very quiet heere w^ch God grant may continue & y^e King recover."

"June 8, 1688.

"The B^ps have bine before y^e K^g in Councill, & are committed to y^e Tower because they would not enter into a Recognizance each of 500*l* to appeare in y^e Term, upon pretence it w^d injure theyr Peereage. I heare they were prest much in it & severall instances of y^e Temporall Peeres who had done it, as y^e Duke of Buck, L^d Lovelaçe & others. As they past through the courts to y^e water side from y^e Councill (there being a greate crowd both w^thin & w^thout doores) the people praid for y^m, & y^e AB^p held out his hand and said, be dutyfull to y^e K^g, hold fast to y^r religion, & God blesse you."

"Shereness, Nov^br 6th, 1688.

"The Duch passd by w^th theyr Fleet through Dover roade westward on Friday even, & tis supposed went to Portsmouth, of w^ch youl heare as soone as we. My L^d Dart[mouth] as soone as he c^d get up his Anchors, w^ch I believe was not till Sunday, plyd after y^m. Yesterday was so dead a calm he c^d make no way, so is to day & so thick a fog w^th all he cant stirr. One of theyr Fly boates w^th 200 of y^e K^gs subiects & all theyr officers fell into one of y^e K^gs Frigots way, having lost her Rudder in y^e storm, and are all prisoners. All the Forces in this country are marchd away except that part of Hales Regim^t w^ch are heere, being 200, & 100 more at Land Guard Fort, and those are marchd to Rochester. I can't tell how to advise myself, if I sh^d presse to be sent far away to march after my Regim^t. Loath I am to be out of the ocasion where the King, my friends, & my all are at stake; but this place is a post of greate concern & in my trust, & if any thing sh^d fall out contrary to expectation may be imputed to me. I have really noe vanity, but w^ll doe w^ht I think may be most usefull."

PARIS LETTER.

June 24, 1875.

The news that M. Mignet has published his *Histoire de la Rivalité de Francois 1^er et de Charles Quint* (Didier), will be welcome to all lovers of historical studies. The greater part of it has already appeared in separate articles, in the *Revue des Deux Mondes*: it has now been revised and enriched with notes and copies of the original documents. While attaching great importance to literary qualities, M. Mignet, more perhaps than all other French historians of the first half of this century, distinguishes himself as a severe and impartial critic. Michelet, Thiers, Guizot, Thierry even, were all influenced in their historical judgments by their political and philosophical predilections. M. Mignet seems to have confined himself strictly to the search for objective truth, entirely for its own sake. The serenity, the loftiness of his views and the firmness of judgment, which we admire in all that he writes, distinguish him among his rivals, whose works, though they exceed his in brilliancy, have less solidity. This is likely to be M. Mignet's last important work. He is the contemporary and was the friend of the late M. de Rémusat; and a worthy representative of the brilliant generation of 1830. Our young historical school, if we except M. Fustel de Coulanges, who belongs to the school of Montesquieu and De Tocqueville, has no brilliant writers or powerful generalisers to boast of. By its patient labours of detail, however, and its unpretending and trustworthy investigations, it is collecting sterling material for the use of the more comprehensive and powerful minds that may come after. Thus new light will be thrown on the history of the fourteenth century by an important work of M. S. Luce, remarkable alike for the copiousness and accuracy of its scholarship. For many years M. S. Luce has been engaged on a critical edition of Froissart for the Historical Society of France, five volumes of which are already published. He has official work at the Archives, and has set himself at the same time to study the fourteenth century in all its different aspects, in the rolls and documents of the Archives, as well as in the Chronicles. He will shortly begin the publication of a large work in several volumes, on France in the time of Bertrand Dugueselin. It will be a complete history of France from the battle of Poitiers to the time of Charles VI., and readers will be surprised to see how many mistakes M. Luce has dispelled, and how many new facts he has discovered. The Archives, the Ecole des Chartes, and the Ecole des Hautes Etudes are the centre of our best forces at present, but our young authors are far more active in the domain of erudition than in that of generalisation. Some of them will probably write handbooks for the propagation of the results of the latest discoveries, like M. Maspero's interesting *Histoire Ancienne* (Hachette), just published, and M. Bergaigne's *Histoire de l'Inde*, which is not yet ready. But the majority confine themselves either to elucidating some one particular point or to editing documents.

Even such a man as M. Gaston Paris, whose mind embraces a wide range, and who has the power and originality to enable him to write comprehensive works, prefers to devote himself to fathoming and expounding some new and imperfectly known side of his science. The strength and the fertility of his intellect are shown, not in vast creations, but in the many-sided and varied character of his activity. He is the originator and one of the most energetic promoters of the Early French Text Society, a society which already numbers 350 subscribers, and he is preparing for it an edition of the songs of the fourteenth and fifteenth centuries. He directs and edits *Romania* together with M. Paul Meyer; he directs the *Revue Critique*, lectures at the Collége de France and at the Ecole des Hautes Etudes, and in addition to his numerous studies and publications on the Romance languages has just undertaken a series of researches on the origin of popular tales which promises to be productive of novel and interesting results. He is seeking to trace them back to the ancient East, through all the popular literatures and traditions. His study on *Le Petit Poucet* (Franck), whom he discovers to be the smallest star of the constellation of the Great Bear, is an exquisite specimen of the style of his work. It combines profound learning with the soundest and most ingenious ideas, and the literary form in which he clothes his subject is charming. We are expecting a pendant to *Le Petit Poucet*, in the shape of *Le Mémoire sur le Conte de Rhampsinit*, which was read before the Academy of Inscriptions. M. Paris has given us some more general views on the subject in a pamphlet entitled *Les Contes Orientaux dans la Littérature Française du Moyen-âge* (Franck).

Some of this new generation of scholars are trying to attack the difficult history of Institutions, a history which in France has generally been treated from a brilliant and superficial point of view. M. Boutaric, who is professor of the History of the Institutions of the Middle Ages at the Ecole des Chartes, has begun a work on Feudalism; M. Tardif, the head of a department at the Archives, a conscientious and modest scholar who is a distinguished orientalist as well as a consummate mediaevalist, and who, moreover, makes l'ehlvi his pastime, is going to bring out the first volume of an *Histoire des Institutions Mérovingiennes*. M. Viollet, another archivist, who is well-versed in the Civil and Canon Law of the Middle Ages, is preparing a big book on *Les Rapports de l'Eglise et de l'État en France*, and has undertaken a work on *Les Etablissements de St. Louis* which will upset all the received ideas on the subject.

The students of the Ecole Normale remained for a longer time faithful to the habits of literary generalisation, but now they also are beginning to take to erudition. M. Lavisse's book, *La Marche de Brandebourg sous la Dynastie Ascanienne*, which I have already announced, may be looked upon as a proof. It is a conscientious and solid work, based on diligent research, and the author has been careful not to overstep by conclusions the limits strictly prescribed by the subject. It was his "thèse de Doctorat." These university essays have been numerous and brilliant of late. Among others M. Lallier's on *La Femme chez les Athéniens* (Thorin) and M. Mamet's *Président de Brosses* deserve mention, also M. Joret's on Herder (Franck), which earned the unanimous approval of the professors of the Sorbonne, who were the judges.

Digitized by Google

But all that we have just said must not lead to a belief that all traces of the spirit and enthusiasm of the beginning of the present century have disappeared. Here are M. Schuré's two volumes on *Le Drame Musical* (Sandoz et Fischbacher) to prove the reverse. In them the reader will find the warmth of heart, the buoyancy, the inspired animation of a contemporary and fellow-countryman of Schiller, together with the nervous picturesque style of a Frenchman of the present day. I think the book is destined to make a great stir; it is the result of serious study, and bears not only the stamp of strong convictions but of a very original and powerful comprehension of things. The Greek drama, Shakspere, and the history of music are analysed and judged with real eloquence. As for Wagner, to whom the whole second volume is consecrated, if anything can make him understood and appreciated, this book of M. Schuré's will. Though he is an Alsacian, and as such protested against annexation in a vigorous pamphlet, he has had the courage to make himself the champion of the great German dramaturgist in France, and his courage will be rewarded. His work is that of a thinker and a writer, and his spirited and fervid style is singularly pleasant after the tame commonplaces of the present day.

Though a disciple of Wagner, M. Schuré does not share his master's blind admiration for Schopenhauer, the Buddhist philosopher of modern Germany, the priest of Nirvâna. M. Schuré wants a doctrine of life and action. But among those who seek new paths for art to tread, there are some who are led away by the intoxicating charms of this doctrine of a despairing idealism. Already Mdme. Ackermann has embodied some of Schopenhauer's most startling ideas in some of her *Poésies Philosophiques*. And here is a volume entitled *L'Illusion* from the pen of M. Cazalis (Lemerre), a young poet who draws his whole inspiration from this new Buddhism. His poetry is very pure in form, and has both power and originality (see the piece on Vicvamitra, the old sage, who, when just on the point of annihilating the gods by a word, sees a woman weeping for her dead child and is silent); but it produces a languid exhausting effect on the mind like a drowsy and monotonous perfume. I am inclined to prefer M. Bourget, another young poet who is just as despairing, but more passionate, and there is a movement and a variety in his *Vie Inquiète* (Lemerre) which make it very seductive and charming. As for the despair of M. Silvestre, who has just published his *Poésies Complètes* (Charpentier), it does not move me in the very least. It is too evidently nothing but a musical and literary despair. His verse is fine-sounding and admirable as to form. It is unfortunate that the vessels which have the best ring are often the most empty. You see that neither poetry nor erudition is at a standstill. There is a wide gap, certainly, between the great poets of 1830 and these their successors; but the thirsty traveller in the desert is thankful for the drop of water he finds in the hollow of a leaf. In some measure that is what we are now reduced to. This scanty foliage and these few drops of water are, we hope, an earnest of a future oasis.

G. MONOD.

SELECTED BOOKS.

General Literature and Art.

DILKE, the late C. W. The Papers of a Critic. Murray. 24*s*.
DUETSCHKE, H. Antike Bildwerke in Oberitalien. II. Zerstreute antike Bildwerke in Florenz. Leipzig: Engelmann. 6 M.
LAPIDARIUM Septentionale, The; or, a Description of the Monuments of Roman Rule in the North of England. Quaritch. 147*s*.
LEVALLOIS, Jules. Mémoires d'une forêt: Fontainebleau. Paris: Sandoz & Fischbacher. 3 fr.
MÉRIMÉE, Prosper. Lettres à une autre Inconnue. Paris: Lévy. 3 fr. 50 c.

History.

ARCHIVES historiques de la Saintonge et de l'Aunis. T. 1. Paris: Champion. 25 fr.
STOFFLET, E. Stoffiet et la Vendée. Paris: Plon. 4 fr.

Physical Science, &c.

BROWN, J. Croumbie. Hydrology of South Africa. H. S. King & Co.
CHEMISTRY, Recent Discoveries in: a second supplement to Watts's "Dictionary of Chemistry." Longmans. 42*s*.
HELMHOLTZ on the Sensations of Tone, as a Physiological Basis for the Theory of Music. Trans. A. J. Ellis. Longmans. 36*s*.
KOCH, K. Vorlesungen über Dendrologie. Stuttgart: Enke. 8 M. 80 Pf.
MEINICKE, C. E. Die Inseln d. stillen Oceans. 1. Thl. Melanesien u. Neuseeland. Leipzig: Frohberg. 9 M.
WARLMONT. Louise Lateau. Rapport médical sur la stigmatisée de Bois-d'Haine. Bruxelles: Muquardt.

Philology.

BECKER, J. Die römischen Inschriften u. Steinsculpturen d. Museums der Stadt Mainz. Mainz: v. Zabern. 8 M.
GEIGER'S, A., nachgelassene Schriften. Hrsg. v. L. Geiger. 1. Bd. Berlin: Gerschel.
ROSCHER, W. H. Studien zur vergleichenden Mythologie der Griechen und Römer. II. Juno und Hera. Leipzig: Engelmann. 2 M.
WARREN, S. J. Over de godsdienstige en wijsgeerige Begrippen der Jaina's. Zwolle: Willink.

CORRESPONDENCE.

THE GRAVE OF A SCOTCH POET.

Leith: June 22, 1875.

A somewhat exaggerated paragraph has been going the round of the Scotch newspapers relative to the burial-place of Robert Nicoll, the brilliant young poet and journalist. As an humble admirer of the genius of Nicoll, permit me to attempt a description of the present condition of his last resting place. The grave is at the east side of a disused graveyard, which is closed in by a high wall and locked gate on the one side, and by a filthy stream on the other. No intimation is given as to where the key of the gate can be obtained. The grass growing over the graves is let to a carter for the use of his horses, and a sheep may be seen tethered to a stake driven in at the head of a grave. Not one of the graves is marked by flower or shrub, and "the rising mounds where gowans grow" only show the spots where many a worthy citizen reposes. The monument erected by Nicoll's parents to the memory of their short-lived son appears to be in a neglected condition. The stone leans against an iron binder in the wall of an old sugar refinery, and does not seem over-secure, while the modest inscription to the author of *Poems and Lyrics* runs the risk of soon becoming obliterated by the "peeling" of the stone. I am aware that this is a mere matter of sentiment, and a question of degree. But, as you have already drawn attention to the neglect which is shown to the "silent dead," I venture to put in this plea for the better preservation of the last resting-place of "Scotland's second Burns." G. B. FRASER.

THE JUDGE WHO COMMITTED PRINCE HENRY.

Temple: June 28, 1875.

Mr. Clements Markham must adduce some better evidence before your readers will admit that Sir John Markham has displaced Sir William Gascoyne as the hero of the story of the committal of Prince Henry. Two unpublished memoirs of the seventeenth century and Baker's *Chronicle* (not printed before 1641), do not suffice to make a case for your correspondent's ancestor.

If Prince Henry was committed at all, the balance of evidence is as yet in favour of his condemnation by Gascoyne; Sir Thomas Elyot's *The Governor*, the work of a scholar and a courtier, printed about the year 1534 (see Luders' *Character of Prince Henry V.*, p. 79—Mr. C. Markham has omitted to refer to this well-known essay), is better testimony than has been brought forward by the favourers of the rival claim; a claim, however, which Mr. Foss (*Judges of England*, iv. p. 172) dismissed contemptuously.

The question to be first settled is, Was the Prince committed at all? Now Mr. Luders has exhaustively examined, in his essay above mentioned, all the authorities. He shows that "the fable" as he terms it, originated with Sir Thomas Elyot; that Caxton, Fabian, and Polydore Virgil knew nothing about it. That Henry V. had some grudge against Gascoyne seems to be clear from his dismissal of him, and a tradition was undoubtedly extant that the Prince had been sent to prison by a judge (see Memorials of Henry V., *Record Publ.*, p. 11). But looking at the matter after Luders' investigations, in all probability this tradition is to be traced and applied not to Henry V., but to Edward II. when prince, the account of whose disgrace for addressing "grossa et acerba verba" to Walter de Langton, the Treasurer, is recorded in the *Placita coram Rege*, 34 *Edw. I.*, and is printed in *Abbreviatio Placitorum*, pp. 256, 257. ALFRED CUTBILL.

THE NUMBER OF LANDOWNERS IN BRITAIN.

June 28, 1875.

It is commonly affirmed by those who write and speak on politics, that the number of landowners in Britain has been falling off since the earlier part of the last century. Whether this be true or not for the island as a whole is a question of by no means easy settlement. It certainly has not been so in one of the largest counties in England.

On February 12, 1723, was decided what was long known in Lincolnshire as the great election. The candidates were Sir Nevile Hickman, of Gainsburgh, Baronet, and Robert Viner, of Gautby, Esq. Viner, the Whig, defeated his Tory antagonist Hickman by 178 votes. The whole number of freeholders who voted at this election was, according to the poll-book issued at the time, 4,990.

At the contest which took place between Pelham, Chaplin, and Heron, in June, 1818, the number of freeholders who polled was 5,598; showing an increase during ninety-five years of 608 owners of real property. It is probable, however, that the increase was really considerably greater than these figures show; for in unreformed days the poll was taken at Lincoln only, and in February the bad roads, short days, and cold weather would keep many aged and infirm landowners by their own firesides.

The great election of 1723 is still remembered in Lincolnshire for an amusing incident which turned the fate of the day. The poll was going triumphantly in favour of Hickman, the Tory candidate, when he, wild with excitement after dinner at the Angel, insisted on drinking "The Pretender's" health on his knees.

Tory, in those days, in Lincolnshire, meant merely what Scott called a "whitewashed Jacobite;" but the more sensible of the Tory squires had wisdom enough to see that the wild folly of their candidate was highly dangerous. Many who had not voted abetained from doing so, and others of the weaker sort were so horrified that they polled for Viner. EDWARD PEACOCK.

"MANY A——"

3, St. George's Square, N.W.

Of the many attempts of grammarians to explain this phrase, I have never seen one that satisfied me. Looking at the actual use of it in times past will at least give us facts for fancies. Just as Chaucer said "many on" (many (a) one), the Anglo-Saxon poet said "manig an," where the *on, an* (*one*), is a pronoun (I take it), standing for "man" or any other foregoing noun. The Anglo-Saxon poet also said *manig rinc*, many (a) man. This use of the Anglo-Saxon adjective *manig* in the singular, with a singular noun or pronoun, as well as in the plural, with a plural noun, is undoubted: see the instances in Koch.

By the time that we get to Layamon, just after 1200 A.D., we find that the Anglo-Saxon adjective *manig*, and pronoun *an* (one), were run together, and turned into a compound adjective, which could be used either alone or with a noun. Thus, Layamon, saying of Nennius, that "he was

many a man's bane, and to many one he did shame," has in i. 322 :—

"he wes monie*n*nes monnes bone :
& monia*n*ne he dude scome."

Though this in the text fifty or sixty years later is—

"he was mani mannes bane :
and manie he dude same ;"

yet the modern form of Layamon's phrase appears at least as early as Gower (ab. 1390 A.D.) :—

"With many an horne & many a route,
That maden moche noyse and crie."
(*Confessio Amantis*, bk. i., in Richardson.)

I submit then, that in the phrase "many a man," *many* is historically and actually an adjective, and not an adverb (= many times), noun, or any other part of speech that grammarians have chosen to make it. I need not say that the phrase has nothing whatever to do with "Such a man as he was "= a man such as he was (adj. "such-as-he-was"); "what a woman she is"= she is a what (or most extraordinary) woman, &c.

FREDERICK J. FURNIVALL.

The EDITOR *will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, July 3,		Dramatic College Fête at the Alexandra Palace.
	3 p.m.	Mr. Irving in *Richelieu* at the Lyceum.
	„	Crystal Palace : National Music Meetings.
	8 p.m.	Auber's *Fra Diavolo* at the Gaiety.
MONDAY, July 5,	2 p.m.	Royal Institution : General Monthly Meeting.
	7 p.m.	Entomological.
	8 p.m.	Last Philharmonic Concert, St. James's Hall.
TUESDAY, July 6,	8.30 p.m.	Biblical Archæology : Mr. H. Fox Talbot on "A Cuneiform Inscription in the British Museum relating apparently to the Deluge ;" Mr. W. Boscawen on "An Early Babylonian Inscription relating to Agu-kak-rimi and other Kings."
WEDNESDAY, July 7,	3 p.m.	Crystal Palace : National Music Meetings.
THURSDAY, July 8,	3 p.m.	Herr Otto Peiniger's Concert Willis's Rooms.
	4 p.m.	Mr. Irving's Reading at Grosvenor House.
FRIDAY, July 9,	3 p.m.	Crystal Palace : National Music Meetings.
	8 p.m.	Mr. Henry Leslie's Choir (Last Concert), St. James's Hall.
	„	Quekett Club.

SCIENCE.

Evolution and the Origin of Life. By H. Charlton Bastian, M.A., M.D., F.R.S., &c. (London : Macmillan & Co., 1874.)

(*First Notice.*)

THE question whether or not living things originate out of lifeless matter is one on which general readers have for some years past taken a lively interest. To those who are actually engaged in physiological pursuits, on the other hand, the subject is a very unattractive one, so much so that the appearance of any of the long words which have been recently coined to express the opposite views of Heterogenists and Panspermists at the head of an article, or on the title-page of a book, is taken as a quite sufficient reason for not reading it. Not that naturalists suppose that all the knowledge that is needful on the subject has been already acquired, or that the long controversy has been brought to a final or satisfactory issue, or that the problem involved in it is one in its nature insoluble—but that within the narrow limits of the present field of enquiry (the origin of the so-called ferment organisms) the ground has already been turned over so often that it seems unlikely that a single grain more of gold will come out of it, however carefully it is sifted. This being the case, it is not wonderful that the Abiogenesis question, as it has been called since Huxley's eloquent exposition of it in 1870, occupies a relatively small space in the enormous scientific literature of physiology, although I dare say it is not unlikely that many well-informed persons whose acquaintance with the science is derived from general sources of information, imagine that this and similar speculations constitute almost all that biologists have to think about.

Why does it interest every one so much? One reason is that a great many people like to make experiments ; and that the experiments which relate to spontaneous generation are very attractive, partly because they require so little apparatus that any one may make them in his own library, partly because their nature is such that the experimenter, if he sets to work with his mind fully made up as to the results to be expected (and who has not made up his mind on this great question?), is sure to obtain such answers to his enquiries as he most looks for, and that is always satisfactory. Nature answers such questioners as a fortune-teller answers love-sick girls ; she replies according to their hearts' desires, and not according to their words.

Another, and perhaps the chief reason is, that the question of the origin of life is still supposed by many people to have a theological bearing. To some it appears important that the direct interference of divine agency should be proved, or at all events not disproved, even in the birth of a body weighing an infinitesimal part of a grain. Foolish as such a motive as this may appear, it is not more foolish than the anxiety shown by others to become the champions of heterogeny on no better ground than that it begins with the same three syllables as heterodox. To say and to believe that living protoplasm can be manufactured out of ammonic tartrate, is charming to those who like to attach themselves to "new views," as they call them. If in the servants' hall the cry of the moment is "Kenealy and Protestantism," the bias of popular feeling in the drawing-room is not less distinctly towards heresy for its own sake ; and this bias manifests itself quite as much in the rejection of the experience of the past, as in the rejection of its errors and prejudices. At the present day the scientific man often finds himself in the conservative camp rather than in that of the so-called friends of progress. His motto should be "Prove all things, hold fast that which is true."

Dr. Bastian's work consists of a series of essays, of which some have been communicated to the Royal Society, and may therefore be regarded as addressed to scientific readers, while others have been previously published in the *Contemporary Review*. The arguments employed by the author, who is well known to every reader as the zealous and persevering champion of the doctrine of Spontaneous Generation, may be arranged under two heads. Those of the first category are directed to show that spontaneous generation is a necessary consequence of the acceptance of the doctrine of Evolution ; those of the second are exclusively based on experiments relating to the destructive influence of heat on living matter. The *a priori* argument from the doctrine of evolution is developed with great clearness and completeness in the first two essays, which contain the very cream of the author's thought, the final result of his intellectual strivings during many years for the promotion of what he regards as the cause of truth. What the truth is of which he is the advocate, we learn in the first pages of the book. It is the truth of the *uniformity of nature*. As expressive of his meaning he adopts the following words of Mr. G. H. Lewes :—"The link which unites all organisms is the uniformity of organic laws acting under uniform conditions." In nature, therefore, says Dr. Bastian, uniformity is an all-pervading necessity. All events are the products of continuously acting causes. All is as it has ever been ; for the properties and tendencies now manifest in the world of things by which we are surrounded, are in all respects the same as those which have existed in the past. Without this, *evolution is but an idle dream!* But to his great grief and disappointment the most distinguished evolutionists in this country have not seen the truth as he sees it. They have failed in the full realisation and application of their own doctrines, and their failure is to be attributed to a certain reluctance on their part to make a sufficiently unreserved sacrifice and surrender of all early beliefs and modes of thought. Strong prepossessions or prejudices lurk secretly in their minds, the influence of which is seen in the case of Mr. Darwin in his adoption of a pharaseology dwarfed by an appeal to a creative act. In the case of Mr. Huxley the same lamentable tendency to supernaturalise has led him into vacillation and inconsistency. For has he not, even in the face of scientific evidence concerning the destructive power of heat upon living matter, preferred to explain the presence of organisms in certain flasks on the hypothesis of a (supernatural) preservation of germs, instead of "trusting to the known uniformity of natural phenomena"? To understand the grounds of this impeachment, the reader must bear in mind that to Professor Bastian all life which subsists above 140° Fahr. is *ipso facto* supernatural.

The second argument, that which relates to the destructive influence of heat, is founded mainly on the results of experimental researches communicated to the Royal Society during the last two years. It may be stated as follows : All living matter is deprived of life when exposed to water of which the temperature exceeds 140° Fahr. If, therefore, life appears in any aqueous liquid which has been exposed to such a temperature, under conditions which preclude the possibility of the introduction of living matter from outside during or after exposure to heat, then such life must have originated spontaneously. The argument is clearly an unanswerable one, provided that the fundamental proposition is accepted, but

Digitized by Google

all depends upon the value of the experimental evidence by which this is supported. Accordingly we find our author in the concluding essays of the series bringing all his ingenuity to bear on this one point—the death-point of protoplasm. He summons one witness after another to prove that every sort of living material dies at or about 140°, and sums up the evidence on the subject as follows:—

"So far as can be ascertained by really scientific methods, free from all obvious possibilities of misrepresentation, these (from 104° to 140° Fahr.) are the temperatures which undoubtedly kill the different varieties of that common life-stuff known as protoplasm—the 'physical basis of life,' as it has been termed by Professor Huxley."

Can we regard this question as really settled? We think we shall most effectually aid the reader in forming an opinion for himself if, instead of further examining Dr. Bastian's reasons for regarding the persistence of bacterial life in liquids of which the temperature exceeds 140° Fahr. as impossible or supernatural, we occupy the remainder of the space at our disposal in giving a short account of certain important researches relating to this very question which have been recently made in Germany.

It may be recollected by some readers that a little more than two years ago Dr. Bastian gave an account of a new form of experiment on spontaneous generation which from its importance deservedly attracted a good deal of attention. The experiment is as follows:—A decoction of turnip of a certain specific gravity, to which a little pounded cheese has been added, having been neutralised with carbonate of soda and strained, a dozen flasks are charged half full of the liquid. The necks of the flasks are then "drawn out," so that their cavities communicate with the atmosphere by a nearly capillary orifice only. Each flask is now subjected to ebullition for ten minutes, at the end of which period the orifices are sealed hermetically at the very moment that the ebullition ceases. The way in which this is effected cannot be here described; it is such that the possibility of contamination of the liquid is absolutely precluded. The flasks are then placed in a warm chamber, in which they are subjected to the temperature which is known to be most favourable to the development of the ferment organisms, *i.e.*, at 89°·6 Fahr. The result is that in the greater number the liquids become cloudy from the development of bacteria in less than three days. According to Professor Bastian, they owe their origin to spontaneous generation; and if it is true that all life ceases at 140°, it is clear that it must be so.

As has been said, the experiment attracted a good deal of attention both in this country and in Germany. Here in England it is proper to state that the experimental results themselves were at first discredited; for it had been wrongly concluded from previous researches that the intrinsic development of ferment organisms never occurred in liquids which had been boiled, *i.e.*, that when a quasi-spontaneous generation was observed under those circumstances, it was to be attributed to accidental contamination. Notwithstanding these doubts, Dr. Bastian's statements were attested by those who either witnessed or repeated the experiments; but it was soon found that if the conditions were altered the phenomena observed underwent modifications which very materially affected their bearing on the question at issue. So long as the temperature to which the flasks were exposed did not exceed 212° Fahr., and the time of exposure did not exceed ten minutes, it was found that in the majority of cases a quasi-spontaneous generation took place; but if either the temperature or the time was increased, the experiment failed entirely. J. BURDON SANDERSON.

Fragments and Specimens of Early Latin, with Introduction and Notes. By John Wordsworth, M.A. (Oxford: Clarendon Press, 1875.)

MR. WORDSWORTH commences his preface by telling us that the aim of his book has been "to render the study of Early Latin more methodical and comprehensive, and to put the younger generation of scholars in possession of materials for the purpose which they will not elsewhere find in combination." All careful students of this handsome volume of 700 pages will surely acknowledge that he has well accomplished the aim he had in view. It is no empty compliment to say that this important work supplies materials for a thorough study of old Latin which have not been brought together in any English, or any single foreign publication.

During the early years of the present century the knowledge of Latin throughout Europe was perhaps at as low an ebb as it has ever reached since the revival of learning in the fifteenth century. Greek was then engaging the whole energies of the best scholars in England and Germany; and naturally for the time its sister was thrown into the shade. But for the last forty years or so a great reaction has been going on in the last-named country, and the study of Latin, which on the whole had been retrograding since the sixteenth century, has been pursued there with extraordinary vigour and success.

By this reaction the older literature, which Mr. Wordsworth illustrates in this book, has been most largely benefited, through the labours of Ritschl and Mommsen and their numerous followers; and it is probable that the next generation will witness at least as great an advance as has been achieved during that which has now expired; so that the author will have ample opportunities of enriching and improving each succeeding edition of his book.

Mr. Wordsworth's work is, as we have said, unquestionably the most comprehensive of its kind. We have copious extracts, fully explained and illustrated, of the whole of the early literature, with the exception of Plautus and Terence. Opinions will differ as to whether he has given us too much or too little. Some might wish for a little more verse, and somewhat less of Varro's prose, for instance, and of the old laws. But then he has illustrated these in so many ways, that others may look upon his clear and intelligent comments on them as among the most valuable portions of his book, even if they throw less light on the old language and grammar. We will, therefore, decline to offer an opinion of our own.

His very copious grammatical introduction will assuredly be valued by all students; though, of course, many parts of the subject are yet in a very unsettled condition, and we will not conceal our belief that he has given too great weight to the theories, often crude and ill supported, of Corssen's huge undigested Encyclopaedia.

Nearly all that he says on the head of pronunciation strikes us as judicious and moderate. He is very careful too in the matter of orthography; and the only decided barbarisms in spelling that have met our eye in the course of a careful and conscientious perusal are *caetera*, *nae* and *nequicquam*; though his English conservatism displays itself in a hankering after the unhappy and exploded *quum*. We have, to be sure, on the other hand *Vergil*, though we do not find that he gives us *Horate*; and yet Horatius is at least as well attested as Vergilius.

One of the most important branches of study in connexion with the older literature is that of metre and prosody; and it is here that we think Mr. Wordsworth less successful than in any other portion of his subject, misled apparently by the baneful influence of Corssen, who seems to have an ear impervious to quantity or rhythm. We will illustrate what we mean, first with respect to quantity and next in regard to metre.

We are told in p. 56 on the authority of this scholar, that "we find *virŏ*, *domŏ*, *bonŏ*, *malŏ*, pretty frequently in Plautus;" and in p. 579 we read "in these lines we notice *manŭ*, a shortening perhaps elsewhere unexampled." Nay, in the note on Ennius' *Annals*, v. 114, it is said "*dīŭ* can hardly be right, though not impossible." *Dīŭ* is at least as impossible in Ennius, or in Plautus or Terence, as in Virgil or Ovid; and in the case of *viro*, *bono*, *malo*, *manu*, and hundreds of such iambic words, whether long by nature, or by position, or by nature and position at once, *bonis*, *studeni*, *amant*, &c., &c., it ought not to be said with Corssen that in the old scenic poets the final syllable was ever actually short; but rather that under certain metrical conditions such syllable could take the place of a short syllable. These conditions were fulfilled when the iambus composed the whole thesis or the whole arsis of the foot. In the former case the metrical ictus fell on the other part of the foot, as in the "manu géssit glorióse" of Naevius on which Mr. Wordsworth grounds his remark: in the latter case the ictus falls on the first syllable of the iambus in question, as in Terence's "Ex graécis bónis Latinas fecit non bonas." In such cases, then, the final syllable of the iambus was evidently slurred over in pronunciation, but was not an actual short syllable. But take now the two following lines, 63 and 70 of Plautus' *Persa*:—

"Nequé quădruplari me volo: neque enim decet.
Ubi quădruplator quoipiam iniexit manum."

Here, of course, the first foot is a tribrach, and the metrical ictus falls on the second syllable of the pyrrhic; and it would be utterly impossible to put *manu* or *bonis* in the place of *neque* and *ubi*; nor is "Non enim rumores" more possible in an hexameter of Ennius than in one of Virgil. The

more one reflects on this principle, which cannot be enlarged on here, the more its importance in the old scenic poetry will stand out. Just the same principle applies to other apparent abnormities. Mr. Wordsworth quotes in page 19 a senarius from Terence "where the *in* in *invidia* is short," to show that *v* had "sometimes a lighter sound than our *w*." But in the line in question,

"Sine invidia laudem invenias et amicos pares,"

the first foot is a proceleusmatic, and the first syllable of *invidia* coming immediately before the syllable with the ictus, is slurred over just as in the case of the iambi above mentioned. Mr. Wordsworth seems to misscan the verse so as to put the ictus on the *in-*, which would be a grave metrical solecism. In hundreds of words Plautus and Terence similarly neglect position, when the metrical ictus is on the syllable immediately preceding or following that in which the position is neglected, whatever the consonants may be.

In his extracts from Lucilius Mr. Wordsworth no less than three times, and always from conjecture, forces on this poet the false quantity *hŏc*. *Hoc* (nom. and accus.) was to Lucilius as long as *hoc* (abl.), or *his* or *hos* or *hinc* or *haec*; and so it was to Plautus and Terence as well. It is exceedingly common for these latter poets to treat all such monosyllables, when preceded by a short monosyllable, or by a pyrrhic with the last syllable elided, exactly like the final syllables of iambi. Thus we find near the beginning of the *Andria* two consecutive lines commencing thus, "Et id grátum," "Sed hoc mihi molestumst;" where *id* and *hoc* are slurred over just in the same way as the *manu* and *bonis* already spoken of, and as the first syllable of *invidia*.

The ninth of Mr. Wordsworth's extracts from Lucilius not only contains two false quantities, but so far as I can see is without sense and syntax. As Mueller's recension departs widely from the manuscripts, I offer the following, which is very near the best attested reading, and seems to give a good sense:—

"*Ar* non multum habet hoc cacosyntheton? atque canina
si ut lingua dico 'nihil ad me hoc nomen,' *r* illi est,"

We have given *r* for the *h* of the best MS., and *illi* we take to be the adverb: "has not this *ar* much harshness in its composition? and if I pronounce as with a dog's tongue 'nihil ad me hoc nomen' ('I care nothing for this word'), why we have *r* there;" *i.e.* I pronounce *ad* as *ar*. While on the subject of emendation, we would say that Mr. Wordsworth ought not, in Ennius's *Annals* 241, to have adopted the correction of *comiter* for *comitum*, which leaves an utterly ungrammatical sentence; nor are the emendations *copiam* and *congeriem*, either of them, satisfactory. I would read:—

"Haece locutus vocat quocum bene saepe libenter
mensam sermonesque suos rerumque suarum
comis itum impartit:"

itum = *cursum*, and is found in Cicero and Lucretius and others.

Corssen's baneful influence in regard to metre and prosody we feel throughout this volume: (p. 104) *qŭiă leo* cannot end an iambic in Phaedrus; for the *a* must be short; and if it could be long, an iambus in the fifth foot, when contained in a word forming an iambus or a cretic, is impossible: *quoniam* should be read. Equally impossible (p. 297) is *timos pavos* at the end of an iambic of Naevius; or (p. 299) *Eúm suus patér*, forming *three* feet at the beginning of a verse. In truth they form exactly *two* feet, and the line is incomplete at the end. Again (p. 297), "Ubi bípedes volucres lino linquant lumina" is an excellent verse, with a proceleusmatic at the beginning.

Quite impossible (p. 289, foll.) are the quantities *sūpra*, *pātris*, *Cȳclops*, *lācrima*, in the Saturnians of Livius; and many of Naevius's are wrongly arranged: in the old poetry the first syllables of *supra*, *patris*, are as short as in *super*, *pater*. Mr. Wordsworth, however, has done good service in explaining and scanning the old Saturnians, the "Scipionum elogia," &c. But (p. 160) we would scan "Dedet témpestátebus aídem—méretod" [ólim vótam, *or* décrétam, or the like]; and would propose "Quibus sei ín longá licuíset—útiér tibe vita," transposing "tibe utier." Then surely the right scansion is, "Quei apicem insigném diális—fláminís gesístei." Again (p. 162), Lachmann and Mommsen's pentameter "Progenie mi genui, facta patris petiei," seems utterly unmetrical: we would divide "Progeniem i genui;" *i* = *ei*, *i.e.* generi: his first duty to his race was to continue it by begetting children.

While on the subject of these old metrical inscriptions we would say that in the well-known titulus Mummianus the *pro usura* of the original, retained by Mr. Wordsworth, violates both sense and metre; and the corrections of Ritschl and Mommsen are much too violent; we would read, with the simplest possible change:—

"De decuma, Victor, tibei Lucius Mummius donum
moribus antiqueis provisura hoc dare sese,
visum animo suo perfecit."

"In the matter of the tithe, which was to provide for his giving you this offering, L. Mummius has carried out what he had purposed in mind."

Of the curious "e nos Lases iuvate" in the old Salian chant Mr. Wordsworth says (p. 392), "on the whole it may be best to explain it as the interjectional *e* which combines *elsewhere only* with vocatives, such as *Ecastor Edepol*." But here too it is the same, "Elases," the *nos* being inserted, as pronouns so often are, between prepositions and their nouns. In the old Sc. de Bacanalibus, "necesus" is not a nomin. masculine or neuter, but the genitive of *necesse*: *necesus* = *necessus* = *necessis*, which is used by Lucretius. We are told in p. 471, that it is not good Latin to make "quei permissus est" mean "who has received permission." But this seems clearly its meaning here; and such constructions, so common in Greek, are not rare in homely Latin such as the language of these laws; or in the poets and Tacitus. Not to mention the *credor* and *creditus* of Ovid and Virgil and the like, Caecina among others and the Auctor ad Herennium have "persuasus est," the latter says "supersedenda causa," Metellus Numidicus "illi interdicti," the writer of the Spanish war "est litata."

It would be impossible, and indeed unfair to the author, to attempt by extract or abridgment to give any notion of the amount of valuable illustration and comment on every part of his subject which is to be found in this large volume, far the most complete of its kind in existence. The careful reader will learn how systematically the language developed and enriched itself both in prose and verse; he will feel that the speech of the Latin rustic was nearer the style of Plautus or a familiar letter of Cicero, than the latter was to that of his own Verrines; that the Romans borrowed indeed their metres, but not more so than the English have done; and adapted them as thoroughly to the genius of their own tongue; and that the verse and language of Terence are as perfect as those of Virgil. He will regard with wonder the singular theory one sometimes comes across, that genuine Latin disappeared under ground about the time of Naevius, and came into the borders of light again somewhere about A.D. 400. As well assert that old English dipped beneath the sea soon after the Conquest, and reappeared among the negroes of Jamaica in the eighteenth century. Mr. Wordsworth knows far too much to lend any countenance to such nonsense; and yet there are one or two remarks in his book which we could wish were not there. In speaking of such double forms as *fervĕre fervēre* (p. 129), he says: "a comparison with Italian would lead to the inference that the number was still greater, e.g. *ridĕre* beside Lat. *ridēre*." But what has Italian to do with such forms as *fervĕre*, which were obsolete in Quintilian's days? When the old world and the old language were falling to pieces, the barbarians, hearing the accent placed on the antepenultimate of most infinitives in *ere*, chose in nine cases out of ten to inflect the second conjugation in the same way; just as on a similar false analogy they said *sapére* and *cadére* after *vedére* and the like. Again (p. 398), in speaking of the *Lucīus* of the Scipio epitaphs, he says "the same quantity is preserved in the Italian *Lucia*." But no quantity whatever is preserved in the Italian *Lucia*, which has no direct connexion with the Latin. It simply preserves the accent of the Greek Saint Λουκία, just as that accent is retained in idea, Sophia, and in *filosofía*, *filología*, and a hundred other words of which the penultimates were as short as they could be both in Greek and Latin. H. A. J. MUNRO.

SCIENCE NOTES.

METEOROLOGY.

Climate of Northern Siberia.—In the part of the Austrian *Journal for Meteorology* for June 1, an interesting paper by Köppen is reprinted from Röttger's *Russian Review*, on the climate of the Lower Yenissei. The material is provided by two years' observations at Turuschansk in 66° N., and one year at Tolstyi Nos in 70° N., results from which have appeared in Russian periodicals. The records are for such brief periods that it is hardly worth while quoting them, but a very interesting description of the general character of the climate is given by Tretjakow, to whom the first-named series of observations is due.

The winter lasts eight months: in the middle of May the geese begin to come, and at the end of the month the river is open. In the middle of June the air is filled with birds of passage, whose flight produces a constant rustling noise. The

gardens are planted, though the thaw has not penetrated to a depth greater than a foot or eighteen inches. In 1859 nine pounds of barley were sown June 17. The corn came up June 30, was in ear July 29, and in flower August 15. The crop was cut on September 6, unripe, owing to frost setting in, but yielded sixty pounds of grain.

In the end of July the heat is very oppressive, with quantities of gnats; the sky is generally clear. In the end of August cloudy days begin; with southerly winds, and in September the frosts commence. Early in October the river closes again.

The great feature of the climate is the "purga," which is not a mere snow-drift, nor even a "buran," which latter is utterly disregarded by the inhabitants. The purga is described as a chaos of hard, driving snow dust, closing the eyes, stopping the breath, and forcing its way through your dress, while the force of the wind is such as to overturn man and reindeer, and the traveller must stop and sit on his sledge with his head to wind till the storm is over. They seldom last less than twenty-four hours, and often hold for three, six, or even twelve days with occasional intermissions. They occur in autumn and spring, not in winter, when the weather is for the most part calm, though Turuschansk does not share in the quiet climate of Yakutsk, the Siberian pole of cold.

In latitude 71°, at the mouth of the Yenissei, the summer, which is short enough in 66°, is a month shorter, but the phenomena resemble those above described. However, even on July 19, 1857, a purga set in and lasted for three days, so that there are gradations of misery even in the climate of Siberia.

Climate of the Upper Nile.—In the number of the *Austrian Journal* for June 16, Dr. Hann has given some notes on the various observations which exist for Gondokoro and Khartoum, taken principally by Marno, Dovyak, Russegger, Peney, Lady Baker, and Lieutenant J. A. Baker, R.N. The most important point which comes out is that in June and July the mean pressure scarcely varies over the eleven degrees of latitude between the two towns above named, so that it is very difficult to determine the difference of level between them by means of barometrical readings. Khartoum has, however, been connected with the sea by a direct line of levelling, whence we find the height of the barometer cistern at that station to be 388 mètres, or 1,272 feet, and the barometrical results from all the observers accord very well with each other, so that at least one step has been reasonably gained towards the determination of levels and conditions of atmospherical pressure in the interior of Africa.

As for Gondokoro the observations are by Dovyak, a missionary, in 1853, Lady Baker (temperature twice daily, and days of rain only), and, besides, a series of hypsometrical determinations by Lieutenant Baker, which have been discussed by Mr. R. Strachan, F.M.S., and are printed in the *Journal of the Royal Geographical Society*, vol. xliv. p. 66. The observations are very carefully made, and confirm Dovyak's thoroughly. The latter, therefore, are of great value, as being the only series embracing an entire year (January 7, 1853–January 20, 1854) from the equatorial region of a continent.

They are given in the *Sitzungsberichte* of the Vienna Academy for 1858, and in the *Jahrbuch* of the K.K. Centralanstalt, vol. vi. 1854. Dr. Hann's paper concludes with some tabular results for both stations.

Correction of Temperature Means for Short Periods.—The same number of the *Austrian Journal* contains a paper by Herr Hellmann on the reference of temperature means for short period to those of longer continuance at neighbouring stations, a practice necessary in the case of many returns from foreign countries. He shows that for stations in the plain country such a comparison may well be carried out, but that the results are quite untrustworthy if we compare coast with inland stations, or positions at very different levels with each other.

Hygrometrical Calculations.—At the last meeting of the Meteorological Society Mr. Scott exhibited Mr. N. M. Lowe's graphic hygrometer, which was brought before the Paris Academy on March 1, by M. Tresca, under the name of "Hygrodeik," which appellation has been fortunately discarded by its inventors. The apparatus consists simply of a lithographed form of which the ordinates are the degrees of temperature and the abscissæ the degrees of humidity, while the amounts of aqueous vapour in a cubic foot of air are laid off on diagonal lines, or, rather, curves, for the form is not laid off according to rectangular co-ordinates, as the horizontal axis is an arc of a circle. On this form an index, moved by a milled-head screw at the bottom, gives at once the degree of humidity, the amount of water in a cubic foot of air, the tension of aqueous vapour, and the dew-point, for any reading of the wet-bulb thermometer; the corresponding reading of the dry-bulb being given by moving the milled-head screw, index arm and all, in a vertical slot at the back, so that any reasonable relation of the wet-bulb to the dry can be reproduced. The instrument was at first intended for domestic use in the United States, Mr. Lowe being from Boston, but is available for employment in the place of hygrometrical tables in scientific calculations.

Theory of Cyclones.—In the *Comptes Rendus* of May 17 and 24, MM. de Tastes and Faye respectively have contributed notes in defence of the theory of the latter gentleman, and in opposition to the views of MM. Peslin and Cousté. The present communications do not contain much in the way of novelty, but it seems likely that it will be long ere we hear the last of the present controversy, as we understand that M. Bridet in Réunion has been instructed by the French Government to prepare a new edition of his work, and that Mr. Meldrum's "Notes on the Form of Cyclones" has been sent to him by the same authority for consideration, and, if possible, refutation. Out of the difference in views between Messrs. Bridet and Meldrum has arisen the whole discussion whose progress we have from time to time endeavoured to trace.

GEOLOGY.

DR. T. WRIGHT, of Cheltenham, the well-known authority on fossil Echinodermata, will preside in the Geological section of the British Association at the Bristol meeting.

DR. HECTOR, the Director of the Geological Survey of New Zealand, has just arrived in this country, and will remain here, we understand, until next February.

DR. O. FEISTMANTEL, of Breslau, has been appointed palæontologist to the Geological Survey of India, in succession to the late Dr. Stoliczka. Students of fossil botany are well acquainted with Dr. Feistmantel's researches on the flora of the coal-measures of Bohemia.

WE regret to hear of the recent death of Sir William E. Logan, LL.D., F.R.S., for many years Director of the Geological Survey of Canada. His early geological studies were directed to the investigation of the South Wales coal-field, and it was he who first pointed out the important fact that each seam of coal rests on an "underclay" which commonly contains Stigmaria, or the roots of coal-measure plants. In 1842 he commenced the geological survey of Canada, and continued to direct this important work for nearly thirty years. During this time Sir William Logan and his staff worked out the structure of a large part of the Dominion, produced a fine geological map, and issued a series of reports rich in original matter. To establish the Laurentian or pre-Cambrian system, and trace its development in Canada, was itself no mean contribution to stratigraphical geology. But it was the attention which Sir William bestowed on the economic geology of the country, and his zeal in forming collections illustrative of its mineral resources, that secured him his great popularity in Canada. Among geologists on both sides of the Atlantic he had won the highest respect by his modest and kindly disposition, his strict official integrity, and the ability with which he conducted his responsible work. Sir William died in Pembrokeshire on the 22nd ult., at the age of seventy-seven.

THE recent death of Professor G. P. Deshayes, of Paris, should not be allowed to pass unnoticed by geologists. Essentially a conchologist, he brought his exact knowledge of the mollusca to bear on questions of great geological importance, and was one of the highest authorities on the molluscan fauna of the Tertiary formations. His services to geology were recognised on two occasions by the Geological Society of London. M. Deshayes assisted Sir Charles Lyell in his classification of our Tertiaries, but he is best known by his studies of the mollusca of the Paris basin, described in his fine work, *Description des Coquilles fossiles des Environs de Paris*. The professor was seventy-nine years of age when he died, on the 9th ult.

THE fifth Annual Report of the Geological Survey of Indiana, under Professor E. T. Cox, has recently been issued. It contains a great body of local details of much value, including descriptions of the occurrence of coal, ironstone, and other minerals of economic importance. Professor Collett, while prosecuting the survey of Warren County, discovered, in shales near the base of the coal-measures, some footprints of an amphibian which has been called *Collettosaurus Indianaensis*. Each foot had five toes, but this is all we know of the structure of the creature. Professor Cox's volume includes a Report on the Vienna Exhibition, and an article on the manufacture of Spiegeleisen, by Mr. Hartmann. The great iron-producing resources of the State are sufficient apology for the incorporation of metallurgical papers in a geological report.

A REPORT on the Vertebrate Palæontology of Colorado, by Professor Cope, contains a description of a large number of fossils collected in 1873 from the Cretaceous, Eocene, Miocene, and Pliocene formations. As many as 149 species were obtained, and of this number no fewer than ninety-four were new to science. Most of these species have been described in Cope's *Palæontological Bulletins* and in Hayden's *Bulletins of the Survey of the Territories*. The present Report includes an essay on the mutual relations of the Cretaceous and Tertiary formations of the West.

IN 1873 Dr. R. von Drasche visited the west coast of Spitzbergen, and collected numerous fossils from Bel Sound, Cape Staratschin, and Nordfjord. These fossils were presented to the Imperial Mineral Cabinet at Vienna, where they have been studied by Dr. Toula, who had previously examined the collections of Payer and Höfer. The results of Dr. Toula's studies are given in the last number of Leonhard and Geinitz's *Neues Jahrbuch*. The greater number of these fossils are of mixed Carboniferous and Permian types. A tabular review of all the Spitzbergen fossils determined by Toula shows that out of sixty-four species, thirty-eight may certainly be referred to Carboniferous, and seventeen to Permian forms. This mixture of types leads to the conclusion that the Spitzbergen beds should be regarded as Permo-Carboniferous, or as marking a transition from true Carboniferous to true Permian formations—a transition which has been observed in America by Geinitz and Meek, and in the Alps by Guido Stache. Dr. Drasche describes a new genus of bryozoans as *Ramipora*, represented by a single species *R. Hochstetteri*. He also describes and figures eleven other new species and several varieties.

A LITTLE work has recently been issued under the title of *Rudiments of Geology*, by Samuel

Digitized by Google

Sharp, F.S.A., F.G.S. (Stanford). Mr. Sharp is well known among geologists as a zealous collector of Northamptonshire fossils, and as a writer on local geology and antiquities. His work is divided into two parts, of which the first is introductory, and was prepared for use in home-teaching, while the second part gives an outline of stratigraphical and palaeontological geology. Although the plan of the work is not ambitious, the writer has found room to notice some of the latest discoveries, such as Marsh's Ichthyornis from the Cretaceous deposits of Kansas, and Owen's Odontopteryx from the London clay of Sheppey.

WE have received a copy of an essay entitled "The Geological Evidences of the Antiquity of Man reconsidered," by Thomas Karr Callard, F.G.S. The writer objects equally to the geological and archaeological evidence of the antiquity of our species. But he can hardly expect nowadays to find many followers when he states, with reference to palaeolithic implements in general, that, "after a very careful examination of some hundreds of specimens, the conclusion which we reach is, that man never touched them until they came into the possession of the geologist or the modern workman by whom they were exhumed"!

ZOOLOGY.

Forthcoming Works.—We are glad to learn that the selection of the late Mr. Blyth's papers, on which Mr. A. Grote has been for some time engaged, is approaching completion, and that it will be accompanied by a biographical sketch and portrait of the distinguished Indian zoologist. Mr. Blyth's numerous memoirs have hitherto remained scattered and difficult of access; and it is to be hoped that this collection will be sufficiently perfect to form at least a *résumé* of the results of his long and invaluable labours. Sir Victor Brooke, Bart., has long been at work on a monograph of the hollow-horned ruminants, and the first part, including the whole of the antelope family, will probably appear in the course of next winter. Dr. G. E. Dobson will shortly publish a volume on the Asiatic bats, a subject which he has made his special study. Messrs. Cassells have in preparation a new popular work on Zoology, and we understand that they have secured the assistance of such excellent authorities in the various departments that the whole ought to form a valable addition to a class of work in which the English language is still somewhat poor.

American Tertiary Mammals.—The recent investigations of the American palaeontologists among the fossils of the tertiary deposits of the Western Territories have an interest more exclusively zoological than geological. Thus the Eocene group variously named *Uintatheridae, Dinoceridae*, or *Eobasilidae*, and the Miocene *Titanotheridae, Brontotheridae* or *Symborodontidae*, are most instructive to the student of recent zoology, as illustrating the relationships, and perhaps the genealogy, of the living ungulates and proboscidians. Unfortunately the keenness of rivalry seems to have led in some cases to an undue haste in the naming of the various families and genera, which has given rise to controversy as to priority and to consequent confusion in nomenclature. Both these groups consisted of huge and extraordinary animals, which presented in their structure more or less of a combination of the characters of the hoofed mammals with those of the elephants. Their most striking peculiarity in a live state must have been their horns. In the Eocene family, which Professor Marsh raises to the rank of a separate order, *Dinocerata*, the skull has no less than *six* horncores, each of which presumably supported a formidable weapon. These were placed laterally in pairs, one pair on the occiput, one above the orbits, and one on the snout, and in addition the animal was armed with large canine tusks. The Miocene successors of these wonderful creatures must have been less monstrous in appearance and have borne a closer resemblance to the rhinoceroses, but their two large facial horns were placed laterally above the orbits, and not one behind the other, as in the latter animals. The latest contributions to our knowledge of this group will be found in a paper by Professor Cope in the *Annual Report of the United States Survey of the Territories* for 1873 (p. 480), in one by Professor Marsh in the March number of Silliman's *American Journal of Science* (vol. ix. p. 239), and in a short note by Professor Leidy in the *Proceedings of the Academy of Natural Sciences of Philadelphia* for 1874 (p. 165). The last-named writer believes that the various Miocene genera which have been founded, as *Megacerops, Brontotherium, Miobasileus*, and *Symborodon*, will all prove identical with his *Titanotherium*, and that the number of species will require to be greatly reduced. Professors Cope and Marsh, on the other hand, uphold the distinction of the genera of which they are respectively the sponsors. Another remarkable Eocene form was described by Professor Marsh in 1873 as a new genus, *Tillotherium*, allied to *Anchippodus*. At a recent meeting of the Connecticut Academy he gave a further account of its structure, and regarded it as the type of a new order of mammals which he named *Tillodontia*. (*Amer. Journ. Scien.*, ix., pp. 221, 239.) According to his views this new group presents a combination of ungulate characters with those of the rodents and even of the beasts of prey. Thus the structure of the skull and the type of the molar teeth agree with those of the hoofed animals, while the rootless chisel-shaped incisors resemble those of the rodents, and the rest of the skeleton presents features common to the carnivores, and especially to the bears. Professor Marsh divides his new order into two families, *Tillotheridae* and *Stylinodontidae*, distinguished by the grinding teeth being rooted in the former but not in the latter. Further information as to all these extraordinary and important forms will be eagerly looked forward to by European zoologists.

The Zoological Record, 1873.—After some delay the tenth volume of this annual, so invaluable to the working naturalist, has appeared under the editorship of Mr. E. C. Rye, who has succeeded the founder of the work, Dr. Günther, in that office. The latter gentleman has also relinquished the charge of his own special departments of mammals, reptiles, and fishes, the first of which has been undertaken by Mr. E. R. Alston, and the two latter by Mr. A. W. E. O'Shaughnessy. The other recorders are the same as in the previous year. Some idea of the labour involved in the preparation of such an index of zoological literature may be gathered from the fact that reference is made to no less than 238 scientific periodicals (besides separate works) in eleven different languages. We are glad to see that the value of this necessarily unremunerative work is becoming more generally recognised, and that the Royal and Zoological Societies have supplemented the annual grant voted by the British Association. An important feature in the present volume is, that the series is now placed in connexion with Agassiz's invaluable *Nomenclator Zoologicus*. In that work the index to recorded genera and subgenera of animals was brought down to 1846, and a continuation by Count A. von Marschall (Vienna, 1873) carried it on to 1868. Annual lists of a similar nature have appeared in the *Zoological Record* since 1870, and Mr. Rye has done well in issuing with the present volume a catalogue for 1869, thus filling up the blank and making the record complete from the beginning of the bi-nomial system down to the end of 1873.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY (*Thursday, June* 17).

THIS being the last meeting of the Session, all the papers on hand, twenty in number, were read. They were written by the following gentlemen:—Messrs. Lawson Tait, J. E. H. Gordon, A. E. Eaton, O. Reynolds, W. Spottiswoode, A. B. Kempe, E. J. Nanson, H. E. Roscoe, B. Stewart, E. J. Stone, T. R. Robinson, J. A. Broun, T. Andrews, J. Lowthian Bell, W. G. Adams, S. G. Tisley, Creak, Pavy, and J. Marshall.

ZOOLOGICAL SOCIETY OF LONDON (*Thursday, June* 17).

MR. SCLATER, F.R.S., Secretary of the Society, treated of "Pheasants and their Allies." A short account was given of the general characters of birds, of which class one of the most important orders is the *Gallinae*, which includes most of the species domesticated by man, except the pigeons and ducks. It may be divided into seven principal families, the sand-grouse, turkeys, Guinea fowls, curassows, megapodes, hemipodes, and pheasants. The members of the last-named group are arranged in five sub-families. Of these the first contains the true grouse, and the second the partridges, to which the snow pheasant and Impeyan pheasant of the Himalayas are closely allied. The third includes the American colins, which are the western representatives of the partridges, but are more arboreal in their habits. The fourth subfamily consists of about forty species, arranged in seven genera, comprising not only the well-known common, golden, and silver pheasants, Reeve's pheasant, the Kaleeges, Tragopans, &c., but also the various jungle fowls of India, Ceylon, and Java, and their domesticated barn-door descendants. Lastly, there are the peacocks, with their allies the peacock pheasant and the Argus pheasant.

LINNEAN SOCIETY (*Thursday, June* 17).

DR. G. J. ALLMAN, F.R.S., President, in the Chair. A paper was read by Professor E. Ray Lankester, F.R.S., on "The Anatomy of Amphioxus." The author described the anatomy of *A. lanceolatus* as worked out in a series of sections made from numerous specimens collected by him at Naples. In opposition to Stieda, the truly perforate structure of the pharynx was asserted. A true body-cavity or coelone distinct from the atrial chamber was described, and it was shown to expand and attain a large development in the post-atrioporal region of the body. A pair of pigmented canals were described, apparently representing the vertebrate renal organ in a degenerate or else a rudimentary condition. Johannes Müller's pores of the lateral canals were shown to be hyoid slits leading into the pharynx. The attachment of the pharyngeal bars to the wall of the atrium by a series of pharyngo-pleural septa was minutely described. It was further shown that the marginal ridges of the ventral surface (metapleura) are hollow, containing a lymph-space, and that they, as well as the plaits of the ventral integument, disappear when the atrial chamber is largely distended with the sexual products. Drawings by Mr. W. J. Fanning, of Exeter College, were submitted in illustration of the above statements.

ROYAL ASIATIC SOCIETY (*Monday, June* 21).

SIR EDWARD COLEBROOKE, Bart., M.P., in the Chair. Major R. D. Osborn, and Messrs. H. B. Riddell, E. C. G. Thomas, and F. Lethbridge were elected members. Major H. F. Blair, R.E., exhibited several heads and sculptured cornices from the Buddhist ruins on Tukht-i-Bhai in Eusufzai.

A discussion took place on Major Blair's remarks, in which Dr. Leitner, Dr. Bellew, and Mr. James Fergusson took part.

Mr. F. Pincott next read a paper on the Trisûla of Buddhist sculpture, in which he endeavoured to clear the mists which enwrap early Buddhism, by finding simple and reasonable explanations for some of the most important Buddhist emblems.

General Sir James Alexander then exhibited some photographs of Egyptian antiquities, and drew the attention of the meeting to the fact that the so-called prostrate obelisk which was pre-

sented to the English nation in recognition of services rendered to Egypt in the battle of Alexandria, had never been removed to England, while the French, who had in later years been presented with the obelisk of Luxor, had it transported to Paris, where it now graces the Place de la Concorde. This, he thought, did not reflect much credit on the English nation. He had endeavoured for some years to get the obelisk transferred to London, the Metropolitan Board of Works having assigned a site for it on the Thames Embankment. In spring last he went to Egypt to ascertain whether the Khedive would make any difficulty about the removal of the monument, when the Viceroy told him that England was quite welcome to it. There had been considerable danger of the monument being broken up for building purposes, or transferred to New York; but he hoped the Society would co-operate with him in getting the Government to grant a sum of money for its transport to London, where this noble block of granite would form a handsome ornament and a worthy trophy of former victories.

ANTHROPOLOGICAL INSTITUTE (*Tuesday, June* 22).

COLONEL A. LANE FOX, President, in the Chair. A paper by Mr. Herbert Spencer was read on "The Comparative Psychology of Man," a comprehensive mapping out of the whole field of enquiry, which will, we understand, be published in the forthcoming philosophical journal called *Mind*.

Mr. John Forrest read an account of the natives of Central and Western Australia, which we noticed in our scientific columns last week.

GEOLOGICAL SOCIETY (*Wednesday, June* 23).

J. EVANS, Esq., V.P.R.S., President, in the Chair.—Mr. Mallet offered some remarks in support of his theory of Volcanic Energy, and in answer to the objections urged against it by the Rev. O. Fisher and Professor Hilgard. Mr. Hicks read a paper "On the Physical Condition under which the Cambrian and Lower Silurian Rocks were probably deposited over the European Area." Tracing the distribution of metamorphic rocks of pre-Cambrian or Laurentian age, he showed that the old continent must have extended from Scotland to Scandinavia and Russia, and thence to Asia, not to mention two large Laurentian areas in America. Overlying these old rocks unconformably are conglomerates, pointing to beach-conditions. The succeeding Cambrian and Silurian strata were deposited in water of varying depth, and the author indicated this by colouring a vertical section in tints varying in intensity with the depths at which the sediments were thrown down. The Rev. J. M. Mello described his researches in a bone-cave at Cresswell Crags in the north-eastern part of Derbyshire. This cavern has yielded a remarkable assemblage of mammalian remains, which have been examined by Professor Busk. They include bones of the arctic fox (*Canis lagopus*), the glutton (*Gulo luscus*), the Irish elk (*Cervus megaceros*), the tichorhine rhinoceros, the mammoth, etc. Flint flakes indicating human occupation were also found. As this was the last meeting of the session, a long list of papers had been announced, but the remaining eleven communications were disposed of summarily.

NUMISMATIC SOCIETY (*Thursday, June* 24).

THE annual meeting of the Numismatic Society was held on June 17, at the Rooms, in St. Martin's Place. No papers were read, but the annual election of officers took place; afterwards Mr. John Evans, the President, and Mrs. Evans, held a reception, which was well attended, and at which coins and antiquities were exhibited by the President and others, and a fine series of electrotypes by Mr. Tebbs.

ZOOLOGICAL SOCIETY OF LONDON (*Thursday, June* 24).

THE tenth and last of the course of popular lectures at the Society's Gardens was delivered by Dr. Pye-Smith, "On the Locomotion of Animals." After some remarks on the movements of some plants and low forms of life, the general rule was laid down that locomotion is produced among the higher animals either by *pushing* or by *pulling*. Thus, in running, leaping, or walking, the impetus is obtained by the foot pushing against the ground, while pulling is exemplified in the use of the hands in climbing by monkeys and of the beak by parrots. Swimming may be compared either to paddling, as in the movement of a swan, or to sculling, as in whales and the swifter fish, in which a strong undulatory motion is caused by the rapid lashing of the tail. Flight resembles swimming to a considerable extent, but is more complicated. The reason that the otherwise merely sustaining down-stroke gives a propelling impetus appears to lie in the structure of the wing, the front edge of which is always stiff and rigid, whereas the hind part is more or less yielding, and bends to a certain extent to the resistance of the air.

SOCIETY OF ANTIQUARIES (*Thursday, June* 17).

PROFESSOR ROLLESTON read a paper on "Further Researches in an Anglo-Saxon Cemetery at Frilford, with remarks on the Northern Limit of Cremation as practised by the Anglo-Saxons in England."

In the first part an account was given of the various relics found at Frilford since the date (the beginning of the year 1869) up to which his memoir in the *Archæologia*, vol. xlii., had carried the record.

The second part of the paper, relating to the northern limit of cremation as practised by Anglo-Saxons in England, was illustrated by a large number of drawings of urns obtained from the East Riding of Yorkshire.

SOCIETY OF ANTIQUARIES (*Thursday, June* 24).

DR. SCHLIEMANN read a paper on his discoveries on the site of Troy, and exhibited a large number of photographs of the locality and of the objects found during his excavations. He commenced by giving a topographical description of the plain of Troy, which is entirely alluvial, and had doubtless at some remote time been covered by water; but he showed reasons for believing that in the time of Homer its extent was, roughly speaking, the same as at the present day. The course of the Scamander, however, has been altered, and its present bed passes through the site of the Greek camp. Dr. Schliemann then referred to the unanimous opinion of Greek authors that Ilium Novum was built on the site of the ancient city, and proceeded to describe his own labours and their results, which are already familiar to the public from the translation of the Doctor's work published by Murray. His excavations brought to light the remains of three cities. Among the relics of Ilium Novum he discovered the foundations of two Doric temples, dedicated to Apollo and Athene, built about 300 B.C. One sculptured stone from the former represents the Sun-God in a quadriga, and is a fine specimen of Greek art. A cast of it is now placed in the British Museum among the fragments of the Mausoleum. The remains, which the Doctor attributes to the Homeric Troy, consist chiefly of pottery and gold ornaments, many of them decorated with a representation of Athene in the form of an owl. In support of his theory that γλαυκῶπις originally meant owl-faced, Dr. Schliemann referred to cases where Hera, to whom Homer applies the epithet βοῶπις, was represented in the form or with the head of a cow. A few handmills were discovered, but they were not fitted for making flour, being capable of nothing more than crushing the grain. Bread was, therefore, unknown, and indeed is rarely mentioned by Homer. From the character of these discoveries, Dr. Schliemann believed that the Trojan war took place at a date long previous to that when Homer lived, and was inclined to fix the interval at about 2,000 years.

Mr. Gladstone, who was called upon by Lord Stanhope, the President, spoke of the great debt which the public owe to Dr. Schliemann, not only for his discoveries, but for the example of devotion and zeal which he has afforded. He thought that his arguments in favour of Hissarlik being the site of Troy were very difficult to meet; and the character of the remains supported his conclusion. Many articles made of copper were found, but none of iron, a metal evidently rare in Homeric times. The pottery was hand-made, not turned on the wheel, an implement which apparently was only first coming into use when the *Iliad* was written. Mr. Gladstone dissented from Dr. Schliemann's view as to the interval between the war and the poet. According to Homer's chronology, Dardanus founded the city six generations before Priam, and his name is found in Egyptian inscriptions of the nineteenth dynasty, which is ascribed to the fifteenth century before Christ. This Mr. Gladstone thought was as distant a date as could fairly be assigned for the existence of the city, although nearer than Dr. Schliemann desired to place it.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(*Sixth Notice.*)

Landscapes.—This is a very large section of the exhibition, and a considerable amount and variety of talent is invested in it. The multitude of the paintings, and the late period of the exhibition-season, equally counsel us to condense our remarks as far as practicable; and indeed the verbal description of landscapes is seldom an attractive operation to writer or to reader.

Mr. Millais sends two views, of very diverse character. *The Fringe of the Moor* is a most uncommon piece of realization; not remarkable for either interest, elevation, or novelty, yet so like the thing, and so direct and firm in treatment, that one is compelled, after approaching the picture with indifference, to admit that it could hardly be better done. The subject is simply a grassy Scotch moor, green in the sun, and the remote hills partly in wide light cloud-shadow. The second picture has a subject of far more peculiarity and pathos—indeed, few things could have associations more touching or more charming than an ancient garden almost relapsed into the wildness of nature, as indicated in Campbell's stanza:—

"Yet wandering I found on my ruinous walk,
By the dial-stone aged and green,
One rose of the wilderness left on its stalk
To mark where a garden had been."

It is late autumn, and a haze of damp grey and yellowish tint steeps all in pallor and silence. Dews rise in the distance; the hills are tree-clad, with white stems and pendent leafless boughs of ashes; a line of river is faintly seen. A hare, seated near the old dial, looks very much in his place. In the foreground are flowering rushes, broom-clumps, procumbent ferns, and much heather towards the left. At a little distance the general colour is pale, yet it has much variation, and force as well. Mr. Millais betrays, we think, some of his too usual want of thought in making the "one rose" a dog-rose; for it is not a dog-rose, but a rose of some cultivated kind, that would "mark where a garden had been." Mr. Hook is a painter whom we seldom fail to enjoy; in despite of a friend of ours, a practised observer of nature, who insists on it that the painter's gamut of colour is scanty and untrue, and who christens his works "Hook-scapes." At any rate *Wise Saws* is a very capital "Hook-scape;" it represents a number of cows in a stream, showing marked unconcern at the persistent chatter of a raven, who is as willing to impart new ideas as they are obtuse in receiving them. *Land of Cuyp* is another brilliant speci-

men, rich and healthy. A man is pouring milk from a pail into a large brass vessel; a ruddy-faced woman holds another vessel and pail; the river is full to repletion; the sky is lighted, but not transparent. Another Hook, *The Samphire Gatherer*, though not equally good, is to be remembered for the bold and thoroughly effective expedient of entirely cutting off the pathway, along which the woman is walking, in the centre of the picture touching the frame: we see the narrow track which she is actually pacing, and that which she will shortly reach after a turn in the road, but not this inner turn itself. Mr. Henry Moore sends two extremely fine marines: *Summer Moonlight in the Downs*, where all is peaceful, blended but not monotonous, perhaps rather too fully lighted; and *Outside the Harbour*, a wrecked ship going to pieces in the incessant and relentless dash of billows. Though the use of colour here has some tinge of opacity, this is a great example of sea-painting. The determined study and indefatigable executive precision of Mr. Brett entitle him to similar praise for the very different aspect of sea which he has treated in his *Spires and Steeples of the Channel Islands*; multitudinous blue ripples steeped in sunny calm, cleft by the bare but pinnacled and golden-tinted rocks. Beyond these the sea still stretches far, and mixes with the horizon; a barque with expanded sails might almost be floating upon either element. *The Fallow Field* is among the finest and most important landscapes ever produced by Mr. Oakes, grand in its simple reality. The foreground is bisected between the brown field, and a grassy space through which a rivulet runs into the wider central river. In the early spring, the sky is gleaming and grey-clouded: the rooks are beginning to build in the leafless trees. Mr. Smart stands prominently forward among the numerous painters of rock and torrent, mostly Scottish in subject; his *Gloom of Glen Ogle* is an impressive treatment of desolate mountain-scenery, with a pale and stormy lumour through the rolling mist. The great proportion of grey hues which, along with yellowish greens, constitute the colour-scheme of the picture, are not allowed to become slaty or oppressive. *Summer Days for Me* is a very masterly but not specially elaborate example of Mr. Alfred Hunt; meadows resting in full but rather pale sunlight at the skirts of a Welsh mountain. Mr. R. W. Macbeth sends, in his *Ca' the yowes to the knowes*, one of the healthiest and sweetest landscapes in the exhibition: it is a genuine piece of rural verdure, rich, true, and very broad; broad to a rather dangerous degree, though in this instance not transgressing what is permissible. Another excellent exhibitor is Mr. H. R. Robertson, the painter of *Winter*. A human personage is prominent here—an old woman sawing a log of wood hard by a pump: this gives a rather odd yet perfectly appropriate point of incident. A ploughed field, with rain in its furrows, lies in retiring perspective; under a grey dense mass of sky, a light whitish line defines the horizon; crows clang and wheel. Along with this we may name *A Lone Shore*, by Mr. A. D. Reid, most striking in its truth, which conveys sentiment as well as semblance: the grey day is wearing late, a pale sheen dapples the saturated beach.

We remark with much satisfaction a highly meritorious picture, *Wallasey Sandhills*, by Mr. J. V. Davis, the son of the late distinguished landscapist, William Davis of Liverpool: it is clear that no small portion of the father's faculty has descended to the son. Not that the latter paints in an imitative style; he goes to nature, as his father did, and then paints without servile dependence on any one. In his present picture there are a large number of things honestly observed and realised, and well kept together; the roll of clouds, and impending dark mass aloft, the shadows on the shallow sea, the pale sands in sunlight, the furzy foreground. *Strayed Sheep*, by Mr. MacWhirter, is another simple and very enjoyable coast-picture. The sheep are walking along the grass-tufted shingles of a rainy sea-shore; two of them turn aside to have a look at a sea-gull. A pale gleam of sun modifies the green into yellow, curving off towards the grey of the sea. A cascade-picture by the same painter, *Land of the Mountain and the Flood*, is very able; the water plunges down with a rush that makes one, in fancy, hear the impetuous unintermittence of its roar. Many trees, torn off by the wind, lie prostrate on the rocky banks. *A Mountain Stream, Glen Croy, Arran*, presents a much milder aspect of Scottish scenery, and presents it with a fineness of work and delicacy of completion in which few landscapists can vie with its author, Mr. Waller Paton.

We must now, though with some reluctance at dealing so cursorily with several highly praiseworthy exhibitors, dispose of the remaining landscapes.

Colin Hunter, *Hours of Rest*, and *Give Way*, sea-pictures of much ability, but not so much of patient working-out; the former based chiefly on Mr. Henry Moore's style, and the latter on Mr. Hamilton Macallum's. C. E. Johnson, *The Horse-dealer*, going along a road deeply trenched with rain. Edwin Edwards, *Gainsborough's Lane*, with leafless trees, a little excessive in rigidity. Peter Graham, *Crossing the Moor*, and *Twilight*: in both these works certain aspects of rainy atmosphere are caught with felicity, but they are sketchy and hurried, and waver between the ragged and the flimsy. Mr. Graham can and ought to work more soundly than this. D. Murray, *The Vale of Coruisk, Isle of Skye*. J. L. Pickering, *Deserted*, an old water-mill. O'Neil, *The Falls at Invermoriston, Loch Ness*: this and other landscapes by Mr. O'Neil are agreeable and efficient productions—one of them (No. 187) not much unlike Mr. Hook's work: they evince in the painter a sort of capacity with which he is not generally credited. A. W. May, *Hopwas Wood, Winter*, with patches of snow, too unalteringly white, on the soil amid the fir-trunks. R. P. Richards, *On the Calder, passing Thunder-cloud*; true in aspect—a shudder seems to pass through the trees, which stand out relieved upon a dark slaty sky, and the river crisps along its ripples. A. Hague, *Near Troutbeck* and *The Homestead*; true and very clever, but too much in the way of mere bits of effect, jotted in and then left. In the former, the nearly leafless trees reach out graceful arms. Linnell senior, *Woods and Forests*; a very vigorous specimen of the exhaustless veteran,—the figures capitally introduced. W. Linnell, *Hoppers on the Road*, powerful, but somewhat excessive in warmth of colour. H. Goodwin, *Old Gentility*, a town-view with a river, a noticeable work. C. H. Brockman, *The Close of an Autumn Day*, and a very wet one to boot; a soaked road and time-worn water-mill, painted with a light hand. A. Duncan, *Waiting for the Lifeboat*, a huddle of dim shapes on the pier, interestingly managed. J. Docharty, *Gaffing a Salmon* and *The Dochart in Spate, Killin, Perthshire*: large works of considerable ability, the latter being the stronger in subject-matter and execution. Percy Macquoid, *Waves*; a remarkable study of sea, and of rainy sky with green gleams, the foamy foreground very boldly done, and the marbling of the curved breakers highly skilled. W. McTaggart, "*'Twas autumn, and sunshine arose on the way*;" a well-sized view of the ragged skirts of a straggling village, probably Scottish, with children making themselves as happy as laziness can do—all treated in an open and free, if perhaps too obvious manner. R. W. Allan, *Waiting the Tide*, a capital sea and shore piece.

We should name also—C. Napier Hemy, *London River, the Limehouse Barge-builders*; A. Parsons, *Exeunt* (swallows assembling before migration); Raven, *The heavens declare the glory of God*; J. W. B. Knight, *Twilight*; C. P. Knight, *The Entrance to Bristol Docks, Evening Tide*; J. B. McDonald, *Old Convent, Venice*; Cooke, *The Mountains and Plain of Denderah*; Vicat Cole, *Richmond Hill*, and *Loch Skavaig, Isle of Skye*; E. A. Waterlow, *A Rock-bound Coast*; Sir R. P. Collier, *The Wetterhorn from Rosenlaui*; J. H. Sampson, *Off* (two fishing-boats launched); J. H. Davies, *Allington Mill*, and *Old Mill-wheel*; F. E. Cox, *Autumn*, and *In the pleasant Orchard-closes*; Hodgson, *The Turn of the Tide*; Macartney, *West Wind in Autumn*; A. J. Lewis, *Among the Birches*; Thorburn, *On the Borough Moor near Edinburgh*; C. J. Lewis, *A Kentish Mill, Evening*; H. Macallum, *Wabbleswick Ferry*; T. Lloyd, *Summer-time, South Devon*; Leader, *Wild Water*; H. Martin, *Mount's Bay, Fishing Village*; Miss A. Wells, *Courtyard of a Dairy-farm*; T. B. Hardy, *Flood-tide, Scheveningen*; F. W. Meyer, *Evening at Stotley, near Harwich*; Aumonier, *The Thames at Great Marlow*; Small, *The Messenger, Autumn*; A. Bouvier, *Sunset*; A. Stuart Wortley, *View from Wharncliffe Crags, Autumn*; T. Green, *Still Waters*; J. J. Bannatyne, *A Summer Evening at Loch Awe*; Bough, *Yanwath Hall, Westmorland*: J. W. McIntyre, *Bridlington Quay*.

W. M. ROSSETTI.

ART SALES.

MESSRS. CHRISTIE, MANSON, AND WOODS were occupied last week with the sale of Mr. Gladstone's collection. Their great rooms were crowded on the view days with persons anxious to see the collection, but the attendance on the days of sale was not conspicuously large, and the prices fetched were not very high. But it may be remembered that the collection itself was chiefly remarkable in virtue of its collector.

The Wedgwood stood its ground fairly well. The following are some of the prices:—A vase and cover, coloured in imitation of brown agate, with partly-gilt handles, formed as satyrs' masks, 28*l.* 7*s.*; a green vase and cover, with gilt festoons and drapery, and a pair of flowerpots with raised white ornaments, 12*l.* 12*s.*; a milk-jug, sucrier, and cup, with checkered blue and white pattern, on oval plateau, with border of ribands and ivy leaves, 45*l.* 3*s.*; a medallion of Oliver Cromwell, 15*l.* 15*s.*; an oblong plaque, with a nymph and Cupids sacrificing before a statue of Flora, in white on sage green ground, in glazed black wood frame, 73*l.* 10*s.*; a fine vase with serpent handles, and with Apollo and the Muses in relief in white on pale blue ground, 85*l.*

A Chelsea coffee cup, tea cup and saucer, blue and gold, fluted and painted with flowers, fetched 22*l.*; a tea service sold in detail for 438*l.*; the largest sum realised for any single piece was that obtained for the teapot, 85*l.* A set of four vases, of scroll design, encrusted with figures, fruits, and flowers—the Seasons—sold for 131*l.* 5*s.* Of the Worcester china, a teapot and cover, painted with pastoral figures in landscape, and signed and dated 1772, fetched 30*l.* The same price was reached by a dark-blue basin, painted with Watteau figures; a two-handled cup with cover and saucer, Derby china, was sold for 23*l.* 12*s.* 6*d.*; a set of three dark-blue vases, with white scroll handles and raised flowers in colours, each painted with a medallion of classical figures in a landscape, birds on the reverse, realised 160*l.*—it was ascribed to Worcester, but some considered it Chelsea.

There was little of importance in the Oriental china which commenced the second day's sale. The Italian ware followed, and among it we may note first a circular Florence dish, with blue flowers, 30*l.* Of the Capo di Monte figures, the Apollo Belvedere, on ebonised plinth, 22*l.* 1*s.*; Samson slaying the Philistines, 32*l.* 11*s.*; the Laocoon, 22*l.*; a large plaque, Bacchus and Ariadne and other figures in high relief, 90*l.*; a coffee-cup and saucer, with the Choice of Paris and other subjects in relief and colours, the saucer with cupids and festoons in relief, 14*l.* 10*s.*; a two-handled cup and saucer, with Diana and

Calisto, and the Rape of Proserpine in relief, shields and festoons on the saucer, 22*l.*; a pair of seated figures of satyrs, on gilt wood pedestals, 28*l.* 17*s.* 6*d.* The Quarters of the Globe, a set of four fine groups, each with a female figure on rock-work stand, with a water god and emblematic animal, 115*l.* Of Naples porcelain, a richly gilt *écuelle* formerly belonging to Pius VI., 68*l.* 10*s.* The German china fetched generally lower prices. A group of children, Berlin, fetched 13*l.* 15*s.*; a Dresden *écuelle* with vine-branch handles, 17*l.* 6*s.* 6*d.*; a Viennese *écuelle*, 33*l.* 10*s.*

The following objects in old silver and silver-gilt attracted notice:—A massive silver-gilt tankard, chased with figures sacrificing to the golden calf, in high relief, 50*l.* 8*s.*; a pair of oval dishes, chased with landscapes, and with heads in medallions, 37*l.*; a pearl nautilus cup, mounted with silver-gilt, on coral stem and silver-gilt foot, with figures of animals, 29*l.* 8*s.*; a silver-gilt dish, with group of figures in high relief in gold filling the centre, jewelled, and with enamelled plaques on the rim, 52*l.* 10*s.*; a silver-gilt dish, embossed with fruit and flowers in coloured enamel, and with various precious stones set in high collets, 50*l.*; a large silver-gilt table ornament, surmounted by an enamelled group of a pelican and its young, 90*l.*; a deep blue enamel box, with a miniature of a female, and an ivory patch box, with Cupid, 15*l.* 15*s.*; a pair of silver-gilt vases, chased with shell and scrolls and set with polished stones, 30*l.* The total of the three days' sale amounted to 5,815*l.*

On Saturday were sold the pictures: one or two were important works: the mass appear to have been of little account. The Beckford Bonifacio—the Virgin with the Infant Saviour and S. John the Baptist, and SS. Jerome and Catherine and the Magdalen reading behind—was exhibited at Leeds in 1868. It fell for 483*l.* Two pictures from the Davenport Bromley collection—the one a Joachim Patenier (attributed to that master by Dr. Waagen), sold for 89*l.* 5*s.*; the other, attributed to Vivarini, sold for 63*l.* For contemporary work the largest sum realised was that obtained by a Dyce, A Lady wearing a Coronet of Jasmine, 420*l.* The pictures amounted in all to 3,243*l.*, which, with the money obtained for the china, plate, and a few carvings we have not particularised, makes 9,092*l.* as the result of the entire sale.

THE Marlborough collection of gems was knocked down on Monday to Mr. Agnew for 35,000 guineas. It has become the property of Mr. Broomielow of Manchester, and of Battlesden, Bedfordshire.

FIVE remarkable pieces of tapestry—the designs taken from Raffaelle's pictures on the Loggie of the Vatican—were sold for 715*l.*, this week, by Sotheby, Wilkinson, and Hodge. They were all about sixteen feet high, but of various widths. The designs of the master have not been closely adhered to. A note in the *Daily News* claims for them a Flemish origin, and conjectures that they are work of the early part of the eighteenth century.

NOTES AND NEWS.

SO MUCH interest has been excited in Liverpool by the forthcoming autumn exhibition of pictures that a return has been moved for, and will be presented to the next Council Meeting, of all the pictures purchased by the Corporation, with a view, it is believed, of proving that the Fine Arts Committee have been too timid to purchase first-rate pictures. This is a satisfactory proof that public feeling is being at last aroused, even at Liverpool, to the importance of the subject. Mr. Long was entertained by the Liverpool Art Club on Monday, in order to congratulate him upon the success of his picture, *The Babylonian Marriage Market*, in the Academy, and the dinner was well attended.

THE choir of Rochester Cathedral, which was opened about a fortnight ago, after works of restoration that have occupied more than two years, is a good proof of what can be done in the way of restoration without destroying the original character of a building. Indeed, the principal work at Rochester has consisted in clearing away superstructures of later date and carrying out and restoring as far as possible the design of the original architect. For instance, the six Early English windows of the apse, which have been long lost to sight, have been restored and filled with good harmoniously coloured glass. The floor of the presbytery has been lowered to its original level, and by this means the Purbeck marble bases of the shafts, before hidden, have been brought to light. Some interesting diaper work was also discovered on the south walls of the choir, in which the Lion of England alternated with the Fleur-de-lis. Above this was a border bearing the arms of the various bishops of Rochester from Ralph de Turbin, 1114, and below, a narrow interlaced border. All this had been hidden behind the high stalls erected in the seventeenth century, but has now been restored where it was possible, and imitated in other places with great care and very good effect. Concerning the new reredos opinions are likely to differ according as the critics are admirers of Sir Gilbert Scott's designs or not. Whatever may be thought as to its taste, it is a fine piece of workmanship. One feels, however, an uncomfortable sense of want of harmony between it and the general design of the building, which in almost all other respects preserves its Early English character.

A CURIOUS piece of art workmanship of the latter part of the sixteenth century has been lent to the South Kensington Museum by the Marquis of Sligo, and is now to be seen in the South Court. It is a four-wheeled chariot in silver, drawn by four horses abreast. Within, five grotesque figures, presumably a masquerading party, are represented. One of them, crowned as a king and seated under a sort of canopy, holds a goblet in his hand which an attendant, dressed in turban and feathers, is about to fill with wine. Another, wearing a fool's cap, is politely bowing to the spectators. Two others are fighting with sticks, while a monkey holding an apple completes the motley group. The driver of the car sits on a seat supported by scroll brackets projecting from the sides, and two soldiers armed *cap-à-pie* ride beside it. The car itself is richly ornamented with *repoussé* work and studded with turquoises, garnets, and other stones. The back of it is diapered, and upon it is represented an ape holding a shield, upon which is inscribed "*L' imperadore del Giornoe, disegnato ed eseguitoe da Lusagnola da Jesui e Rialto Venezia MVXCIIII.*" This would seem to show that the workmanship was Venetian, but most critics consider the car to be of German origin. The artist's name, however, is certainly not German.

DEATH has just stricken down one of the last and most illustrious representatives of the French romantic school: Barye succumbed on the 27th ult. to an affection of the heart, rendered incurable by age. Louis Antoine Barye was born at Paris in 1795. He served his apprenticeship with a steel-engraver. When called by the conscription to join the ranks, he entered the engineers, and was commissioned to draw plans and model reliefs. After 1804 he entered the studio of the painter Gros, and followed the courses of the Ecole des Beaux-Arts. He took part in several competitions, and won a prize of the second class. Happily, he did not gain the first prize, which, by sending him to Rome, would certainly have impaired his originality, and his talent attained a surer development on his native soil. He belonged to a poor family and worked in jewellers' shops. In 1827, however, he was enabled to exhibit some busts; but his reputation was chiefly made at the following Salons by his studies of wild animals, to which he gave a character that has never been surpassed, or even equalled. He once showed in a group of *Theseus fighting with the Minotaur* his twofold talent of expressing the forms of men and of animals. His success in the presentation of the latter has caused his high qualities as a portrait-sculptor to be forgotten. He has, however, executed several statues of men on horseback, and has given a proof of his great decorative talent in four groups—the *Peace, War, Force,* and *Order* which crown the angles of two of the pavilions of the new Louvre. He became a member of the Académie des Beaux-Arts in 1868. He was also a painter, and painted various wild animals in water-colours—lions, tigers, boars, and stags—with great power of drawing and very vigorous colour. We shall hereafter devote a special article to this eminent artist. He was also an artist and dealer in bronzes, but sold no works except of his own modelling. He has brought once more into vogue the almost forgotten method of casting "à cire perdue," a process which destroys none of the delicacy of the model.

ONE of the most competent architects of the French school, Henry Labrouste, member of the Institute, is also dead. He was born at Paris in 1801, the younger brother of an architect and a man of distinction, who was the head of the Collége Sainte-Barbe, famous for its liberal traditions. He entered the studios of Vaudoyer and of Lebas, and in 1824 gained the grand prize of Rome. His studies, executed while he was a student, of the Temple of Neptune at Paestum, have remained famous. He was commissioned in 1843 to rebuild the library of Sainte-Geneviève near the Pantheon, which was originally installed in the buildings of an old convent. He resolutely broke with the academical traditions, and produced a building at once original and elegant, and perfectly adapted to the requirements of study and to the convenience of the public. He was denounced as a Romantic; but the applause of public opinion was so general that the Institute found itself compelled to offer him the chair left vacant by the death of Hittorf. He was a man of most liberal mind, ever open to new attempts, and lent the protection of his name and authority to the schools which professed modern science, notably the school founded by M. Emile Trélat.

THE productions of the pupils of the School of Rome, painters, sculptors, engravers on metal and on precious stones, have been on exhibition since Sunday last at the Ecole des Beaux-Arts. They are numerous and interesting. We may mention among the paintings an excellent composition of *Bathsheba in the Bath*, by a second-year student, M. Ferrier, who distinguished himself at the Salon as a colourist and draughtsman by a *Ganymede carried off to Heaven by the Eagle of Jupiter*. M. Ferrier is a pupil of the master of MM. Alphonse Legros, Fantin and Solon, M. Lecocq de Boisbaudran, who has been sacrificed by the administration because the course of teaching opened by him in the Rue de l'Ecole de Médecine gave umbrage to the pedants of the Ecole des Beaux-Arts. We may also note in sculpture the contribution of M. Idrac, a first-year student, who sends a copy in marble of the *Faun with the Flute*, and a large basrelief of the *Good Samaritan*; he obtained the prize two years ago with a very touching group of *Orpheus losing Eurydice*. M. Coutan, too, a fourth-year student, exhibits an allegorical basrelief of *Agriculture*, a statue of *Eros*, and a great decorative basrelief of *Oedipus and the Sphynx*, works of great charm, although not free from mannerism.

THERE has just arrived at Paris a most interesting collection of Chinese works of art brought over by M. Sichel. It appears the late Emperor Kienlong, anxious to replace his treasures destroyed in the burning of the Summer Palace by the French and English troops, sent emissaries to every part of his dominions to collect them; but on the death of the Emperor, the guardians of his

infant successor caused the whole to be sold by public auction. M. Sichel was one of the chief purchasers, and these, together with the objects he has himself collected at Peking, form a series of works of the highest interest and importance. The collection is not yet wholly unpacked, but will be displayed in the Rue Pigalle, until dispersed by public sale either in Paris or London.

A STATUE of Père Lacordaire, executed by the sculptor Bonnassieux, has just been inaugurated at Flavigny.

THE young King of Spain was a large purchaser of the works of Fortuny at the late sale of his pictures.

WE have received M. F. Gaillard's engravings of the Pope and the Comte de Chambord. We spoke of the first in discussing some of the works exhibited at the Salon of 1874. It is a very remarkable example of modern line engraving. The head of the Comte de Chambord offered to the engraver less opportunity for noticeable skill in modelling, but it is in no sense an inconsiderable work.

THE Munich papers announce that a General German Art and Industrial Exhibition will be held in the summer of 1876, at Munich, to commemorate the twenty-fifth jubilee of the Art Association of Bavaria. The exhibition will include the works of old as well as modern masters, and circulars have been addressed to a large number of the leading artists and manufacturers in Germany, inviting them to send in contributions. The King of Bavaria has informed the president of the Association, Herr Ferdinand von Miller, director of the Royal Bronze Foundry at Munich, that as patron of the exhibition he will contribute a sum of 10,000 florins towards its expenses, in the hope that the undertaking may tend to the promotion of a higher state of development in the cultivation of art, and to a better and more correct appreciation of artistic products.

A CORRESPONDENT at Ober-Ammergau states that the group of the Crucifixion in stone ordered by the King of Bavaria will shortly be erected on the mound above the stage on which the Passion play is performed. The cost of the carriage alone is estimated at 20,000 florins. The inhabitants of Ammergau mean, on the occasion of the inauguration festival, to put the *School of the Cross* on the stage, a performance in which about 200 persons take part. The *School of the Cross* used in former years to exert a greater power of attraction than the Passion play itself. The play was to begin on June 21, and to continue, by means of the usual repetitions, until September 20.

A COLOSSAL statue of Alexander von Humboldt, modelled by Professor Drake, has been recently exhibited in that artist's studio in Berlin, previously to its being sent to America, where it is to be cast in bronze and set up in the great International Exhibition at Philadelphia next year. The statue represents Humboldt at about sixty years of age, dressed in the costume of the time, but with a cloak falling in large folds thrown across his shoulders. He is standing, holding in one hand a roll of paper against his breast, and resting the other lightly on a large globe. The figure is more than three mètres in height.

A RETROSPECTIVE fine art exhibition is now open at Nancy, in Lorraine, and is said to be one of the most important exhibitions that have as yet been held in the provinces. Lorraine has produced a goodly number of native artists, and their works form an interesting feature; beside this, however, all the rich collectors and amateurs of the province have contributed most generously all their greatest treasures. "The exhibition," says *L'Art*, "is quite an unexpected revelation of the artistic wealth of the country." It is, like last summer's exhibition at the Palais Bourbon, for the benefit of the poor French of the annexed provinces.

MR. EDWARD THOMAS, F.R.S., has lately written an interesting little paper, which we understand will appear in the Journal of the Royal Asiatic Society, on a Jade Drinking-cup of the Mogul Emperor Jehângîr (A.D. 1619), one of the curiosities dispersed at the sale of the late Colonel Seton Guthrie's Oriental collection. Jehângîr was renowned for his exploits in the use of the wine cup, and Mr. Thomas gives us a considerable amount of information on the subject of the Emperor's orgies, derived from Jehângîr's autobiography and from the contemporary records of the English Ambassador; but in a quotation from the former he misses the point by omitting to give the continuation, in which the Emperor remarks that while he had moderated his own potations he never allowed his subjects to drink at all! Jehângîr seems to have been well aware of the advantages of that excellent system of toleration which begins and ends with oneself.

A VERY fine bronze vase was lately found at Cattanzaro, in Magna Graecia. The peasants who found it broke it to ascertain what it contained, no doubt hoping to find coin. It was, however, filled with glass vases, which were unfortunately all smashed by the ignorant finders. The handles only remain, and these are now in the possession of the Prince Strozzi, in Florence. The art is of the finest quality, and the loss thus resulting from the barbarism of these peasants utterly irremediable.

A RARE and beautiful specimen of ancient art has been acquired by the Director, Signor Gammurini, of the Egyptian and Etruscan Museum in Florence. Some time ago, in 1874, a peasant in the Val di Chiana, near Torrita, found a small antique vase, which unhappily he broke with his spade. He sold the largest fragment to a vendor of antiquities in Florence, from whom Signor Gammurini purchased it for about 300 francs. It is of the same class of art as the famous Portland vase in the British Museum, and is of glass in two layers—the inner an intense blue, the upper a solid white. It has been cut with the wheel as a cameo would be, the wheel-marks being very visible. The subject is a bacchic sacrifice, and the art is very fine. About a fifth part of this beautiful lacrimatory is wanting; but a prize having been offered to any person who might bring the rest or any part of it, more has lately been found in the soil on the same spot. There are probably only four vases of this class in the world. The Portland is the most important and beautiful, and that now in the Museum in Florence may be considered the next in rank as a work of ancient art.

IT was rumoured some time ago that the house of Michel Angelo, bequeathed by the last descendant, with its contents, to the city of Florence, was to be decorated externally by artists in grafitto, who volunteered their designs and services.

This was for some time doubted. The house is without architectural pretensions of any kind. If Michel Angelo ever lived in it, that was a sound motive for leaving it in its present state; but there is no reason to think that he ever did so, or ever even saw it, and its decoration in commemoration of him is equally useless and unmeaning. Lately the front has been covered up with scaffolding, new window-sills and string courses are being provided, and they were required as a mere question of necessary repair; but the transmutation of the house externally into a modern Florentine habitation is also in preparation, the new plaster being laid and ready for the artists. These as usual—as, in fact, is invariably the case in Florence—have quarrelled over the designs and their execution. This local character of Florentine artists has distinguished them for many generations, and has been a fertile source of unfinished work in their native city, and may save the Buonarroti family house from a ridiculous transformation, which could only have been thought of in the present low state of taste in Florence.

THE STAGE.

THIS week there has been nothing new at the theatres, except the cessation of *Hamlet* at the Lyceum. It has been played there for two hundred nights since the last day of October in last year, and that fact is a text from which some might discourse on the rising appreciation of Shakspere on the boards. The conclusion might, nevertheless, be wrongly drawn, after all: many circumstances having contributed to ensure for *Hamlet* its course of a couple of hundred performances. That the stage success is both unprecedented and remarkable we do not for a moment deny. But it argues, in truth, among our playgoers, no constant devotion to Shakspere for Shakspere's sake. The great actors of old days who played Hamlet, played it more or less from their youth upwards: the world of their time was accustomed to see Shakspere at the theatre, and Shaksperian parts were the parts that actors naturally fell into. They were not, in the great days of the theatre, very wont to take the town by storm. Hamlet was played now by one man, now by another, and for a few nights only, with the interest of the audience assured; with its esteem probable, but with its enthusiasm, or at all events its wonderment, uncertain and even unlikely. If one man failed or half succeeded, there were other men to whom the audience was accustomed. To the individual actor the experiment mattered much, but to the audience comparatively little. And the absence of long runs, the frequent changes in actor and in piece, the reappearance now for a few nights, and now a year later for a few nights more of any given actor, in any given part, led to the gradual maturing of the character in the actor's hands, so that the audience hardly knew at what time the performance which had begun by being not very extraordinary, had become great. All this is entirely changed in our day, or what remains of it remains only at the Théâtre Français or the Odéon, where performances, however careful in their *ensemble*, are often tentative as regards an individual. A promising performance at the Odéon ripens slowly into a perfect one at the Théâtre Français; or at the Français itself from the beginning, the thing matures: Sarah Bernhardt seen for the third time in *Phèdre* is found better than on the first: Got's Mercadet is not quite what it was ten years ago: Delaunay, they say, takes a new view of a favourite part in De Musset. But the London public sees no process of this sort. It sees three kinds of ambitious first appearances in a great part, but little of development. The first is when a young man, who happens to have the money, takes a theatre that they may see his Hamlet. The thing has been done, but they decline the invitation. The next is when a toilsome and useful performer, to whom the public is accustomed in secondary parts, thinks a benefit performance an excellent opportunity for appearing in the first. And the third is Mr. Irving's case—and to it we attribute much of the new Hamlet's popular success—the case of a man who before touching the drama of Shakspere, either in a great part or a small, has made a fame, has called forth great expectations, has aroused a unique curiosity. After what Mr. Irving had done in pieces as various as *Two Roses*, *The Bells*, *Eugene Aram*, and *Richelieu*—each success an extraordinary one, and whether deserved or not, at all events wholly individual and peculiar—the Town, with its new interest in the Theatre, was sure to battle over *Hamlet*. To go and see it was a social duty: the merit of the actor might make it a pleasure. And then it was discussed; and putting aside, on the one hand, one newspaper writer's hysterical praises, and on the other, one magazine writer's patronage, it came at last to be commonly acknowledged that here for the first time in our day was Hamlet. And so, for a couple of hundred nights, the actor's force and the public curiosity have filled a theatre. Shakspere has taken his turn with Mr. Wills and Mr.

Albery. But the praise is chiefly with Mr. Irving, and not for the public. The public has developed no new taste, but has simply been faithful to an artist who had proved himself great.

MR. IRVING announced to the audience, at the two-hundredth representation of *Hamlet*, that the Lyceum Theatre, which closes to day, will re-open in September. *Macbeth*, as has been previously reported, will be the opening piece, and in due time it will be succeeded by Mr. Tennyson's *Queen Mary*. The farce will be changed monthly, for the particular advantage of the pit and gallery, and probably of Mr. Compton also, who has played since the autumn in *Fish out of Water*.

MR. BUCKSTONE'S friends—or as many of them as could get inside a theatre—filled the Haymarket on Saturday night, to rally round that genial comic actor on the occasion of his benefit. The performance itself was not such as to call for any comment: Mr. Sothern's acting in *David Garrick* is already so well known, and this was the staple of the evening's entertainment. Mr. Sims Reéves had as usual volunteered to sing two songs, and as he is never so gracious as when singing without being paid for it, he sang not two but three, in answer to applause. It is the custom, as every playgoer knows, for Mr. Buckstone to say a few words on these occasions. His speech is tame to read; funny to hear; for he knows how to record success with some modesty, and how to acknowledge failure with infinite good humour. Mr. Buckstone on Saturday began by reminding the audience that he had been for twenty-two years lessee and manager of the Haymarket, and that they might think the time had come for him to retire. He had no intention of doing so.

"But, while still remaining the lessee, you will be glad to hear that the general management of the theatre, both before and behind the curtain, will devolve upon Mr. Sothern. Nor could I have given it into better hands. He has untiring industry, is a great disciplinarian, and a wonderfully attractive actor—all valuable qualities in the conduct of a theatre; but though by this concession I shall be relieved from much anxiety and responsibility, I hope you will still be glad to see me as an actor, and give me the gratifying feeling that you are not yet tired of me. I have no intention or desire to lag a useless veteran on the stage, but while you continue to receive me so warmly as you have done this evening, I shall yet endeavour to do my best to please you."

Mr. Buckstone commented upon the commercial success of the past season, in which *Our American Cousin* and *David Garrick* had been a sufficient attraction. For next season he promised his frequenters Mr. J. C. Clarke, the American comic actor, and Mr. H. J. Byron—in a comedy of his own. Mr. Sothern would also appear in a new and original part.

THE Haymarket re-opened on Monday night, under the temporary management of Mr. Edgar Bruce. The company is, in the main, that from the St. James's, and the pieces are those which Miss Litton has produced either there or at the Court. *The Zoo*—the funny after-piece, with music by Sullivan—is played at the Haymarket as after-piece, as it has lately been at the St. James's, while the principal piece of the evening is that which had the greatest success achieved by the late Court company; we refer, of course, to *Brighton*, by Mr. Marshall, adapted from the *Saratoga* of an American writer, Mr. Bronson Howard. *Brighton* is a bustling farce, in four acts instead of one. It is entirely extravagant, and was received on Monday night with every demonstration of enthusiastic approval. It owes something to its acting. The best actors are thoroughly familiar with their parts, but Time does not appear to have sensibly staled them. Mr. Wyndham remains as he was at the Court, the representative of that hero of many adventures, Bob Sackett. His performance is one of much spirit, but not of the very high artistic value that has been claimed for it. Mr. Bruce has fortunate moments. Mr. de Vere represents one Carter, whose manners have not the repose that the name of his impersonator suggests. Mr. W. J. Hill—one of our funniest actors—is entertaining as Vanderpump. The dull waggle of his head and the awkward hands now clutching his pocket handkerchief and now his folded copy of the *Daily Telegraph*, as he sits, ill at ease, on a bench in the hall of the Grand Hotel, suggest something near to a study from life. The part of Effie Remington, to which during many nights at the Court Theatre Miss Litton gave some charm, is played by Miss Edith Challis, with look and manner recalling, if we mistake not, those of Miss Ada Swanborough. Miss Pauline Markham, returning from America, plays Mrs. Alston suitably, and the other women's parts—those of Mrs. Vanderpump, Virginia, and Mrs. Carter—are pleasantly represented by Mrs. Clifford Cooper, Miss Murielle, and Miss Rose Egan. The subsequent performance of *The Zoo* is sustained by Mr. Carlos Florentine, Mr. Edgar Bruce, Mr. Steyne, Miss Gertrude Ashton and Miss Pauline Markham.

DRURY LANE will open, it is said, on September 2, with Mr. Dion Boucicault's *Shaughraun*. Miss Rose Leclerq is engaged to act the heroine, and it is likely that Mr. Boucicault himself will appear in the piece.

AT Mr. J. Clarke's benefit at the Adelphi on Monday, Messrs. James and Thorne appeared in the musical farce *A Green Old Age*, and Miss Furtado in her original character of Esmeralda in *Notre Dame*. *Nicholas Nickleby* was also acted, and the *Bonnie Fishwife* completed the ample programme.

THE Criterion gave us on Tuesday *La Fille de Madame Angot* in French. Good as the piece is, in many ways, in English, it is of course much better in French; and with the interpretation at the Criterion by the well-known Brussels company little fault is to be found.

IT is said to be in a new piece by Mr. Westland Marston that Mr. Sothern will appear, on his return to London from the provinces.

THE Princess's Theatre, which was to have closed last week, remains open at all events until this evening (Saturday), the profits being promised for the sufferers by the French inundations.

IN *Book the Third, Chapter the First*, played nightly at the Court Theatre, the heroine's part is now acted by Miss M. Cooper, who succeeds Miss Amy Fawsitt in the character.

THE performance on Tuesday at the Théâtre Français was for the benefit of the sufferers by the Toulouse inundations, and was the occasion of Mdlle. Blanche Baretta's second appearance in the Rue Richelieu.

THOSE who know the Parisian theatres know that the *sapeurs-pompiers* play a great part in them. Their buckets, their water pipes, their uniforms, are at all times everywhere. The safety their presence guarantees is not purchased at a small cost, and the sum charged by the town for their attendance has just been increased. A small thing in itself, one may say, but just the last burden on the over-laden backs of the Parisian managers, burdened already with excessive "droits des pauvres." It has therefore served to bring their grievances and misfortunes to the front, and a leading journal has devoted an article to explaining their position. The Ambigu Comique, after its one success of Mdlle. Fargueil in *Rose Michel*,—the first for several years—has closed its doors; the Châtelet is seemingly lost to hope; the manager of the Théâtre Lyrique Dramatique has paid thirty thousand francs to the poor this year, and has himself lost fourteen thousand by the simple process. The Château d'Eau is closed; the Vaudeville, by strange luck of the moment, has found a little piece unexpectedly good, but its gloomy past—a past without a single triumph, on the Chaussée d'Antin—is well known; and a leading theatre of comedy—the Gymnase—has lost this year more than its best friends are willing to acknowledge.

M. ARSÈNE HOUSSAYE is said to be a candidate for the post of manager at the Théâtre Lyrique Dramatique. He had formerly M. Perrin's place at the Théâtre Français, and though familiar to some as the author of a work on Lionardo da Vinci, is more widely known as the writer of very bold stories, and the editor of a magazine called *L'Artiste*.

THE *Figaro* announces that M. Emile Augier and M. Labiche are at work together on a piece for the Palais Royal; an intimation which, notwithstanding the wit in *La Boule* and the success of Messrs. Meilhac and Halévy, is, as far as it concerns the author of *Le Fils de Giboyer*, to be taken with great reserve.

THE Parisian revival of *Les Deux Orphelines* cannot long continue, the engagements of Mdlle. Dica Petit and Mdlle. Angèle Moreau taking them elsewhere.

MUSIC.

A Memoir of Michael William Balfe. By Charles Lamb Kenney. (London: Tinsley Brothers, 1875.)

IT is not very often that the honour is paid to the memory of a musician, especially an English musician, of publishing his biography in a large octavo volume within a few years of his death. This honour, however, has been allotted to the composer of the *Bohemian Girl*; and the present work appears to have a double object—to narrate the leading events of Balfe's life, and to make a vigorous attack on those who venture to deny him the highest rank as a musician.

With regard to the biographical portion of Mr. Kenney's book, it has the great merit of being thoroughly readable. It is written in a light chatty style, plentifully interspersed with anecdotes, and not too long, but sadly deficient in dates. Moreover, the life of Balfe was so full of vicissitudes, and comprised so many curious and even romantic incidents, that in parts it reads rather like a novel than a biography.

Michael William Balfe was born at Dublin May 15, 1808. His musical aptitude showed itself so early that at eight years of age we read of his playing a violin concerto by Mayseder at a concert. At the age of fifteen he lost his father, and immediately after this event he went to London with Charles Horn, the singer and composer. There he obtained an engagement as violinist in Drury Lane Theatre; and by his excellent violin playing soon attracted notice, and was raised to the rank of first violinist, playing solos alternately with Mori.

Not very long after this—we cannot say how long, for Mr. Kenney's volume is noticeable for the almost entire absence of dates—Balfe was seized with the idea of becoming a vocalist, and commenced an assiduous course of study for this purpose. His first appearance on the stage (at Norwich as Caspar in the *Freischütz*) was, however, a failure, in consequence, says his biographer, of nervousness, and he returned to his former post at Drury Lane. In the year 1825, as far as we can make out from the few indications in the book, a Roman nobleman, Count Mazzara, happening to meet Balfe at an evening party, was so impressed with the likeness of the youth to a son he

Digitized by Google

had recently lost, that he offered to adopt him and take him to Rome to pursue his musical studies. The whole affair, as the biographer says, has all the air of a chapter in a novel; the episode is well told by Mr. Kenney, and certainly reads like romance; however, the facts are apparently indisputable. At all events, Balfe went to Italy under the Count's protection; and though, for some not very apparent reason, the connexion between them was severed in the following year, his patron still continued his kindness, placing the young musician under the care of Federici at Milan. It was here he wrote his first work for the stage—the ballet of *La Pérouse*, which was produced with success at La Scala—Mr. Kenney gives us not the least idea when.

Space will not allow us, and unfortunately it is impossible from the volume before us, to follow Balfe's career closely. A few facts may, however, be briefly given. From Milan Balfe went to Paris, where he studied singing under Bordogni, after which he made a second, and this time successful, appearance on the stage as Figaro in *Il Barbiere* at Les Italiens. The state of his health shortly after caused him to return to Milan, and he there obtained an engagement through an influential friend as first baritone at the opera of Palermo. Here in 1829 (the date is fortunately given in the complete list of Balfe's operas at the end of the volume) he produced his *I Rivali di se stessi*, the first of nearly thirty operas which flowed from his facile pen. He appears to have remained in Italy till 1835, sometimes singing, sometimes composing. Before leaving this part of his career, we must call attention to a very remarkable omission in Mr. Kenney's book. In Mendel's *Conversations Lexicon*, one of the best and most complete of the German musical dictionaries, under the article "Balfe," we read:—

"When engaged in 1835 at the Fenice Theatre in Venice, he fell into ill repute through a very unhappy alteration of the text of Meyerbeer's *Crociato*, which he wished to arrange to suit better the taste of the day; the attempt failed entirely, and Balfe, who by other enterprises also had made himself numerous enemies, saw himself obliged to leave Italy altogether."

Surely a fact of such importance as this ought to have been mentioned in a biography in which many less important details are recorded; but the only reference to the engagement at the Fenice is in these words (p. 100): "he is next to be found at the Fenice in Venice, still singing in conjunction with Malibran." The omission certainly seems to require explanation.

Balfe's first English opera, *The Siege of Rochelle*, was produced by the English Opera Company on October 29, 1835, and from that time Balfe's position may be said to have been established. It is needless to enumerate all his subsequent works. The best known, and perhaps the best, the *Bohemian Girl*, was brought out in 1843, and the *Daughter of St. Mark* in the following year. In 1845 he became conductor in Her Majesty's Theatre, a post which he held till 1852. In 1857 Miss Louisa Pyne and Mr. William Harrison commenced their joint management of English opera at Covent Garden Theatre, and for them Balfe composed his later operas, among which the *Rose of Castile* and *Satanella* were the most popular. In 1864 he retired from active work, sold his house in London, and bought a small estate in Hertfordshire, where, excepting occasional journeys, he passed the remainder of his life. His only composition of importance during this period was his opera *The Knight of the Leopard*, better known as *Il Talismano*. He died on October 19, 1870.

Balfe's merits as a composer may be briefly summed up in one word—tunefulness. He had abundantly the gift of melody, but he had very little besides. Mr. Kenney in various parts of his book is exceedingly bitter against the critics, because they almost unanimously deny to Balfe the possession of the highest musical powers. A few "elegant extracts" will show the style in which our author writes on this subject:—

"The writers of these abstruse profundities are often totally ignorant of the subject they so glibly handle, and would be puzzled to take part in a boy's 'comb concert.' They get themselves coached in all this technical trash by some needy disappointed professor, who is glad for the price of a dinner to vent his misanthropy by the same stroke alike on the more prosperous journalist, whom he renders ridiculous, and the successful brother musician the growth of whose laurels he helps for a time to retard" (pp. 134, 135).

"To look back at these effusions, as I have done, fills one with astonishment, that persons capable of expressing themselves in the language of educated men should have allowed the paltriest jealousy and the most short-sighted malice to have overcome in them all sense of decency, all dictates of prudent judgment, all habits of ordinary courtesy, to say nothing of common respect for truth" (p. 179).

"Priggish pedantry, fastidious dilettanteism, and the malice of professional envy, had apparently barked and snarled themselves hoarse" (p. 194).

". . . the carping crew who had so incessantly yelped at his heels" (p. 221).

It would be easy to add to the number of these unpleasant quotations; but we will merely remind Mr. Kenney of the well-known saying that abuse is almost invariably a sign of a weak cause. Our author's enthusiasm for the subject of his memoir is perfectly natural and excusable; but we believe and (we may add, for his own sake) hope Mr. Kenney is not a musician; and if he be not, he is not qualified to judge between Balfe and his critics; and we say most emphatically that he has no right whatever to bring against the latter such wholesale charges as are contained in the above extracts. At the risk of being accused of "priggish pedantry, fastidious dilettanteism, and the malice of professional envy," we will venture to express a deliberate opinion that, excepting melodic invention, Balfe lacked nearly every requisite of a great composer. His operas are mere collections of pretty tunes, and absolutely nothing more. In general style one is as like another as two peas; indeed, we believe that any number of pieces might be transferred from one to another (provided only the words were of the same metre) without the works sustaining the least detriment. Balfe's melodies are always pleasing, but very often commonplace and sometimes even vulgar; and a mere collection of pretty tunes will not make a great opera. But as Mr. Kenney seems to attribute the opinions expressed by critics concerning his hero to jealousy and malice, we will give him the opinions of two eminent German authorities upon the subject,—opinions which neither jealousy nor any personal motives could have influenced. Mendel, in his *Conversations Lexicon*, already referred to, says:—

"Balfe's style, in all his operas, whether composed to Italian, English or French texts, is the modern Italian, which he treats with skill. His melodies, without being original, are flowing and natural, his harmony is sometimes choice, and his orchestration, if not striking, is clever and not overloaded. Depth of idea and thought, and breadth of conception are wanting to Balfe's music; on the other hand, it happily hits the fashionable style, and is well adapted to those who are disposed for a little light entertainment. It is to be regretted that so great a talent as Balfe unquestionably possesses could so utterly estrange itself from the art of his native land, that even after his return to England he could find no means to recover from the shallow style he had adopted."

Bernsdorf's *Neues Universal Lexicon der Tonkunst* is even more severe; its judgment is as follows:—

"His music is very superficial, and is a gleaning of all kinds of Italian and French scraps; yet it shows here and there a pleasing vivacity."

But we have said enough on this point. We have felt it our duty to draw attention to it alike for the sake of the readers of this volume and of the critics whom Mr. Kenney has, we cannot but think, treated unjustly. Such remarks as those quoted form the only drawback to the enjoyment of an otherwise most interesting volume.

Ebenezer Prout.

The grand concert at the Alexandra Palace in aid of the International Mozart Institution took place on Tuesday afternoon last. Owing to the absence of Mdme. Norman-Néruda through indisposition, the double-concerto which she was to have played with Herr Straus was necessarily omitted. Though this was a disappointment, it was not without compensating advantages, as the programme was quite sufficiently long as it was, including a symphony, a concerto, two overtures, and fourteen vocal pieces. As was appropriate to the occasion, the whole of the music was selected from Mozart's works. There was only one piece to which exception could be taken. This was the "Kyrie" and "Gloria" from the so-called Twelfth Mass, a work very popular in this country, but which is now generally admitted by the best authorities on the subject to be spurious. In other respects the selection was excellent, and included the "Jupiter" symphony, the overture to the *Zauberflöte* and *Figaro*, the pianoforte concerto in D minor, admirably played by Mr. Charles Hallé, the songs "Voi che sapete" (Mdme. Demeric-Lablache), "Deh vieni (Mdme. Roze-Perkins), "Dove sono" (Miss Rose Hersee), "Gli angui d'inferno" (Mdlle. Bauermeister), "Dalla sua pace" (Mr. Edward Lloyd), "Vedrò mentr'io sospiro" (Mr. Santley), and "In diesen heil'gen Hallen" (Herr Behrens). Mdlle. Georgine Schubert made her first appearance in England in the song "L'Amero" from *Il Ré Pastore*, with great success, the violin obbligato being played by Herr Franz Schubert. Various duets and choruses completed the programme. The conductors were Sir Julius Benedict and Mr. Weist Hill.

Maillart's *Les Dragons de Villars* was produced at the Gaiety Theatre on Thursday week. The music is in the light modern French style, very pretty but not very strong, and the libretto

Digitized by Google

contains some good situations. The performance was, as seems always to be the case with the company engaged at this theatre, remarkable for the excellence of its *ensemble*. The principal soprano part, Rose, was capitally sung and acted by Mdlle. Priola, and M. Herbert as Sylvain, M. Borés as the jealous innkeeper Thibaut, and M. Martin as Belamy were also as good as usual. The subordinate parts were adequately filled by Mdlle. De Vaure and Messrs. Joinnisse and Gayda. On Monday last Massé's *Les Noces de Jeannette* and Adam's *Le Châlet* were given, the latter for the first time. Of the former work we spoke recently; a second hearing confirmed the first favourable impression of the music; and both the singing and acting of Mdme. Naddi and M. Martin, upon whom nearly the whole work of the opera devolves, were admirable. The operas of Adolphe Adam are almost unknown in this country, though a few of his overtures are familiar to concert-goers at the Crystal Palace and elsewhere. An opportunity of hearing one of his works in its entirety was therefore especially welcome, and the very thin attendance on Monday was doubtless due to the miserable weather. *Le Châlet* possesses the advantage of a capital libretto by Messrs. Scribe and Mélesville. There are but three characters besides the chorus in the whole work; but with very simple means the librettists have developed a most amusing plot. The music is full of melody and piquancy, and in many places not unworthy of Auber. The opera was most charmingly sung and acted by Mdlle. Mary Albert (Bettly), M. Barbet (Daniel), and M. Dauphin (Max). Mdlle. Albert was exactly suited with the part of the village coquette, and the Max of M. Dauphin may be regarded as a companion picture to his excellent Sergeant Sulpice in *La Fille du Régiment*, while M. Barbet as the rich young peasant had exactly the "air un peu bête," by which he is described in the course of the piece. One of the great merits of these performances is that the parts seem to be always allotted exactly to the right artist. No one who knows the various style of acting of the members of the company could suggest, in *Le Châlet* for instance, any alteration in the cast which would be an improvement. To this, doubtless, among other causes, may be attributed the remarkable excellence of the *ensemble*. *Fra Diavolo* was announced for Thursday evening. Of this we must defer our notice till next week.

THE concert of the Musical Artists' Society yesterday week was in all respects a most successful one. We referred to the programme in last week's ACADEMY, and need not therefore give it now *in extenso*. The larger instrumental works show unmistakeable talent, and were well received by an appreciative audience. The performers were Misses Sophie Ferrari, Jessie Jones, Mary Davies, Annie Butterworth, Ellen Day, Bolton, Emma Barnett, and Olive Prescott; Messrs. H. C. Banister, Eaton Faning, J. Lea Summers, E. H. Thorne, Henry Holmes, Walter Pettit, Charles Gardner, and Arthur O'Leary.

MR. JOHN THOMAS'S Grand Harp Concert was given at St. James's Hall on Thursday week last, when the concert-giver introduced several of his own compositions.

THE programme of Signor Rendano's pianoforte recital at St. James's Hall last Wednesday comprised a Fantasia by Mozart, Mendelssohn's Prelude and Fugue in E minor, Bach's "Italian Concerto," Beethoven's Sonata in E flat, Op. 31, No. 3, and smaller pieces by Lulli, Jadassohn, Schumann, W. G. Cusins, Martini, Chopin, Scarlatti, and Signor Rendano himself.

MR. J. B. WELCH'S concert at the Langham Hall last Wednesday evening, at which, with the exception of Mr. Franklin Taylor and Herr Daubert, the whole of the performers were pupils of the concert-giver, deserves especial mention for the excellence of the music performed. Of twenty pieces included in the programme just one half were by the great German masters, Handel, Gluck, Mozart, Weber, Mendelssohn, and Schumann; the modern Italian school being represented by Donisetti, Verdi, and Piatti. The trashy ballad was conspicuous by its absence. It is gratifying to find that we have conscientious teachers among us who teach nothing but good music. Such a one, if we may judge from his concert, is Mr. Welch, and therefore such performances as those given on Wednesday merit recognition.

TABLE OF CONTENTS.

	PAGE
ARCTIC PAPERS FOR THE EXPEDITION OF 1875, by Dr. JOHN RAE	1
WRIGHT'S HISTORY OF CARICATURE AND GROTESQUE, by W. B. SCOTT	2
AUTOBIOGRAPHY OF DR. THOMAS GUTHRIE, by the Rev. R. B. DRUMMOND	3
SWINBURNE'S ESSAYS AND STUDIES, by G. SAINTSBURY	4
DE SANCTIS'S HISTORY OF ITALIAN LITERATURE, by the Rev. M. CREIGHTON	6
NEW NOVELS, by WALTER MACLEANE	7
RECENT VERSE	8
NOTES AND NEWS	10
NOTES OF TRAVEL	11
SELECTIONS FROM THE HATTON PAPERS	12
PARIS LETTER, by G. MONOD	13
SELECTED BOOKS	14
CORRESPONDENCE:— *The Grave of a Scotch Poet*, by G. B. Fraser; *The Judge who committed Prince Henry*, by A. Cutbill; *The Number of Landowners in Britain*, by E. Peacock; "*Many a* ——," by F. J. Furnivall	14–15
APPOINTMENTS FOR NEXT WEEK	15
BASTIAN'S EVOLUTION AND THE ORIGIN OF LIFE, by Professor J. BURDON SANDERSON	15
WORDSWORTH'S FRAGMENTS AND SPECIMENS OF EARLY LATIN, by the Rev. H. A. J. MUNRO	16
SCIENCE NOTES (METEOROLOGY, GEOLOGY, ZOOLOGY)	17
MEETINGS OF SOCIETIES	19
THE ROYAL ACADEMY (VI.), by W. M. ROSSETTI	20
ART SALES	21
NOTES AND NEWS	22
THE STAGE	23
KENNEY'S MEMOIR OF MICHAEL WILLIAM BALFE, by EBENEZER PROUT	24
MUSIC NOTES, and TABLE OF CONTENTS	25–6

ARCHAIC CLASSICS.

ASSYRIAN GRAMMAR. AN ELEMENTARY GRAMMAR and READING BOOK of the ASSYRIAN LANGUAGE, in the CUNEIFORM Character: containing the most complete Syllabary yet extant, and which will serve also as a Vocabulary of both Accadian and Assyrian. By Rev. A. H. SAYCE, M.A. Quarto, cloth, 7*s.* 6*d.*

EGYPTIAN GRAMMAR. AN ELEMENTARY MANUAL of the EGYPTIAN LANGUAGE: with an interlineary READING BOOK, in the HIEROGLYPHIC Character. In two Parts: Part I. Grammar. *Nearly ready.* Part II. Reading Book. *In December*, 1875. By P. LE PAGE RENOUF, F.R.S.L.

EXERCISE SHEETS. These Sheets have been prepared to enable the Student to test his progress, by translating a short passage from some well-known Text. In Sheet No. 1 of each series, Assyrian and Egyptian, will be given an interlineated Text, with space left between the lines for the translation. And the following Sheets will contain another portion of Text, for translation, and also the correct rendering of the passage given in the preceding Sheet. On Writing Paper, 2*d.* each.

Now Ready, Vol. III.

RECORDS OF THE PAST: being English Translations of the Assyrian and Egyptian Monuments. Published under the sanction of the Society of Biblical Archaeology. Vol. III., Assyrian Texts, cloth, 3*s.* 6*d.*

THE RESURRECTION OF ASSYRIA: A LECTURE delivered in Renfield Presbyterian Church, Glasgow, on January 31, 1875. By W. R. COOPER, F.R.A.S., M.R.A.S., Secretary of the Society of Biblical Archaeology. Paper Wrapper, price 1*s.* 6*d.*

THE HEROINES OF THE PAST. A Lecture delivered at the Working Men's Institute, Leighton Buzzard, on February 23, 1875. By W. R. COOPER, F.R.A.S., M.R.A.S., Secretary of the Society of Biblical Archaeology. Paper Wrapper, 1*s.* 6*d.*

STUDIES on the COMPLUTENSIAN POLYGLOT. By Professor DELITZSCH. Part I. With an English Preface. Quarto, sewed, price 2*s.* 6*d.*

MESSRS. BAGSTER'S CATALOGUE,
ILLUSTRATED WITH
SPECIMEN PAGES,
BY POST, FREE.

SAMUEL BAGSTER & SONS, 15 Paternoster Row.

HENRY S. KING & CO.'S LIST.

NOW READY, PRICE SIX SHILLINGS.

"QUEEN MARY:" A DRAMA.
By ALFRED TENNYSON.

MR. ALFRED TENNYSON'S WORKS.
The AUTHOR'S EDITION, Vol. III. will be ready July 15.
This Edition will be completed in Five Monthly Volumes.
Price 6*s.* each, cloth gilt; 7*s.* 6*d.* half-morocco, Roxburgh style.

JOHN GREY—Memoirs. By Josephine E. BUTLER. Cheap Edition. Crown 8vo, 3*s.* 6*d.*
"It is not a mere story of success or genius as far removed as a fairy tale from the experience and imitation of ordinary people: but it is, if we only allow it to be so, an incentive and exemplar to all of us."—*Times.*

JOSEPH MAZZINI: a Memoir. By E. A. V. With Two Essays by Mazzini, "Thoughts on Democracy" and "The Duties of Man." Dedicated to the working classes by P. A. TAYLOR, M.P. Crown 8vo, with 2 Portraits, 3*s.* 6*d.*
"Ample and close insight into the mind of the eminent popular leader; touching occasionally at some greater length upon his political doings."—*Examiner.*

ROWLAND WILLIAMS, D.D.—LIFE and LETTERS. With Extracts from his Note-books. Edited by Mrs. ROWLAND WILLIAMS. 2 vols. 8vo, with Portrait, 24*s.*
"Highly interesting."—*British Quarterly Review.*
"Abounds with biographical interest."—*Examiner.*
"The book is full and instructive."—*Athenæum.*

MRS. GILBERT (ANN TAYLOR).—Autobiography and MEMORIALS. Edited by JOSIAH GILBERT. 2 vols. 8vo, with Portraits and Engravings, 24*s.*
"……The charm of the group consists in the character of the central figure, which Mr. Gilbert has so firmly yet delicately drawn."—*Nonconformist.*

AUTOBIOGRAPHY of A. B. GRANVILLE, M.D., F.R.S., with Recollections of the most Eminent Men of the Last Half-Century. Edited by his Youngest Daughter, PAULINA B. GRANVILLE. 2 vols. 8vo, with Portrait, 32*s.*
"Ably and gracefully edited. Their perusal rewards us with an ample store of scientific and professional gossip, such as is rarely accorded by the frankest of autobiographers."—*Examiner.*

SARA COLERIDGE: Memoir and Letters. Edited by her DAUGHTER. CHEAP EDITION. One Vol. crown 8vo, with Portrait, 7*s.* 6*d.*
"Sara Coleridge, as she is revealed, makes a brilliant addition to a brilliant family reputation."—*Saturday Review.*

SHELLEY MEMORIALS from AUTHENTIC SOURCES. Edited by Lady SHELLEY. With (now first printed) an Essay on Christianity, by PERCY BYSSHE SHELLEY. Third Edition. Crown 8vo, with Portrait, 5*s.*

INNER LIFE OF SYRIA, PALESTINE, and the HOLY LAND. By Mrs. RICHARD BURTON. Demy 8vo, with Photographic Portraits of Captain Burton and the Author, and with Coloured Illustrations and Map, 24*s.*
"Vivid, clever, and brilliant sketches of Damascus, and the Mahommedan and Christian races of Syria."—*Edinburgh Review.*

A YACHTING CRUISE IN THE SOUTH SEAS. By C. F. WOOD. Demy 8vo, with Six Photographic Illustrations, price 7*s.* 6*d.*
The Author has spent considerable time in Polynesia, and his work is a description of the islands and the manners and customs of the natives as they exist.

The OTHER WORLD; or, Glimpses of the Supernatural; being Facts, Records, and Traditions, relating to Dreams, Omens, Miraculous Occurrences, Apparitions, Wraiths, Warnings, Second-Sight, Necromancy, Witchcraft, &c. By the Rev. FREDERICK GEORGE LEE, D.D., Vicar of All Saints', Lambeth. Crown 8vo, cloth, 12*s.*
"To a large class of readers of all ages and opinions, the title-page of these elegantly printed volumes will promise an abundant feast……Those who are attracted by the first appearance of the book will have no reason to be disappointed on making a closer acquaintance with its contents, which amply fulfil the promise of the title."
Saturday Review.

MEMORIALS of MILLBANK, and Chapters in PRISON HISTORY. By Captain ARTHUR GRIFFITHS. 2 vols. post 8vo, with Illustrations, 21*s.*
"Few books will have more interest. The book abounds with anecdote. A most valuable work."—*Scotsman.*
"Our criminal system is one which deserves and will repay study, and as a compendious introduction to it, as well as a piece of most effective and graceful writing, we cordially recommend these 'Memorials of Millbank."—*Nonconformist.*

VOL. XVI. OF THE INTERNATIONAL SCIENTIFIC SERIES.

THE LIFE & GROWTH OF LANGUAGE.
By WILLIAM DWIGHT WHITNEY,
Professor of Sanskrit and Comparative Philology in Yale College, New York. Second Edition. Crown 8vo, 5*s.*

The CHILDHOOD of RELIGIONS. Including a Simple Account of the Birth and Growth of Myths and Legends. By EDWARD CLODD, F.R.A.S., Author of "The Childhood of the World." Crown 8vo, 5*s.*
"Marked by charming simplicity of style……It contains the story of creation as told by legends and the other, and more veritable story as told by science……Then we have the legends about mankind, and an account of the early races. Following these we have an account of the ancient religions, a glance at the Semitic nations and at Mahommedanism……Mr. Clodd makes them very interesting, and draws from them lessons of modesty, sympathy, and charity."—*Inquirer.*

NEARLY READY.

HEALEY. A Romance. By Miss Jessie FOTHERGILL. 3 vols. crown 8vo.

Now at the Libraries, A NEW NOVEL, entitled
THE HIGH MILLS.
By KATHERINE SAUNDERS,
The Author of "Gideon's Rock" "The Haunted Crust," &c.
Three Vols. crown 8vo.

65 Cornhill, and 12 Paternoster Row.

Digitized by Google

SATURDAY, JULY 10, 1875.
No. 166, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

A Chronicle of England during the Reigns of the Tudors, from A.D. 1485 *to* 1559. By Charles Wriothesley, Windsor Herald. Edited from a MS. in the possession of Lieutenant-General Lord Henry H. M. Percy, K.C.B., V.C., F.R.G.S., by William Douglas Hamilton, F.S.A. Vol. I. (Printed for the Camden Society, MDCCCLXXV.)

THIS is one of the most important publications issued by the Camden Society. It is the work of one who lived through the whole of the time he has chronicled with the exception of the reign of Henry VII., the annals of which do not extend over more than six pages. The earlier part of the reign of Henry VIII. is very briefly chronicled; but from the time the author entered upon public life as Rouge Croix Pursuivant in 1524 at the early age of sixteen, the details of public events, chiefly in London but occasionally in the country, are very full. The name of the writer is wholly unknown to history, and but for a few allusions to others with whom he is connected, which occur at intervals in the diary, would never have been discovered, as the MS. from which the Chronicle is printed is not an original, but a copy in an unknown hand, of the seventeenth century. Under an entry of the year 1540, he speaks of his cousin, Mr. Thomas Wriosley, being knighted and made secretary to the King. This was the celebrated Chancellor Wriothesley, who was so summarily got rid of by the Council in the first year of Edward VI. The minute accounts which he gives of the City and Court banquets lead to the supposition that he was a member of the College of Arms. Now Charles Wriothesley, the son of Sir Thomas Wriothesley, who had been Garter Principal King at Arms, was created Windsor Herald in 1534, and, according to Noble, lived on into the reign of Queen Elizabeth—and it is noticeable that the Chronicle terminates in the second year of Elizabeth. The Chronicle itself, being a continuation of Arnold's Chronicle, might naturally have been made by Charles Wriothesley, whose great uncle was Richard Arnold. The authorship of this Chronicle is not of much importance, though it is satisfactory to have such good evidence to settle it. The value of the Chronicle itself is very great, as it supplies a considerable number of facts which were not known before, and throws light upon dates and other points of history which were doubtful. The incidents alluded to are naturally of very small importance in themselves, but the contents are a very useful record for reference. It has been well edited, though perhaps there is a superfluity of explanatory notes—a fault which, if it be a fault, is on the right side. And the volume has been enriched by the insertion of the Baga de Secretis, Pouch VIII. and IX., which appear in print for the first time, and contain probably all that will ever be known of the trial and conviction of Anne Boleyn. The Introduction also will prove valuable to readers who are not quite familiar with this period of history, though the editor has not always expressed his meaning clearly, nor again has he always been correct in his statements. Thus, when at p. xliv. he says—speaking of the funeral of Francis I.—that at the requiem mass in St. Paul's Cathedral, Bishop Ridley of Rochester "greatly commended in his sermon the said French king departed for setting forth of the Bible and New Testament in the French tongue to be read of all his subjects," he is quoting the words of the Chronicler, and adds on his own account:—

"This commendation of our author of Francis I. for his religious enlightenment in encouraging the spread of the Scriptures, reads somewhat strange when we call to mind that it was under his government that the English translation of the Scriptures was summarily stopped at Paris in compliance with a remonstrance of the French clergy."

It may be observed that the author gives no opinion himself, but simply states the fact of the Bishop of Rochester's commendation of Francis. Moreover, Mr. Hamilton should be more careful in assigning the sermon to its right author. It was not Ridley who pronounced the eulogy on the profligate monarch, but Holbeche, who probably was told by Somerset what to say, and then perhaps earned his immediate promotion to the richer see of Lincoln, to make room for Ridley to succeed him at Rochester.

This is an incident belonging to the reign of Edward, the greater part of which will be chronicled in the second volume, which we hope to see published for the next year's subscription to the Camden Society. It can scarcely fail to throw a little light on the scandalous transactions of the reign of Edward VI.

Sometimes, too, the editor goes beyond his province, as when he gives a very flimsy account of the versions of the English Bible *à propos* of some remarks upon the suppression of the edition printed at Paris. Neither do we think he exactly estimates Charles Wriothesley's opinions when he says that the progress of the Reformation had his sympathies. Nothing is more plain than that the author went with the King in the abolition of the Papal supremacy, but was heartily in favour of the old learning, and we may observe that this is just the state of mind one should expect from a member of the College of Arms, and a near relation of Chancellor Wriothesley, the particular friend of Gardiner, Bishop of Winchester. And now that we are on the ungracious task of finding fault, we may notice an instance in which the editor appears to have misunderstood the chronicler.

Under the year 1536 the author writes, p. 54:—

"This yeare, in August, the sciame, seased heere in Englande, of the diversity of preachers for the King, sent a booke of certain Articles concerning the articles of our faith and other ceremonies of the Church, the which the bishopps of this realme should cause to be declared in their dioces;"

Of course the stops are by the editor, and the sentence is quite unintelligible. It ought to have run thus:—

This year in August the schism ceased here in England of the diversity of preachers; for the King sent a book of certain articles, &c.

We have no fault to find with Mr. Hamilton for following the current of opinion which assigns January 25 as the date of Anne Boleyn's marriage, on the strength of an expression in one of Cranmer's letters, "much about S. Paul's day," but it seems worth while to mention here that, after all, it turns out that the Roman Catholic historian, Nicholas Sanders, is right in his date when he wrote November 14, thus proving the conjecture that Henry waited till he was assured of Anne's fecundity to be utterly wrong. What Cranmer meant by S. Paul's day was the festival of S. Erkenwald, which was usually kept with great solemnity at S. Paul's Cathedral in London, and was sometimes called S. Paul's day, which was on November 14. This was the day on which the remains of the saint were, in A.D. 1148, removed from the centre of the church to the high altar, and if the marriage took place on that day nothing can be more proper than the birth of Elizabeth in the following September. We are afraid the upsetting of this story will do but little for the defence of Anne Boleyn's chastity.

As to the darker charges brought against Henry's second Queen, viz., that of poisoning his bastard son Henry, Duke of Richmond, and of contriving the death of her rival Catharine of Aragon, the evidence is far less conclusive. Our chronicler speaking of the young Duke says (p. 53):—

"It was thought that he was privily poisoned by the means of Queen Anne and her brother Lord Rochford, for he pined inwardly in his body long before he died. God knoweth the truth thereof."

But as the death of the Duke of Richmond took place more that two months after the execution of Anne Boleyn, the suspicions commonly entertained against her can scarcely be pressed further than to show that there are many other indications to prove the dislike entertained by the nation at large for the new alliance, and the affection still entertained for the good Queen Catharine. Certainly, we are unable to see the force of the argument obscurely hinted by Mr. Hamilton, that the presence of the young Duke at the execution might possibly be accounted for by his "conviction that he was actually the victim of some insidious poison." As regards the stress laid on the celebrated letter purporting to be written by Anne to Henry from the Tower, we quite agree with Mr. Hamilton, who follows Lingard in pronouncing it a forgery. The style of writing is such as Anne Boleyn was utterly incapable of reaching; and if she could have penned such an epistle, she would have known, at least as well as Mr. Froude, "that it was better calculated to plead her cause with posterity than with the

King." The best defence that can be set up for Anne Boleyn is Cranmer's belief in her innocence, but it is a defence which adds another blot to the infamy which attaches to the Archbishop's name. If the story that Alexander Alesse tells us of his seeing Cranmer pacing up and down Lambeth Gardens in an agony of regret or remorse on the morning of the execution be true, and if he really said she would that day be a saint in Heaven, it would be a strong testimony to the injustice of her condemnation, as Cranmer was certainly likely to know as much about the question of her guilt or innocence as anybody. But it is quite possible that the Scotchman invented the whole story to curry favour with Queen Elizabeth, at the very beginning of whose reign he narrated it. If it is false, there is an end to the argument for the Queen's innocence; but if it is true, it is plain that Cranmer believed in her innocence, and it would be a probable inference that she was innocent; but the character of the Queen would be vindicated at the expense of the Archbishop, who must then be pronounced guilty of the most dastardly cowardice in sacrificing a woman whom he knew to be innocent without a single effort to save her. The principles of the Reformation must be content to give up at least one of their two principal advocates in this reign. Mr. Hamilton has evidently a tenderness for Cranmer's character which we do not profess to share. He says: "As for Cranmer, he ought not to incur much censure, considering he acted in this matter out of motives of humanity" (p. 41). He has quoted from Cranmer's celebrated diplomatic letter of May 3, 1536, the expression that his mind was clean amazed; but he might have also quoted, in illustration of the humanity and Christian love of an Archbishop, the opinion that if she were guilty, "the more men loved the Gospel, the more they would hate her." Surely the character of Cranmer is written most legibly on the face of history. When will Protestants learn to read it aright?

We have almost confined our remarks to one part of the Chronicle, but the whole of it is nearly equally interesting—and especially we commend to our readers the account of the arrival of Anne of Cleves, and her reception by the King at Rochester. The passage from there to Greenwich and thence to Westminster is evidently described by an eye-witness.

As a further illustration of what may be gleaned from a contemporary chronicle like this, we may quote the last passage in the volume:—

"The sixth day of November (*i.e.* 1547) the Convocation of the Bishops began at Powles, afore whom preached the Bishop of Lincoln, who made a goodly sermon in Latin, and for Prolocutor of the Lower House for the clergy was chosen Doctor John Taylor, Dean of Lincoln, and parson of St. Peter's in Cornhill, in London."

The loss of the registers of Convocation gives a value to every passage which makes reference to its action. In the present case the chronicler has made a mistake of a day, for it was on Saturday, November 5, that they met. The fact of the new bishop of Lincoln, *i.e.*, Holbeche, preaching the sermon is, we believe, quite new. The day before the same chronicler informs us of Ridley preaching at a mass of the Holy Ghost, at which the "Gloria in Excelsis, the Creed, Sanctus, Benedictus, and the Agnus, were all sung in English." Here is another important fact which illustrates the mode in which the Reformers were content to go through a service which they considered to be little less than blasphemous as celebrated according to the ancient ritual.

NICHOLAS POCOCK.

Westminster Drolleries, both Parts, of 1671, 1672; *being a Choice Collection of Songs and Poems, sung at Court and Theatres, with Additions made by "a Person of Quality."* Now first reprinted from the Original Editions. Edited, with an Introduction on the Literature of the Drolleries; a copious Appendix of Notes, etc., by J. Woodfall Ebsworth, M.A. Cantab. (Boston: R. Roberts, 1875.)

IT would be a curious though perhaps an unprofitable speculation, how far the "Conservative reaction" has been reflected in our literature. In politics, grim earnestness and dry dinginess of statistics have given place, if not to a more excellent, at least to an easier way. It seems that the Palmerstonian *laissez-faire*, like Dryden's Love, will have its hour at last. Reprints are an important part of modern literature, and in them there is a perceptible relaxation of severity. Their interest is no longer mainly philological. Of late, the Restoration has been the favourite period for revival. Its dramatists are marching down upon us from Edinburgh, and the invasion is seconded by a royalist movement in Lincolnshire. A Boston publisher has begun a series of drolleries—intended, not for the general public, but for those students who can afford to pay handsomely for their predilection for the byways of letters.

The editor pleasantly illustrates the tendency to which we may owe the edition itself. He is, if not exactly a Divine-right man, a thorough Cavalier, who

> "Against Sectaries a war would wage,
> And choose the King, not Commons, in dissention."

He is somewhat of a *laudator temporis acti* (though his degree was taken no further back than 1864), and he has the fellow-feeling we might expect with "Lovers both of court and city." He sings a Prelude of graceful apology:—

> "Who comes to this quaint hostelry need bring
> No peevish visage and no railing tongue,
> Grudging the merry lays that here are sung,
> Hating to hear the clinking glasses ring:
> Good store of viands on the board they fling,
> Choice fruit and flowers in plenty grouped among,
> Such as Iacchus loved when earth was young,—
> Autumnal grapes, with garlands of the spring.
> Come! though at times Satyric notes may sound,
> Few are the words unchaste that meet your ear;
> We ask no modest maids to gather round,
> Yet many a pure and loving hymn thrills here:
> Scholars of life mature will haunt the ground,
> And leave unscann'd whate'er would mar the cheer."

The Introduction is delightful reading, with quaint fancies here and there, as in the "imagined limbo of unfinished books." The only part which readers would willingly let die is that reflecting on certain right-reverend fathers of the English Church. It jars unpleasantly, as an intrusion of the ordinary newspaper world into that "delightful lond of Faërie." Besides, a good Cavalier should treat his bishops with respect, extending to their failings the ample forgiveness with which he mantles the errors of those "not quite heroic enough to escape the taint of their necessitous circumstances." There is truth and pathos in his excuses for the royalist versifiers who "snatched hastily, recklessly, at such pleasures as came within their reach, heedless of price or consequences." We may not admit that they were "outcasts without degradation," but we can hardly help allowing that "there is a manhood visible in their failures, a generosity in their profusion and unrest. They are not stainless, but they affect no concealment of faults. Our heart goes to the losing side, even when the loss has been in great part deserved."

There is a strain of amiable perversity in Mr. Ebsworth. He brings forward Macaulay as "counsel for the defence" in the matter of republishing the characteristic literature of a bygone day, however offensive it may be to our later morality. At the same time he holds Charles Lamb's theory that the province of the dramatist is a merely conventional world—a theory exploded by Macaulay in the very essay from which the "defence" is taken. The fact is, that in his contemplation of the follies and vices of "that very distant time" he loses all apprehension of their grosser elements, and retains only an appreciation of their wit, their elegance, and their vivacity. Without offence be it said, in Lancelot's phrase, "he does something smack, something grow to; he has a kind of taste,"—and so have we too, as we read him. These trite and ticklish themes he touches with so charming a liberality that his generous allowance is contagious. We feel in thoroughly honest company and are ready to be heartily charitable along with him. For his is no unworthy tolerance of vice, still less any desire to polish its hardness into such factitious brilliancy as glistens in Grammont. It is a manly pity for human weakness, and an unwillingness to see, much less to pry into, human depravity. "It would have been a joy for us to know that these songs were wholly unobjectionable; but he who waits to eat of fruit without a speck must go hungry through many an orchard, even past the apples of the Hesperides."

To the excellence of the overture the concert hardly corresponds. Great is the power of selection. In nothing did Scott show greater tact and insight than in his choice of scraps of old ballad for quotation by his characters. There is an instance in this volume. A long, rambling, any-metre Cavalier lilt has just six lines which are striking and spirited, and these lines are Roger Wildrake's snatch "Hey for the Cavaliers." So Mr. Ebsworth's happy gift of "leaving unscanned whate'er may mar the cheer" has rendered him insensible to much that will weigh heavily on readers less mercurial or of slower discernment than himself. They will get weary of the nymphs, kind or cruel, and of the swains, happy or despairing. To their colder judgment the survival of some of these pieces

Digitized by Google

will imply the deadness of the rest. And (as in the leading case of Lamb's "Mr. H.") the brilliancy of the prologue will have injured the piece.

And yet the little book is well worth the attention of any one desirous to have a bird's-eye view of the Restoration "Society." Its scope is far wider than its title would indicate. The "Drolleries" include not only the rollicking rouse of the staggering blades who "love their humour well, boys," the burlesque of the Olympian revels in "Hunting the Hare," the wild vagary of Tom of Bedlam, and the gibes of the Benedicks of that day against the holy estate, but lays of a delicate and airy beauty, a dirge or two of exquisite pathos, homely ditties awaking patriotic memories of the Armada and the Low Country wars, and "loyal cantons" sung to the praise and glory of King Charles. The "late and true story of a furious scold" might have enriched the budget of Autolycus, and Feste would have found here a store of "love-songs," and a few "songs of good life." The collection is of course highly miscellaneous. After the stately measure may come a jig with homely "duck and nod," or even a dissonant strain from the "riot and ill-managed merriment" of Comus,

> "Midnight shout, and revelry,
> Tipsy dance, and jollity."

R. C. BROWNE.

The Lost and Hostile Gospels. An Essay. By the Rev. S. Baring-Gould, M.A. (London: Williams & Norgate, 1874.)

MR. BARING-GOULD is well known as a writer of varied accomplishments, and he has chosen a subject that is both interesting and important. We may be, indeed, a little doubtful as to the expediency of joining together in the same volume a discussion of writings so different as the mediaeval Toledoth Jeschu, which is simply a sort of scurrilous travesty of the Gospels employed by the Jews against the Christians, and (in a sense) genuine primitive works, like the Gospel according to the Hebrews, or according to the Egyptians; but perhaps it would be captious to allege this as an objection. The reason probably was simply that the author wished to produce a work of a sufficiently substantial size, and what we have rather to regret is, perhaps, that English opinion, or English publishers, do not seem to favour the issue of short monographs in a pamphlet form.

An unfortunate solecism catches the eye of the reader on his first opening the book. The first thirty-six alternate pages are headed "The Jewish Ante-Gospels," for "Anti-Gospels"—at the best a barbarous compound. The author explains that this was an oversight in the revision; but it is a question whether any expense ought not to have been incurred sooner than send out to the world anything that has so unscholarly an appearance.

It is, we are afraid, a slip of the same sort by which we find, on page 269, the marvellous compound *ἀδικαίοι* (*sic*), and on page 223, Schneckenburg written twice over for Schneckenburger. We are not aware that there is any authority for the statement (p. xxi.) that Philo was born between thirty and forty years before Christ. The date usually assigned to this Alexandrine philosopher is about B.C. 20, and it can hardly have been much earlier, as he headed an embassy of the Alexandrine Jews to Rome in A.D. 39. We must also hesitate to endorse the use of the term "Nazarene" for the Judaizing or Petrine party in the Church generally. It is more properly confined by most writers to a particular sect of the Ebionites who diverged less than their companions from the orthodox tenets.

These are minor points; but there is one more vital objection that we have to bring against Mr. Baring-Gould's procedure. He is far too sparing in his reference to the authorities for the statements made. The reader is thus left entirely at sea as to the comparative value to be attributed to them. Anyone who is at all conversant with German theology (and by far the most of the literature of the subject is German) acquires gradually a tolerably fixed estimate of the different writers, and can tell, merely by glancing at the foot of the page, what amount of weight he is to attribute to a statement in support of which their names are adduced. But in this volume the secondary authorities either are not cited, or are cited in a vague and general manner that does not admit of discrimination.

To give an example of the inconvenience that is caused by this. Among the arguments to show that the Logia of St. Matthew were originally written in Hebrew, we find it alleged (p. 165) that the phrase "that which is holy" (*τὸ ἅγιον*), in Matt. vii. 6, is a mistranslation of an Aramaic word meaning "a gold jewel for the ear, head, or neck." We turn to Meyer's Commentary and we read, not in the text but in a foot-note, "that Michaelis, Bolten, Eichhorn, Bertholdt, Kuinoel saw in *τὸ ἅγιον* a mistranslation only deserves to be noticed as a matter of history." If Mr. Baring-Gould had given us his authority, we should have known at once how to estimate it; and the misfortune is that the same kind of uncertainty follows us all through. We do not know what is new and what is old, what has been sifted and what has not, what is probable and what is merely plausible conjecture.

It may, perhaps, be worth while to mention an ingenious theory of Mr. Baring-Gould's in regard to Marcion. He thinks that the Gospel which Marcion used was an earlier edition of St. Luke, and our present Gospel a second edition, put forward by the Evangelist himself from additional materials supplied by St. John. This last suggestion is rather gratuitous; but the other portions of the theory are the more taking as there is a growing tendency among text critics to assume a double edition of the third Gospel. The extent and persistency of the omissions in a certain class of MSS. seem to be best accounted for by the hypothesis that the earliest copies of the Gospel were issued without these passages, and that they were subsequently added by the Evangelist. It is just conceivable that Marcion's Gospel might have represented this original incomplete edition. As a matter of fact, however, there is no real meeting point between the two theories. The omissions to which attention is called by text criticism are on a very much smaller scale than the trenchant excisions of Marcion. Neither do they coincide with these even as far as they go: for, though there is no evidence in regard to Luke xxii. 43–44 or xxiii. 34, it appears that xxii. 20 and the phrase *ἀπὸ τοῦ μνημείου* in xxiv. 9, which are wanting in Marcion's usual allies, D and the old Latin, were yet contained in his Gospel. We merely note in passing that this possible combination breaks down. Mr. Baring-Gould is in no way responsible for it, except in so far as his theory might have borne a little more working out and comparison with the facts. He has seen, quite rightly, that the passages omitted by Marcion must have been by the same hand as the rest of the Gospel.

We have been really sorry to have to make complaints of what is in many respects a praiseworthy book. The author has broken up new and productive ground. He has treated his subject with much acuteness and ingenuity, and in a flexible and graceful style. To an English reader we can well believe that his work would prove stimulating and suggestive; but it lacks those essential qualities of exactness and precision without which true scientific research is impossible.

W. SANDAY.

Italian Alps: Sketches in the Mountains of Ticino, Lombardy, the Trentino, and Venetia. By Douglas W. Freshfield. (London: Longmans & Co., 1875.)

Beauty-Spots of the Continent. By H. Baden Pritchard. (London: Tinsley Brothers, 1875.)

THE two works whose titles stand together at the head of this article are signs of a growing tendency to protest against the exclusive claim of Switzerland to be the playground of Europe. No doubt, as Mr. Freshfield puts it, it is true that

> "if you can put up with the crowd, there is no place where great snow-peaks are so well seen as in the Bernese Oberland; that there is no climbing which equals that to be had within twenty miles of Zermatt; that the ice scenery on Mont Blanc is unsurpassable in Europe, and the climate of the Upper Engadine is the most bracing south of the Arctic Circle."

But then there are many people who can't put up with the crowd, who object to the big hotels and big bills which are the inevitable accompaniments of a visit to Switzerland. Mr. Pritchard tells those who like wandering in beaten tracks, but in tracks not quite so beaten as those which lead over the Wengern Alp to Grindelwald, what is to be seen in such places as the Pyrenees or the Bavarian highlands. He has not got much to say, and he makes odd blunders sometimes, having moreover recourse a little too frequently to legends and tales which look as if they had previously done duty in a succession of local guide-books. But he seems to have derived pleasure from his trip, and if he can induce a good many people to follow his example, so much the better for them.

Mr. Freshfield's work is of a very different order. His object is to draw attention to a rarely visited tract of country abounding in natural beauties, stretching away from the Lago Maggiore to the Pelmo and the Val di

Zoldo. He proposes to do for that country what Messrs. Gilbert and Churchill did for the region from the Schlern to the Steiner Alp.

It is hardly possible to read Mr. Freshfield's pages without comparing them with those of the authors of the *Dolomite Mountains*. Members of the Alpine Club will of course prefer Mr. Freshfield's book. He has plenty to tell of peaks and crevasses, matters about which Messrs. Gilbert and Churchill were absolutely silent. But those who belong, according to the nomenclature which Mr. Freshfield has borrowed from the Vatican, to the Subalpine class of humanity will miss that sense of the humours of the Alps which gave such a charm to the story of the wanderings among the Dolomites. No doubt Messrs. Gilbert and Churchill owed much of their power of looking behind the scenes to the fact that they were accompanied by ladies. On Mr. Freshfield's terms it is of course impossible that there should be ladies of the party. You can take your wife if you please to Pinzolo; but if you are firmly of opinion that the only feasible route from thence to Edolo is over the top of the Adamello, your domestic relations are likely to be for some time in a state of considerable tension. But the difference is mainly due to Mr. Freshfield himself. He cares a great deal for the mountains and very little for their inhabitants, who generally drop his knapsack when they come to the edge of a glacier and make straight for home. Nor does he care at all for what may be called the fun of the thing. Nobody can walk long in regions where strangers are little known without finding plenty of amusement. A priest looks in at supper time, asks to have the honour of sitting down with strangers who come from so distant a country as England, and immediately begins to enquire about the Thames Tunnel; haymakers gather round you and sigh "Miserere" when they hear of your long travel; a bustling host hurries in with a dishful of fat bacon and expects you to eat it with your fingers. Things of this sort either do not strike Mr. Freshfield, or he considers them beneath the dignity of his work.

Taking him therefore on his own ground, his book is one heartily to be recommended both to those fortunate persons who have strength and nerve enough to enjoy the glories of the high Alps, and to those who are debarred by comparative physical weakness from doing more than envy the complete mountaineer. Very few can expect—

> "to walk a mile or so along a ledge no broader than the sill which runs underneath the top-story windows of a London square; with, for twice the height of St. Paul's cross above the pavement, no shelf below wide enough to arrest your fall."

But any one with moderate powers can enjoy that lovely mountain walk which leads from Caprile up the steep to Sta. Lucia, and over the wooded slopes under the towering Pelmo into the sweet Val di Zoldo, and which is described in chapter xiii. in terms which will not be thought too strong by any one who has ever looked upon the scene under favourable conditions of the atmosphere.

Mr. Freshfield has a stronger attraction to these valleys than the mere fact of their isolation. There is a beauty in them, he holds, and he is clearly right, which is not to be found on the northern slopes of the Alps.

> "After a week," he says, "of hard mountaineering at Zermatt or on the Oberland, the keen colourless air of the Riffel or Bell Alp begins to pall upon my senses; the pine-woods and châlets to remind me, against my will, of a German box of toys. I sigh for the opal-coloured waves of atmosphere which are beating up against the southern slopes of the mountains, for the soft and varied foliage, the frescoed walls and far-gleaming campaniles of Italy."

Of all the districts described by Mr. Freshfield there is none which appears so attractive as that which lies between the granite of the Adamello and Presanella on the west and the Dolomites of the Brenta on the east. Its varied beauty and grandeur will probably come to be known soon to that class of people who have found their way in the wake of Messrs. Gilbert and Churchill, and who are beginning to grumble at the now crowded inns at Cortina and Caprile, where a few years ago a traveller had the whole house at his disposal. But Mr. Freshfield need not fear the introduction of a mob of tourists. It is a long way, and is likely always to be a long way, from Pinzolo to a railway station; and, besides, the necessity of stammering some kind of Italian is a great obstacle to the multitude. It is true that a little Italian will go a long way. A traveller lately came home safely after shocking the kindly feelings of the Caprile landlady by asking mildly for "fanciullo rostito" for dinner; and a man who could ask for "fanciullo rostito" without being treated by the matrons of the village as Orpheus was treated by "the rout that made the hideous roar" would probably make his way anywhere.

It is impossible to do justice here to Mr. Freshfield's book. His is no mere guide-book, though even, regarded in that light, it is extremely valuable. He has a trained eye for the beauties of nature, and the rare power of conveying by the pen something of those impressions of grandeur and loveliness which are inexpressible by words. Making no profession to be a scientific observer, he brings down from the top of the Pelmo a confirmation of the theory of the coralline origin of Dolomite. "If," he says, "we imagine the level of the Adriatic raised a trifle of 10,000 feet, the glacier would exactly represent an atoll of the Southern Ocean."

After this he has a right to express his indignation at the remark of a scientific German that the first ascent of the Monte della Disgrazia was "wholly devoid of scientific results." Just as if, when a man has been working hard in an honest way for ten or eleven months, he had not a right to refresh himself for further labours by the enjoyment of the beauty of nature, or it may be of mere physical exertion, because he does not happen to have gone through that laborious training without which he can never be anything more than "a scientific dabbler."

It is only fair to add that Mr. Freshfield's invitation to the Italian Alps is strongly seconded by the beautiful illustrations with which his volume is interspersed. All who mean to shoulder a knapsack this year without having absolutely settled their plans ought to lose no time in procuring this volume.

SAMUEL R. GARDINER.

Glimpses of the Supernatural. By the Rev. F. G. Lee, D.C.L. (London: H. S. King & Co., 1875.)

PEOPLE whose interests are social, or literary, or political, rather than scientific, are sometimes vexed and sometimes amused by the bitterness with which men of science speak of divines. They are tempted to sneer at the pose of martyrdom which the most popular lecturers are so fond of assuming. At the worst, one thinks, science only incurs the dislike, and rouses the pulpit eloquence, of a few amiable clerical persons, with a taste for decorative ritual. The talk about priestcraft seems rococo, a memory of days when Giant Pope and Giant Presbyter were still in a lusty and morose old age. So one is inclined to think, till such a book as these *Glimpses of the Supernatural*, by the Rev. F. G. Lee, comes to prove that superstition is still alive, still cruel, that the eyes of her votaries are blinded as of yore, and that their feet would fain be swift to shed innocent blood. It would be easy, and true, to say that Mr. Lee's book is a mere farrago of unauthenticated marvels, piled together to form a buttress to the author's creed. The queer Anglican travesty of Catholic religion and Catholic rites looks none the better for these hideous fragments of savage delusions built on to it, like sculptured horrors from a Mexican teo calli let into the wall of some prim modern All Saints', or St. Gengulpha's chapel.

The motive of Mr. Lee's book is to prove the existence of what he calls the Supernatural, by adducing ancient and modern instances of the marvellous. To this industry nothing comes amiss—the miracles of hagiology, the dreams of old clergymen, the ghosts of legend, or of fireside stories, the "spiritualistic manifestations" of the Homes and Marshalls—all are equally edifying in his pious hands. He renews, in short, the argument of Glanville, and of Henry More, who, in the end of the seventeenth century, combated scepticism with ghost stories, and made the drummer of Tedworth beat "the drum ecclesiastic." It is tempting, of course, to ask in this place for a definition of the Supernatural. The position of science is that "the law cannot be broken," the law of the universe that is. Mr. Lee's argument seems to be that the wonders he publishes are instances of the providential infringement of law. But this is anything but obvious, for if a ghost, for instance, as in the story given in vol. i. pp. 60–70, can be exorcised by certain prescribed rites, then a ghost is as much subject to law, as amenable to the proper remedies, as a cold in the head is. Mr. Lee appears to think that apparitions—say, for instance, the ghost of a girl mentioned in vol. i. p. 120—or instances of second sight, are "supernatural." But suppose that these stories, and all the other tales of "levitated" chairs and tables, and so on, could be

Digitized by Google

authenticated, they would only be cases of the action of rare and uninvestigated laws of nature, not of the infringement of known laws. According to the spiritualist theory certain men and women are gifted with the power of establishing a "magnetic atmosphere," of such a character that disembodied spirits can make their existence visible or audible therein. Probably nothing of the sort is true, but if true it is not supernatural. Other persons, again, are credited with a certain gift of ecstasy, in which space and time are not *annihilated* in their consciousness, as happens in an ordinary fainting fit; but are made curiously translucent, so that distant persons, or scenes, or events, are felt as if they were present. *If these facts can be established*, the result will be that science must recognise new laws, and new exceptions to known laws. She would have to recognise that the "Manes are somewhat," that a force survives the death of the body, and that it can make itself manifest to people in the body. That would be very interesting, but it would not be "supernatural." In the meantime, what does Mr. Lee do towards establishing the facts?

From a writer who quotes with approval remarks on "the unsustained dicta of Sir Charles Lyell," we have a right to expect names and dates for facts. Mr. Lee gives these only occasionally. He is "not at liberty to mention" the name of a clergyman who is "a discerner of spirits." He is not often at liberty to name his authorities, and that because they shrink from fear of ridicule. Where is the spirit of the old confessors, and how fallen is the Church, if her supporters withhold evidence of supreme importance, evidence which might help to save the souls of thousands, from fear of being laughed at! The writer of this article is in possession of a variety of facts which would gladden Mr. Lee. Ghosts and warnings are constantly reported to him, and though he does not think that they establish any view of the world, except that which regards it as a very secondrate and imperfect one, he has no scruple in offering to supply the Rev. Mr. Lee with plenty of names and dates, including an account of a very odd supernatural animal, warranted to appear before the death of people in whom *it is* kind enough to interest itself.

It is not worth while to go through the Church miracles, such as those of the Thundering Legion, the cross seen by Constantine, and so on. If anyone is satisfied by the evidence for these, *soit*. As for the African confessors and their tongues, Mr. Lee insinuates that Mr. Twisleton only adduced one case of a patient retaining the power of speech after his tongue had been removed "with marked dexterity by the skill of an operator." Was that really all that Mr. Twisleton made out? Then there is a long story of the exorcism of a spectre, from the diary of a Mr. Ruddle, written in 1665—about which we must ask in the spirit of Toad in the Hole, "ubi est ille diary;" and why is Mr. Ruddle called also Mr. Rudal? We might probably as soon expect to be told the name of the distinguished physician in London (vol. i. p. 58), who said to Mr. Lee that he believed many cases of epilepsy were only to be "duly and rationally accounted for by the Christian theory of possession." Christian, forsooth; as if the theory of possession were not Tongan, Fijian, Malayan, everything that there is of most savage and debased. We don't say that the theory is incorrect, we say it is primitive and savage, as well as Christian; but this affair of savagery brings us to the very worst feature of Mr. Lee's book. He recognises the historical continuity of witchcraft and its survival in the spirit rapping circles of to-day. Holding this view, he says that the penal statutes against witchcraft enacted by James I. were "sorely needed." All the innocent blood shed by the Sprengers and Mathers, all the torments by which peasant women were driven to confess, as if they had been crimes, the dreams of starved sleep, the delusions caused by narcotic drugs, do not draw from Mr. Lee a sigh of pity or of horror. He does allow that the custom of pricking was "cruel," but beyond this one admission we have observed no sign of the loathing which these clerical brutalities excite in every civilised man. Mr. Lee's work is inaccurate as well as callous, and a glance at Michelet's *La Sorcière*, or at Michelet's authorities, will show him that sorcery was *not*, as he says, "of course more ordinary in countries which are not Catholic," as Scotland and North America, than in France. Clerical cruelty, sacerdotal jealousy of rival magicians, is of one sort, whether it be the cruelty of priest or presbyter; but at least the Salem puritans learned to be ashamed of their butcheries. The only moral Mr. Lee draws from the 500 burnings in one year in Geneva is directed against "the slaves of Satan," that is, the victims. One can only hope that people of his peculiar school do not share, at least, this particular survival of debased fanaticism. Considered apart from doctrines, as a mere book of bogies, Mr. Lee's volumes are inferior, in our opinion, to Mr. Dale Owen's works, and to *From Matter to Spirit*, a book which no nervous person should read. A. LANG.

GIPSY FOLK TALES.

Über die Mundarten und die Wanderungen der Zigeuner Europa's. Von Dr. Franz Miklosich. Part IV. (Wien: Karl Gerold's Sohn, 1874.)

THE fourth part of Dr. Miklosich's great work on the dialects and the wanderings of the European Gipsies (see ACADEMY, No. 110) contains a number of very noteworthy Gipsy songs and stories current in Bukovina, the original texts being accompanied by an interlinear Latin translation, as well as by notes. The stories, which bear evident traces of having been subjected to a strong Slavonic influence, are in general similar to other folk-tales collected in the provinces bordering on the Lower Danube, such as the Wallachian Tales edited by the Brothers Schott, but they contain some peculiarities which render them specially interesting.

The first is the story of the Queen who is falsely accused, by a rival who supplants her, of having brought forth puppies instead of princes. In the present version she is buried up to the waist in the ground, and condemned in that position to suckle her alleged canine progeny. Meanwhile her genuine children are slain and buried, and from their grave spring up two trees. The trees are felled, and from their wood is made a royal couch which takes to talking by night. So it is burnt, but from its ashes fly two sparks and light upon two lambs, which straightway turn to gold. The lambs are slain, and from their intestines proceed two doves, which take the form of boys, and tell the whole story to the King. The metamorphoses through which the children pass are very like those mentioned in the Egyptian tale of the "Two Brothers," in which the Bull, which had been the younger brother, is slain, and two drops of his blood turn into two trees, which take to talking and are cut down; but from them flies a splinter, which causes the birth of a boy, who eventually makes the whole matter clear.

In the second story, which is almost the same as the third of Jülg's *Kalmükische Märchen*, a tale widely current in the east of Europe, some of the incidents are remarkable. When the hero, who has descended into the lower world, and has been left there by his faithless companions, saves a brood of eaglets from a dragon, he is eaten up by the hasty mother-eagle on her return. But as her eaglets weep at the sight, she spits him out again, and then renders him the good service mentioned in all versions of the tale. At the end he calls upon his treacherous comrades to join with him in shooting arrows straight up into the air by way of ordeal. His arrow strikes the ground before him, but theirs fell back upon their heads and they die. In the fourth story, which is of a somewhat similar character, the traitors are killed by the falling back of their own swords, which they are obliged to fling up on high. This species of ordeal is very curious, especially as a mention of it occurs in the great collection of stories of the Turkish races in South Siberia, edited by Radloff. The third story, that of the Deceived Dragon, is purely Indian (see Benfey's *Panchatantra* i. 506), though the form of the word signifying dragon, *zmeu* (in Russian *zmei* means a snake), shows that it has passed through a Slavonic channel.

The fifth story is a very incoherent version of a tale which in Russia is known under the title of "The Lame and Blind Heroes" (*Russian Folk-Tales*, No. 33), and which describes the ferocious conduct of a supernaturally strong princess, who is overcome, not by the prince who woos her, but by his comrade, whose feet she chops off by way of revenge. At the end she is cut into pieces, of which three heaps are made. Two of them are thrown to the dogs; of the third a woman of ordinary strength and of feminine character is created, in whom the prince finds a satisfactory consort. The sixth story is that of the hen which laid golden eggs, only that in the present version the egg is of diamond instead of gold, and it is a step-father, not a lover, who tempts the mother of the children who have eaten the hen to put them to death.

The seventh story is that of a youth who

Digitized by Google

gains the hand of a princess by pretending to guess what are certain marks she bears upon her body, he having really bribed her by means of golden pigs to let him have a sight of them. The ending is singularly extravagant, even for a Gipsy tale. The eighth is very curious, especially in its conclusion. A prince who has invested in wings obtains access by their aid to the chamber of a Sleeping Beauty, a secluded princess. Thence he carries her off to the top of a high mountain, inaccessible to ordinary mortals, where she bears him a son. One day, while he is at the foot of the mountain, one of his wings gets burnt. He is in despair, but God comes to his aid, and the mother and the child are transported with the prince to his home, the prince pledging himself to give up in return for this service that which he holds dearest. One day, in church, God, under the disguise of a beggar, demands the child. A struggle takes place, and the child is torn in half. But it is soon put together again, and all goes well.

The ninth story is that of a wise youngest brother, a sly "Boots" well fitted to deceive dull Trolls. He first saves himself and his brothers from a witch, who intends to kill them but is misled into slaying her daughters instead, and he then performs a variety of Herculean feats. A curious incident is his bathing with impunity in a bath of boiling milk, being aided by a magic horse which cools it with its breath. His master attempts to follow his example, and is straightway boiled to death. No. 10 tells how Pétri Fécfrumos (Petrus Facie Formosus) slew dragons of a thoroughly Slavonic kind, furnished with twelve and twenty-four heads apiece. No. 11 is the story of a mother who, in a forbidden or Bluebeard's chamber, finds a dragon which her son had there imprisoned, and conspires with it against her son's life. He is cut into small pieces by the conspirators; but Luna, Tetrad, and Parasceva (Monday, Wednesday, and Friday) bring him back to life, performing—which is noteworthy—the double operation always required in Russian stories, involving the application of a water which animates as well as a water which heals. On coming back to life, he cuts up the dragon, and he deprives his mother of her eyes. This is all the more inconvenient for her, inasmuch as she is forced to do penance until a vast measure is filled with her tears.

No. 12 is the Indian story familiar to us as the Norse and German tale of "True and False," in which a poor man is blinded by his wealthy brother, but is enabled, by means of information conveyed by a conversation he overhears, to recover his eyesight and to attain to prosperity. No. 13 describes a petrified city, the inhabitants of which the hero all but saves by holding out several nights against many devils. But unfortunately he is too impatient, and visits prematurely the daughter of that city's ruler, so that the all but broken spell recovers its power, and the city relapses into its stony sleep. No. 14 narrates one of the many forms of the Imogen story. In it the deceived husband sets his calumniated wife afloat on the Danube; but she escapes, dresses as a man, and after a time becomes a king. Eventually she forces her calumniator to confess his guilt, after which she has him cut to pieces. But she forgives her hasty husband, and confers on him half of her royal power. The fifteenth and last story is very like the second part of "The Water King and Vasilissa the Wise" (*Russian Folk Tales*, No. 19), which is itself very similar to the Sanskrit story of Sringabhuja. In the Gipsy tale, the escape of the youth who is eloping with a devil's daughter is due to the unfilial astuteness of the young lady. For when the devil, her father, is close at hand, and asks her how he is to cross an intervening river, she recommends him to tie a mill-stone round his neck and jump in. He does so and is drowned. Thereupon she abandons her husband for three years, by way of penance for having suffocated so near a relation.

Let us hope that Dr. Miklosich will soon favour us with the next instalment of his most interesting and most valuable work.

W. R. S. RALSTON.

The Parish Net: how it's Dragged, and what it Catches. By George C. T. Bartley, Author of "The Seven Ages of a Village Pauper." (London: Chapman & Hall, 1875.)

BY "the Parish Net," Mr. Bartley means the present Poor Law system—a system which, in his opinion, converts poverty into pauperism, and, like a net, entangles hopelessly in its meshes all, be they good or bad, who may once have come within its sweep. To establish his position, he recites the fortunes and misfortunes of the Diddlego family, and shows how all the members of it arrived by widely diverse routes at the same end—the workhouse and a pauper's coffin. The story is a sad one, and, we are assured, an over-true one; it certainly contains much that is worthy of serious attention, and from one point of view is not a little alarming. But its perusal has more than once impressed upon us the truth that nothing may be more fallacious than facts, and that to cull from blue books or newspaper reports a few cases of mismanagement, or something worse, and allow the reader to suppose that in these he has enough evidence to form an opinion on the matter, is a course not likely to promote the writer's true and laudable object. The Poor Law system, like every other human institution, is very far from being perfect, and yet, either by reason or in spite of it, the number of paupers in England and Wales has been steadily decreasing, and there are other hopeful features in the present condition of things. In most unions less and less is now given in out-door relief, and the conviction is spreading that "the House test," though it presses hardly on some cases, is on the whole the fairest and most satisfactory. The rate of wages has everywhere advanced, and we cannot but think that it will combine with the spread of education to encourage more thrifty habits in the working classes, by making the attractions of the home superior to those of the House. No doubt there will always be men like Tom Diddlego, who, trained as a professional pauper, became an adept in procuring for himself all the advantages of his profession. His marriage with a shiftless wife, his bodily injuries, his constitutional tendency to idleness, his large family—all in turn were fresh sources of profit to him, for his unscrupulous astuteness was more than a match for the penetration of a Board of Guardians. But surely every charitable institution is liable to be similarly abused, and no machinery can be devised which will in every case distinguish with unerring precision between the good and evil. We heartily support Mr. Bartley in his condemnation of mere almsgiving. We believe, with him, that it does more than aught else to destroy the spirit of independence in the recipient, and to foster in the indolent giver the delusion that his alms are charity. And, again, we thoroughly agree with him in the view that we shall never approach to completeness in our dealings with distress, until in every union there is a system of charity which shall work side by side with a system of relief. Once more, we fully sympathise with all that Mr. Bartley says upon the subject of Workhouse Schools. Here and there they may be well conducted, and the evil results of their operation be for awhile unseen, but they are utterly wrong in principle, and must prove so in practice. To use an unsavoury simile, attaching a school to a workhouse is like building a hospital over a cesspool. Union schools must be separate establishments, removed as far as possible from the walls of the workhouse and its baneful influences.

We regret that Mr. Bartley should think it needful to express in his pages such unmitigated scorn for two classes in the community (if such we may term them)—the clergy and the guardians of the poor. The former we need not defend, though we cannot help saying that Mr. Bartley must have been exceptionally unfortunate if he has not found among them the readiest supporters of the schemes of providence which he advocates. But we must take leave to express our opinion that the guardians of the poor are not the mean, ignorant, and tyrannical class which he represents them to be. We do not claim for them any special gift of insight into character, judicial faculties of the highest order, or a spirit of the purest philanthropy; but we can assure Mr. Bartley that there are Boards (other than urban and suburban) where no time and trouble are grudged by those who attend them in the discharge of duties which are often laborious and never remunerative. Mr. Bartley condemns, as we have seen, the Poor Law system; but if that be in fault, its agents are deserving of pity rather than of blame.

The object of the book is so good, and many of the suggestions it contains are so valuable, that we are sorry not to be able to give it our unreserved commendation.

CHARLES J. ROBINSON.

A COLLECTION of poems, bearing the title of *Dolores: and other Rhymes of the South*, and a novel from the pen of Annie Chambers Ketchum, of Dunrobin, Tennessee, authoress of *Nelly Bracken* and the translation of *Marcella: a Russian Idyll*, will be published shortly, in London and Boston simultaneously. The writer is descended from an English Cavalier family, and also from the "Devonshire martyr," John Bradford.

Digitized by Google

The History of India, as told by its own Historians: the Muhammadan Period. Posthumous Papers of the late Sir H. M. Elliot, K.C.B. Edited and Continued by Professor John Dowson, M.R.A.S., Staff College, Sandhurst. Vol. VI. (London: Trübner & Co., 1875.)

THIS newly published volume deals mainly with writers of the period of Akbar and Jahángír, as may be inferred from the titles of many of the works which it reviews; and should be no less welcome than its predecessors to the student of Oriental history. It consists of nineteen articles, varying in length and interest, and an appendix equal in bulk to a fifth of the whole.

Of the authors brought to notice, Abúl Fadhl and Farishta will probably be the best known to the majority of civil and military readers of Persian in the present day. Indian Munshis commonly esteem the first as a master of style, whose "Insha," or collection of letters addressed to monarchs and great men, is quoted as a model of refined epistolary composition. English critics, however, are divided on his merits both in this respect and as an historian. Of the Akbarnáma, for instance, the subject of Professor Dowson's first article, the editor takes a more favourable view than Sir Henry Elliot; though, let us add, he would have hesitated to express it had he not been supported by the opinion of Mr. Blochmann, the latest translator of the Aiyin-i-Akbar. Apart from the question of historical use, Abúl Fadhl, like most Oriental authors of his class and surroundings, can be judged only in his native dress. The Akbarnáma can hardly be cited in evidence of his real genius. It is in his correspondence with men of exalted station that he has left his mark upon a literature rather Indo-Persian than Persian; and supplied the scribes of modern Hindustan with a stock of circumlocution for daily quotation or example. His reputation in India is somewhat analogous to that, in England, of the author of the *History of the Rebellion* and Sir Edward Hyde's letters; saving that we claim greater common-sense for our own less popular countryman. No translation, we maintain, can fitly interpret a style which owes more to the music, measure, ring or jingle of particular words than to metaphor or meaning. That this remark applies to the Akbarnáma in common with non-historical books, no further proof need be supplied than a reference to the original text of a passage taken at random in the interesting volume under review, headed "Prince Kamrán gets possession of Lahore" (pp. 10, 11). Let not the reader imagine that plain designations, such as "the Emperor Babar," and "the Emperor Humáyún," represent in any way the literary and courtly Minister's mode of expression in talking of such illustrious potentates; and as for the three stars following the statement that "Humáyún, in the goodness of his heart, recognised the crafty Mirza Kamrán as governor of Kábul, Kandahár and the Panjáb * * *" (pp. 10, 11), they may have been kindly meant and judiciously interposed, but they are destructive of the author's identity. Those cruel asterisks have excised some dozen lines of orthodox redundancy, in which are half-a-dozen euphonic and laudatory couplets from Mirza Kamrán to the Emperor, testifying his *haute considération* for one who had permitted him to turn out by treachery a governor of his own imperial nomination, and substitute himself in the coveted office. We may note that Briggs makes the title "Mirza" follow the name "Kamrán," according to the approved fashion with royal princes; but the particular MS. of the Akbarnáma which we now hold available for reference does not in this respect differ from Professor Dowson's quotation.

Muhammad Kásim Hindu Shah, better known as Farishta, is another author more of Indo-Persian than of Persian repute. He is said to have reached India in his twelfth year, and never to have returned to his native Persia. His history of Muhammadan India is a work of exceptional value, and has long been known in England through the translations of Colonel Dow (1768), Dr. Jonathan Scott (1794), and General Briggs (1829). The labours of the two first-named gentlemen were directed to the History of the Kings of Delhi (mainly but not wholly Farishta's), and that of Kulbarga, Bijapúr, and Ahmadnagar; but it is by the third that the weightier task was accomplished of presenting to the English reader a History of the Muhammadan Power in India, wherein Farishta is far more thoroughly translated. Exception to completeness is to be found in the *Lives of the Saints*, which is altogether omitted; the Introduction, which is rendered in the bare abstract; and certain curtailments which, if not always unimportant, would no doubt allow of reasonable explanation. On the other hand, General Briggs has attempted to supply, from other sources, deficiencies admitted to exist in his original; and has given also

"a chronological epitome of the wars of the Portuguese in India, as connected with the history of the Dakhin, tables of comparative chronology, an alphabetical list of the proper names, titles, and oriental words, with explanations attached, an alphabetical list of names of countries, mountains, rivers, and towns; and, interspersed, several valuable notes throughout the work."

It is only fair to the memory of the distinguished translator of Farishta to recall the great loss experienced by him during the war with the Peshwa, when he was himself on duty in the field. On November 5, 1817, the Púna residency was attacked and sacked, and the Marhatta troops set fire to the houses of the town. "My own family," he tells us in the preface to his first four-volume edition, "had the good fortune to escape with their lives; but the whole of my property of every description, including my library, together with my manuscripts, the labour of so many years, was lost or destroyed." We do not observe any notice that it was this calamity which deprived the world of an original history compiled from many sources, and has substituted for it the "small part of a mass of historical matter that can never be recovered."

Many English critics will perhaps agree with Professor Dowson that the cavillings of Von Hammer on the General's method of transliteration is "unworthy of one of the most distinguished Orientalists of the Continent." Nor would it be difficult for an average Oriental scholar and good practical colloquist of the present day to retort upon this critic's own favoured system. Why a single Arabic letter, well represented by an English "j," should be quadrupled and written "dsch," because it is so pronounced in a European language not English, may be accounted for in philology, but can scarcely be made clear to cosmopolitan practice. The International Congress, which is to meet at St. Petersburg in September 1876, should seriously try to lay down a rule for spelling Oriental names in the Roman character; and only in the event of failure in universal application, should each country concerned fall back upon a separate device.

One word more on an author who, with many others of like usefulness, has not created much stir in the outside world. The June *Army List* of 1875 is the first from which the name of John Briggs has been missing for many months and years. It must have appeared in the Indian Lists for three full quarters of a century. Death has but just removed this worthy soldier-scholar. He will be found in Murray's authorised issue for May—not under the head of "Rank, Honours, and Rewards," but in a quiet and somewhat isolated record of "General Officers of the Bengal, Madras, and Bombay Armies," second in the roll of full Generals.

The contents of Mr. Dowson's sixth volume may be particularised under six heads:—

1. Histories or memoirs especially bearing on the reign of the Emperor Akbar: such as Abúl Fadhl's Akbarnáma; its completion by Shaikh Ináyat Ullah; a second Akbarnáma by Shaikh Illahdad; Shaikh Faidhi's letters to Akbar; and the personal memoirs of Asad Beg.

2. The more general history of Shaikh Abdu'-l-Hakk, brought up to the forty-second year of Akbar; and the enlarged edition of the same work by Núru'-l-Hakk, father and son; the general histories of Táhir Muhammad and Hasan bin Muhammad, the last of which is considered "a compilation of little use to the Indian historian;" and the Indian history of Farishta.

3. A mixture of personal biography and Indian history, by Abdu'l Báki of Nahávand; and a history of prophets, philosophers, khalifs, and kings to the fifty-first year of Akbar.

4. Two autobiographical memoirs of the Emperor Jahángir; with a conclusion by Muhammad Hádi.

5. The Ikbálnáma-i-Jahángírí, a history by Mu'tamad Khan of Bábar, Humáiun, Akbar and Jahángir; and two memoirs of the reign of the last, by Kamgar Khan and an author unknown.

6. The "Súbh-i-Sadik" of Sádik Isfahání, stated to be a voluminous history "of high repute in Asia." It treats of various countries and kings in the reign of Shah Jahán.

Space fails to do justice to the Appendix, which contains valuable reprints and translations. We select a specimen of the book from the articles enumerated.

A pleasant little bit of sober description of Oriental ceremonies may be perused and studied with advantage by those who are about to make India the field of professional

Digitized by Google

work. It is an extract from Shaikh Faizi (p. 147) or Faidhi, called by the Emperor Akbar the "Prince of Poets," and stated by his own younger brother, the famous minister and historian Abúl Fadhl, to be the author of "a Persian version of Liláwati, esteemed the best book on Indian arithmetic." * The writer is narrating to his Imperial master the particulars of an embassage with which he had been entrusted. He has pitched his tent with due regard to representative privilege, and is about to receive a distinguished visitor:—

"The tent was so arranged as to have two chambers; in the second or innermost of which the royal throne was placed, with the gold-embroidered cushion on it, over which the canopy of velvet, worked with gold, was erected. The royal sword and the dresses of honour were placed on the throne, as well as Your Majesty's letter, whilst men were standing around with folded hands. The horses also that were to be given away were standing in their proper place. Rája 'Alí Khán, accompanied by his followers and the *vakil* and magistrate of the Dakhin, approached with that respect and reverence that betokened their obedience and goodwill to Your Majesty. They dismounted some distance from the tent, and were admitted into the outer chamber. They approached respectfully, and were permitted to proceed onwards. When they entered the second chamber, and saw the royal throne at some distance from them, they saluted it, and advanced with bare feet. When they arrived at a certain distance they were directed to stand and make three salutations, which they did most respectfully, and continued standing in the place. . . . . When a fitting opportunity offered, I addressed him (the chief visitor) warily, and said I could show him how he might promote his interest; but the chief part of my discourse consisted of praises and eulogiums of Your Majesty. He replied that he was a devoted servant of Your Majesty, and considered himself highly favoured that he had seen Your Majesty's goodwill and favour. I replied, 'His Majesty's kindness towards you is great; he looks upon you as a most intimate friend, and reckons you among his confidential servants; the greatest proof of which is, that he has sent a man of rank to you.' At this he bowed several times, and seemed pleased. During this time I twice made signs that I wished the audience to close; but he said, 'I am not yet satisfied with my interview, and wish to sit here till the evening.' He sat there four or five *gharis* (an hour and a half). At last the betel-leaf and scents were brought. I asked him to give them to me with his own hands. I gave him several pieces of betel with my own hands, at which he bowed several times. I then said, 'Let us repeat the prayer for the eternal life and prosperity of His Majesty,' which he did most respectfully, and the audience was broken up. He then went and stood respectfully in his place at the edge of the carpet opposite the throne. The royal horses were there. He kissed the reins, placed them on his shoulder, and saluted them. He then took his departure. *My attendant counted, and found that he made altogether twenty-five salams.* He was exceedingly happy and contented. When he first came in he said, 'If you command me I am ready to make one thousand salams in honour of His Majesty. I am ready to sacrifice my life for him.' I observed, 'Such conduct befits friendship and feeling such as yours; but His Majesty's orders forbid such adoration.'"

Up to the present day in Persia, notwithstanding the influence of Western diplomatic ethics, much of this kind of verbal and superficial *étiquette* is still observed in approaching the royal presence or a royal commissioner. Here, too, the conventional social distinctions, however disregarded (according to English ideas) in confidential intercourse, are minute and strict, even to the precise place assigned to a visitor on the carpet, or to his chair if he use one. But, after all, this is mere ceremonial; less humiliating, perhaps, to the inferior personage concerned than the habitual, though unrecognised, slight practised in more highly civilised lands; and far more intelligible and capable of explanation than are the laws of a Fashion which arbitrarily exalts and abases its votaries to suit the convenience of the hour.

F. J. GOLDSMID.

* Gladwin's *Aiyin Akbari*, vol. i. p. 103. (London, 1800.)

NEW NOVELS.

Her Husband's Keeper. By Mrs. Mackenzie-Daniel. (London: C. J. Skeet, 1875.)
Love's Victory. By B. L. Farjeon. (London: Tinsley Brothers, 1875.)
First Fam'lies in the Sierras. By Joaquin Miller. (London: Routledge & Sons, 1875.)
The Wheel of Fortune. By E. A. Ryder. (London: Chapman & Hall, 1875.)
St. Simon's Niece. By Frank Lee Benedict. (London: S. Tinsley, 1875.)
Number Seventeen. By Henry Kingsley. (London: Chatto & Windus, 1875.)
Woman's Ambition. By M. L. Lyons. (London: S. Tinsley, 1875.)

ABOUT a year ago we had occasion, in reviewing Mrs. Mackenzie-Daniel's last novel, to speak somewhat favourably of her as a character-monger. *Her Husband's Keeper* merits not a little praise in the same way, but it can hardly be considered an advance upon *Esther's Wooers*. There is a decided thinness about the story, and this thinness is not strengthened either by the descriptions or the dialogue, in both of which departments Mrs. Mackenzie-Daniel has a great deal to learn. She has, moreover, handicapped herself heavily by adopting a most obnoxious hero. David Fletcher—"poor David," as his historian is fond of calling him—is a gentleman who, to use the words of his righteously indignant mother-in-law, "has an aptitude for lying quietly down and letting people trample upon him." As he is middle-aged, is in possession of an ample fortune, and has, when the story opens, just experienced the priceless blessing of losing an intolerable wife, this aptitude seems a little contemptible. But Margaret Bellew, the heroine, does not think so, and accepts with rapture the task of putting some heart into the limp and not lovely David. The mother-in-law, Mrs. Bellew, a toad with a precious jewel in her head, is very well drawn, and so indeed is Margaret. But we should like the latter much better if she did not inform her husband that she intended to take "a bit of lunch" with her mother. It would be very trying to the nerves of a stronger man than "poor David" to hear his wife talk of "a bit of lunch."

A certain portion of the press is of opinion, as the flyleaves of *Love's Victory* inform us, that the mantle of Dickens has fallen upon the shoulders of Mr. Farjeon. That poor mantle has been acquainted with strange pegs during the last five years. In the present case we can, of course, easily enough see the supposed resemblance between the two writers. It consists simply in a determination, felt or affected by both, to see nothing but folly and knavery in the upper classes, and to regard virtue as the almost exclusive property of the lower middle ranks. To show this determination, Mr. Farjeon has collected a medley of characters equally remarkable for novelty and truth. The swindling banker—the profligate banker's son—the virtuous actress (Mr. Farjeon is particularly good at the virtuous actress)—point the easy moral and adorn the unvarnished tale. Then there is a mysterious American, who is (on the author's authority) tremendously sarcastic, and whom Mr. Farjeon persistently calls "the American gentleman," with what object we know not. That sarcastic age may not lack its foil of ingenuous youth, there is a virtuous and verdant Australian. The effete aristocracy of England is represented by Lord Beaumorris, who has taken his name (adding an *r*) from Thackeray, and has endeavoured to take his language from Dickens. These promising characters are combined in a story which carries out their promise most thoroughly. It is a pity that such a pretty title should have been seized by such a silly book.

We do not think that Mr. Joaquin Miller's present little book will much increase his fame among English readers. It bears a strong family likeness to *The Luck of Roaring Camp*, but cannot be compared with it in point of merit. The civilising influence is here a woman, not a child, and the interest, instead of being concentrated, is a good deal frittered away. When one has once been clearly informed that in order to be the noblest work of God it is chiefly necessary to have a good growth of hair on one's chest, to divide one's time between gold-digging and drinking poisonous whisky, and to indulge in oaths which would doubtless be blasphemous if they possessed the antecedent qualification of meaning—subsequent repetitions of the dogma lose much of their value. It is interesting to know that Mr. Miller thinks nothing of any man or woman who has not a large nose. But from the elaborate manner in which he announces the opinion it would seem that Rabelais, Erasmus and Sterne were strange to him.

There is a certain ingenuousness and absence of pretension about *The Wheel of Fortune* which makes it difficult to treat Mr. Ryder with as much sternness as perhaps he deserves. It is quite true that his banker, merchant, barrister, major, captain, and young women, speak and behave in a manner which is quite unlike that in which any possible banker, merchant, barrister, major, captain, and young women would speak and behave. And his occasional disquisitions are a little trying. But he seems to have done his best to describe what he has actually seen and observed, and that is something, if but a little something. There is one scene, however, of a lurid morality which we rather doubt his having actually seen. In this scene a general, a cabinet minister, a recorder, a marquis, one or two lights of the universities, and *possibly* (the author is careful not to commit himself) some clergymen in laymen's dress, play chicken-hazard

Digitized by Google

for the usual appalling sums, with the usual ghastly coolness. It ought to be impressive, but somehow isn't.

St. Simon's Niece is a book of a very different order, and deserves to be dealt with seriously. At the outset we are introduced to the heroine, Fanny St. Simon, contemplating probable destitution on the heights of Montmartre. Soon, however, her uncle appears, having made, or being about to make, his fortune in an American mine, and a grand household in Paris is set up, lavish of expenditure, and enjoying the best society in "the Colony," as Mr. Benedict emphatically calls the American residents in Paris. Certain outlying members of this sacred band appear, and the plot thickens. It appears that Miss St. Simon has had a frantic but honourable passion for an angelically beautiful Englishman, debauched and impecunious, Talbot Castlemaine by name. He can't marry her, though by no means loth to do so, and avows his intention to catch if possible Helen Devereux, an American heiress of immense wealth. Miss Devereux, in her turn, has been in love with, and has been mysteriously separated from, a countryman, Gregory Alleyne. These promising materials are soon made "thick and slab." Castlemaine hunts Miss Devereux up in Devonshire, where she is staying with a girl-friend. He succeeds in getting the American to accept him, but unluckily at the very same moment falls in love with the friend. This awkward state of things is ingeniously got out of, and he marries the friend. Meanwhile Fanny, who has sworn vengeance on Helen Devereux, sees her way to it in attracting Alleyne, who appears on the scene, and is very speedily "hooked." But the marriage does not take place immediately, partly owing to circumstances, and partly to a diabolical desire on Fanny's part to torment her betrothed and Miss Devereux as much as possible by bringing them together. In this she succeeds admirably, but at the eleventh hour a grand smash takes place. The mine collapses, St. Simon has to quit the country, and his niece in the turmoil, and fancying that Alleyne has deserted her, gives way to her wishes, and consents to elope with Castlemaine. From this, however, a revulsion of feeling on her own part, and the good offices of a certain Roland Spencer (who plays an important minor part) save her. A railway accident and a final scene of explanation terminate the book, Castlemaine being killed, and Fanny taking to good works. This plot is powerfully worked out, and the characters support it well. It is impossible to refuse very high praise to the heroine. We think indeed that Mr. Benedict has not unfrequently sacrificed literary to dramatic effect, and that Fanny's ways and speeches are often ingeniously impossible. And we doubt the truth of the finale. A girl of Miss St. Simon's character, training, and habits is not likely to be so suddenly and effectively struck by the fear of losing her personal purity, which is the motive here alleged. But after every deduction is made, the book is one of unusual merit, and by all means to be read. The manner in which Mr. Benedict manages to get through the high-wrought passion of the final scene without any false notes is very remarkable. By the way, it would give us the very greatest pleasure if this author would inform us what sort of being a "jubsy man" may be.

One of the hardest lessons which a reviewer of novels has to learn is—not to lose his temper with Mr. Henry Kingsley. One can easily pardon the folly of any casual person who takes it into his or her head to write a novel. But it is a little too bad when a man who can command fair scholarship, an attractive style, and enough loose wit to make the fortune of half a dozen novelists if it were concentrated, chooses to waste his powers on the preposterous extravaganzas to which Mr. Kingsley has for some years chosen to set his name. Of these performances, *Number Seventeen* is one of the worst with which we are acquainted. We have no patience with its impossible peer, its impossible lawyer, its impossible milliner, its impossible Home-office clerk, its impossible Eton boy, its impossible everybody. The impossibility of the whole thing is only equalled by the impossibility of conceiving how a man of Mr. Kingsley's powers could write such trash. But unfortunately custom has rendered even this impossibility possible.

To any brother "of the reviewing schism" who desires to signalise his powers by an imitation of Macaulay on Montgomery we can recommend *Woman's Ambition*. Being ourselves not that way inclined, we can only indicate its chief points. There is a gentleman who "never was so solemnised in his life" as when he attended a certain funeral. There is an authoress (we presume) who talks about "the other members of her tale." There is a young Englishman who accepts the post of "attaché to the Turkish Ambassador," and presses his beloved's letters to his burning forehead. It may be sufficient to dismiss the latter proceeding (and the book) in the words of Mr. Mill, "It *may* be a very appropriate mode of expressing one's devotion; but anyone who had appreciated its effect on the profane reader would have thought it judicious to keep it back."

George Saintsbury.

CURRENT HISTORICAL LITERATURE.

Mr. Creighton's *History of Rome* (Macmillan & Co.) reminds us once more that in the matter of historical handbooks at least we boast to be much better than our fathers. At the outset he touches the right chord by pointing out that the explanation of many important facts in modern Europe is to be sought in the story of old Rome, and he proceeds by a judicious selection of facts to bring into relief those social and political changes which are the true subjects of history. But Mr. Creighton takes care not to fall into the mistake of omitting the tales which have been enjoyed by so many generations, and in spite of his cramped space he finds room for Cincinnatus at the plough and the schoolmaster of Falerii. In his view of the Empire, Mr. Creighton leans rather more to the pessimist view than would have pleased Thierry, and he is evidently of opinion that Rome did not, any more than Sarmatia, fall "without a crime." But the benefits of the Empire are plainly, if not very enthusiastically stated.

In another edition Mr. Creighton will perhaps give us a map to illustrate the war between Caesar and Pompey. Those which he has given us are useful and commendable as much for what they do not give us as for what they do give us. It may be pointed out, however, that the shading of No. 3 does not quite answer to the description, and that a little alteration of the black line in No. 9 would express the truth about Hannibal's wanderings in outmanoeuvring Fabius. The constant repetition of the phrases "You see," "You will see," "So you see," is probably meant as a vehicle of jam or jelly to help down the pill. But the medicine is palatable enough in itself not to stand in need of such aid, and it is likely to prove irritating to the teacher. We come to a more important matter. The story of Appius Claudius is a difficult one to tell *virginibus puerisque*. But surely some vague words might be used to convey a sense of the unutterable wrongdoing of the tyrant. Those who read for the first time that Appius "wished to have for his servant the daughter of a plebeian called Virginius," will be apt to think that Virginius was a great brute for murdering his daughter rather than let her go out to service.

Mr. Curteis' *History of the Roman Empire from Theodosius to the Coronation of Charles the Great* (Rivingtons) is so good that we could wish it had been better. The period with which it deals is neglected in schools for want of text-books, but is full of most important historical teaching. Mr. Curteis' little book is admirably written for teaching purposes: it is clear, definite, well-arranged and interesting. The author tells us in the preface that his "chief authorities throughout have been Gibbon and Milman." He adds rather oddly that his only "original research has been a frequent reference to Eginhard." We wish he had added Finlay and Bryce to his list of authors, and then his book would have been more accurate and more full. Mr. Curteis' only fault is that he does not know enough. He goes out of his way to make a statement about early Roman constitutional history, "long after the 'family' had expanded into the 'gens,' and the 'gens' into the 'curia,' and the 'curia' into the 'tribe,' and the 'tribe' into the 'city.'" Surely he knows that the tribe and the curia existed side by side, and that there was no expansion of one into the other. He misses many points in the changes introduced by Constantine which Finlay would have supplied; nor does he adequately appreciate the financial system of the Eastern Empire. The political significance of the Iconoclastic struggle is entirely overlooked, and the contrast of the relations between Church and State in the East and West is not brought into prominence. Of the exact meaning of the change that came over the constitutional position of Italy in 476 he does not seem to be clear, and tries to hide obscurity by using inverted commas. "Odoacer," he says, "was 'king,' and ruled Italy for fifteen years." On the next page he says rightly that the Emperor Zeno "was asked to resume the Imperial power and to name Odoacer 'patrician' and representative of the Emperor in Italy." When we go further we find the confusion becomes worse, "and Theodoric now styled himself 'King of Italy.'" Mr. Curteis quotes Mr. Freeman's "General Sketch," but has neglected to observe the caution which he there gives to the unwary:—"Though Theodoric reigned in Italy he was never called King of Italy, but only King of his own Goths." Mr. Curteis has unfortunately not got that clear view of the constitutional theory of the Roman Empire which alone can give preciseness and accuracy to any view of its history during the period of which he writes.

Polychronicon Ranulphi Higden Monachi Cestrensis: together with the English Translations of John Trevisa and of an Unknown Writer of the Fifteenth Century. Edited by the Rev. Joseph Rawson Lumby, B.D. Vol. V. (Rolls Series). In this volume Higden's amusing narrative—the favourite "History" with Englishmen in the fifteenth century—reaches to the close of the first quarter of the seventh century. As an illustration of what a Benedictine monk of the fourteenth

century, living at Chester, was able to learn and willing to believe about the past, the work has undoubtedly a certain value. In the introduction Mr. Lumby has been at considerable pains to point out the principal instances of defective knowledge or actual mis-statement, and also the sources to which Higden was indebted for his facts or fables. The evidence inclines him to conclude that his author had access to more writers than Mr. Babington supposes, in his preface to vol. i., and the list, he considers, "represents a very large field of literature for the period at which the Polychronicon was composed."

It is impossible, it is true, to accept the work of St. Werburg as a guide in relation to the subject on which he professes to instruct us, but the insight casually afforded into the state of learning in England at this period is sometimes of considerable value. It is of interest, for example, to note that, although Thomas Aquinas had been dead some fifty years, the influence of the schoolmen had not yet penetrated into all our English monasteries. The supremacy of St. Augustine over all other teachers whether of the Latin or Greek Church, however far it might have become acknowledged at the universities, was not yet universally recognised; otherwise we should not meet, as here (book iv. c. 18), with such warm praise of Origen, and so much concerning his life and biblical labours. *Sicuti Latini poetae omnes Ennium*, says Higden, *sic Originem cuncti expositores sunt secuti*. He is fully aware indeed that Origen is not infallible, and even falls into occasional doctrinal error; but then, he urges, *aliquando dormitat Homerus*—already, it would seem, a hackneyed quotation. Perhaps no better insight into the sinister influences brought to bear upon theological studies in the fourteenth and fifteenth centuries could be gained, than by tracing the successive changes by which this Greek father came to be regarded as of no authority in the Romish Church, until in the sixteenth century we find Gascoigne, Wolsey's treasurer, taxing George Joye with reading "Arigene," "whyche was an heretike."

Mr. Lumby in no way extenuates the excessive credulity and love of the marvellous shown by his author, but when he observes that "Higden seems to be the first historian who ventured to throw discredit on Geoffrey of Monmouth's fables," he appears to forget the vigour with which William of Newbury, a century before, attacked the "ridiculous figments" of "the man named Geoffrey." If Higden, when he approaches British history, is more sober than Geoffrey of Monmouth, it seems to be chiefly because he has the sense to follow Bede and the Saxon Chronicle, though he seems to be of opinion that Marianus Scotus is as good an authority as either.

But the very defects that make the *Polychronicon* of such small value to us, were merits in an age delighting in the marvellous, and hence the popularity of the work, and John Trevisa's translation for the benefit of those who were unable to read the Latin. As a specimen of fourteenth century English prose, his version takes rank with the Travels of Sir John Mandeville and Wyclif's English tracts. It is probably little more than a dialect, and one, as we should be prepared to find, from the localities where the translator passed his life (as Fellow of Queen's College, Oxford, and "persoun" of a Gloucestershire town), less affected than others by Danish and Norman elements. Hence, when Caxton a century later undertook to print it, he speaks of having "somewhat changed the rude and old English, that is to wit, certain words which in these days be neither used ne understood." Of this singularly rapid change in our language, the second version from the Harleian MS., here given by the editors, affords a useful illustration, and the happy idea of placing it before the reader serves to render these volumes at least as valuable to the student of the history of the English tongue as to the investigator of mediaeval learning. In his first preface Mr. Lumby has already pointed out some of the peculiarities of the forms in Trevisa's version.

THE Society for Promoting Christian Knowlege has been fortunate in securing the services of three such men as Dr. Birch, Mr. G. Smith, and Mr. W. S. W. Vaux for its series of ancient histories from the monuments. Good and popular histories of Egypt, Assyria, and Persia are now accessible to the public in a cheap and attractive form. We need hardly say that the volumes embody the newest information obtained from the decipherment of the native records, and that, small and handy as they are, they contain much that will be of interest even to the student. A perusal of the books will show how large and important are the historical results already gained from the inscriptions, and how thoroughly they have transformed our conceptions of the ancient East. The volumes will be of special value in schools where text-books which repeat the trashy and erroneous statements of fifty years ago are too often put into the pupil's hands. The theological auspices, too, under which the volumes have been brought out will recommend them to that large class of readers to which new facts and ideas do not very readily penetrate. We understand that Mr. Smith is engaged upon a history of Babylonia supplementary to that of Assyria, and sincerely hope it will soon appear.

To turn from such books to *The Ancient World*, by J. A. G. Barton (Blackwood & Sons) is like passing from daylight into Cimmerian darkness. The author must have been a fellow-worker with Mr. Casaubon, except that what the latter would probably have regarded as mythical Mr. Barton takes for historical fact. We can only mention the book to warn our readers against it, and to trust that it will be studied by no one except the few who have made the recently revealed history of the East their special subject. To them the work may afford some amusement. Of modern discoveries—whether in Egypt, or Assyria, or elsewhere—not a word seems to have penetrated to the author's ears. The legends and fables of classical antiquity, and the fanciful combinations of men like Rollin and Bryant, are the stuff of which Mr. Barton's *Ancient World* is composed. Of "Shishak or Sesonchosis" we are told that he "is said to have conquered India," and to be considered by some "the same with Sukhya Muni, the founder of Buddhism; (by) others the same with Sesostris; and (by) others, again, the same with Bacchus." Then we have the remarkable information that of the kings of Babylon subsequent to Sardanapalus "two names only are known to us," that "the learned affect" (whatever that may mean) "that Semiramis and the goddess Shama Deir of India are one," and that "the kingdom of Argos was founded in B.C. 1856, its first king being Inachus, the son of Oceanus and Zethys" (*sic*). But it is difficult to select the plums where there are so many of them. We have seldom seen so touching an example of faith, but the book would have been obsolete seventy years ago.

Parliament and the Church of England. (Seeley, Jackson & Halliday). Professor Montagu Burrows sketches out—with a view to present guidance—the relations between Church and State in the sixteenth and more especially in the seventeenth century. His view of the historical facts may be accepted as satisfactory as far as it goes. He sees clearly that the Reformation changes were the work of the King, the clergy and the laity together; that the mistake of Charles I. was the maintenance of the formal rights of his predecessors, while he abandoned their position as representatives of the nation, and that the resistance to the Laudian discipline was entirely of a conservative character. From his history of the past he deduces lessons for the future, and, anchoring the Established Church on the average conservative common sense of religious people, he proceeds to discuss the best means of bringing this common sense to bear on the questions which may from time to time arise. Is it not, however, possible that in arbitrarily selecting the points, to which he calls attention in the past, Professor Burrows may find himself somewhat adrift in his vaticinations of the future? He forgets that this average common sense had at least some part in the disturbances which he attributes to Laud's innovations, and that the proscription of independent religious thought by the Commons in 1629 had something to do with the ceremonial revolution, which was the immediate cause of the mischief. Nobody contemplated toleration of Dissenters in 1629, any more than, as Professor Burrows holds, anybody worth mentioning contemplates disestablishment in 1875. But religious zeal, somehow or another, took paths in the seventeenth century which were altogether surprising to average common sense, and it is quite possible that difficulties may occur in the nineteenth century which are not to be met by Professor Burrows's precedents. EDITOR.

NOTES AND NEWS.

MR. JOHN FORSTER is, we understand, engaged on a Life of Swift, and a new edition of his works.

M. FERDINAND HEILBUTH, who was announced to be in a precarious state of health, owing to the Roman malaria, has so far recovered as to be able to come to London.

A REPORT has been printed of the meeting held on the 24th ult. at Willis's Rooms by the Auxiliary Committee in aid of the Asia Minor Famine Relief Fund. The principal feature in it is a very able and complete account of the history and gravity of the calamity by Mr. Whitaker; but the other speeches, by the chairman, Sir Henry Rawlinson, Hon. T. Bruce, M.P., Sir Rutherford Alcock; Mr. Reginald Yorke, Mr. Butler Johnstone, Mr. Hanbury, members of Parliament; Lord Stanley of Alderley, and Mr. C. T. Newton, contain much interesting information on the subject. All the speakers, from different points of view, urge most strongly upon the British public the duty of helping the starving population of Asia Minor to tide over their present great necessity.

PROFESSOR KAPOUSTINE, the Director of the Juridical Lyceum of Yaroslaf, the principal institution of its kind in Russia, has arrived in London, where he proposes to make a short stay. He is a member of the Commission for the Reorganisation of the Russian Universities, but, as they are mainly copies of German models, he is not likely to find much in England which can be beneficially introduced into Russia.

M. G. PERROT is about to publish (with Messrs. Didier) a volume of Archaeological Miscellanies.

THE collection of the letters of Louis XI. which Mdlle. Dupont and M. L. Pannier were about to send to press for the French Historical Society, will be delayed in consequence of the discovery made at the Archives by M. Pannier of more than a hundred unpublished letters of the highest interest.

A MARVEL of mediaeval caligraphy and writing has been recently sent to Paris by an English bookseller, who bought it for 36,000 francs, and is on the look-out for a purchaser at 42,000. It is a psalter from the monastery of St. Hubert, in Ardennes (Luxembourg), and is known as the Psalter of Louis the Good; but M. Paulin Paris, who has examined it, is inclined to believe that it belonged to his son Lothaire. It is written in gold uncials; and contains verses in honour of the King to whom it was presented. The binding is on one side of ivory admirably chiselled, on the other of wrought silver representing the King who owned the manuscript. This psalter was described by Mabillon in the seventeenth century, and since the end of last century had been considered as lost.

Digitized by Google

THE newspapers chronicle the fact that Lord Walter Campbell, third son of the Duke of Argyll and brother-in-law of an English princess, has become partner in a stockbroking firm. This is better than the aristocratic custom which prevailed in the last century of marrying "a City madam" to recruit a broken fortune. And although an exactly parallel case might be hard to find; it would be a mistake to suppose that the English nobility has always held itself aloof from every branch of commerce. The truth rather is that since the reign of Henry VII. the trading class has been largely recruited by the cadets of families which in all countries but England would be styled "noble." When the Heralds visited London in 1568 they recorded a Bacon as alderman, a Fairfax as citizen and grocer, an Egerton as mercer, an Okeover as merchant-tailor, and many another name of high repute is to be found in the later visitations of the City.

THE death is announced, on the 14th ult., of Mr. Samuel Gardner Drake, of Boston, at the age of seventy-seven. His two hobbies, says the *Nation*, were genealogy and the history of the Indians of New England, in relation to which he published numerous works; he was also the author of a *History of the Five Years' French and Indian War*, of the best history of Boston yet produced, and of a work entitled *Result of Researches among the British Archives*.

IT is worth mentioning that Mr. Dicks's shilling edition of Pope's Works contains, beside the poetical works and translations, the poet's letters, which are peculiarly welcome in this cheap form.

A TRANSLATION by Paul Heyse of the poems of Giuseppe Giusti is attracting considerable attention in Germany. The poet whose works now appear in a German dress was born in May 1809 at Monsummano, and died at Florence of apoplexy in March 1869. It was no easy task to translate a writer who employed the dialect of the peasantry of the Apennines and of the Tuscan lowlands, and who boasted that when at work he "laid aside the dress-coat of refined society, and went about in the peasant's smock-frock." The difficulty has, however, been not only successfully but triumphantly overcome by Paul Heyse, who has contrived to retain the delicious freshness, the blended vigour and sweetness of the original, notwithstanding the absence of harmonious relations between the German and Italian languages. With regard to a deeper discord, the resolution of which is foreshadowed in such an undertaking as this translation, a German critic makes the following remarks:—

"Giusti's satire was directed against foreign domination, and especially against Austria, in a time now well-nigh past. None can blame the Italian poet because he struck the chords with an angry hand. This has essentially altered since then, and the Germanophobia of the Italians has given way to a more conciliatory spirit; they are now full of enthusiastic recognition of our successes in the field of politics and of science. It would be absurd to make it a reproach to Heyse that he has gathered us a brilliantly coloured and fragrant rose from the garden of Italian poesy together with its thorny stem."

THE German papers announce the death, at the Monastery of Beocsin, near Carlowitz, of Gritschits Milenko, the most accomplished and successful of Servian lyrists. Among the personal friends who helped to bear his coffin to the burying-ground of the monastery was the well-known Servian poet Zmaj-Jovan Jovanovits, who has recently celebrated his twenty-fifth year's jubilee of authorship.

THE next meeting of the German Anthropological Society is to be held at Munich on the 9th, 10th, and 11th of August, when an important collection of prehistoric remains from all parts of Bavaria will be exhibited, and will remain open through the remainder of the month. Pains have been taken to render this exhibition as interesting and complete as possible, and measures are being taken to arrange the objects to the best advantage in the large hall of the Odeon at Munich, which has been placed at the disposal of the managing committee.

IN the June number of *Westermann's Illustrirte deutsche Monats-Hefte*, Adolf Stahr considers the description given by Tacitus of the great Naumachia, celebrated in the presence of Claudius on Lake Fucinus, and compares it in all its details with the accounts given of the same event by Suetonius, and a century later by Dion Cassius. To the latter alone we are indebted for the sensational incident of the condemned naumachiarii, who received no merciful reply to their pathetic salutation "Ave! Imperator, morituri te salutant!" As Tacitus and Suetonius are both silent in regard to this occurrence, Dr. A. Stahr is of opinion that we must refer these highly-coloured dramatic touches in Dion's report of the naval engagement to his own imagination, or to the exaggeration of transmitted anecdotal lore, and that the "Ave! Imperator" of the despairing thousands, with the emperor's equally accredited reply "Avete vos," must henceforth be consigned to the realm of sensational fiction. Dr. Stahr's critical analysis of the varying historical pictures that have come down to us of the reign of Claudius merits special attention from the care with which he is known to have studied the period, as all can testify who have read his history of "Agrippina the Mother of Nero."

THE archives of many old castles and mansions in Upper Austria have, according to a local journal, been ruthlessly cleared out of late years. In one case alone many hundredweight of parchments and records were sent to Trieste to be used as waste paper. A good deal of quietly rescued treasure was incorporated in the small library of the pastor of Gmunden, Koch, who, two years since, gave one of his learned friends two German parchments, fragments of an old MS. of the ancient Swabian law. These sheets were taken to Berlin, and from thence to Munich, where they fell into the hands of Professor L. Rockinger, the best authority in the present day on the subject of the ancient Swabian code. The Professor pronounced these valuable fragments to belong to the group which, unless further investigations overthrow his previous opinions, he intends choosing as the future textual groundwork of the book of Swabian law. No specimen of the group to which Pastor Koch's fragments belong has hitherto been known out of Austria.

IN a recent number of the *Wan-kuo Kung-pao* (a magazine published at Shanghai in the Chinese language), the writer of an article makes a statement which, if true, will have an important bearing on the future of the Celestial Empire. He says that Li Hung-chang, the famous Governor-General of Chihli, has memorialised the throne, asking that foreign learning and the sciences may be placed on an equal footing with the standard subjects in the literary examinations of the Empire.

THE following are among the latest items of intelligence from Japan:—A newspaper has just been started at Yedo under the title of *Biri Shimbun* (Illustrated News). The proprietors, we are told, are actors.

A LIBRARY, containing 30,000 volumes of foreign works, has been established at Yedo by the Japanese Educational Department.

THE *Hongkong Daily Press* understands that the Chinese Government intends to introduce the quinine, gutta-percha, and india-rubber plants for cultivation in Formosa.

THE *Fortnightly Review* contains a reprint of a paper read by Mr. George Darwin before the Statistical Society, on the effects of marriages between first cousins on health and population. The greater part of it is taken up with calculations to determine by a mixture of guess and average-taking what proportion of marriages between persons of the same name are also between relations. This is unfortunate, because though the conclusions reached on this preliminary point are as likely to be right as not, no really certain conclusions can be built upon a plausible guess, and the multiplication of figures and averages may lead the unwary to believe that they have got something more. Such figures as there are, however, decidedly fail to support the popular view that insanity, physical degeneracy, and sterility are the natural consequence of cousin marrying. In fact, the scale seems hardly to turn as much against cousins as it should, on the purely rational ground that persons of the same family are more likely in proportion than strangers to be subject to the same morbid predisposition, and are therefore less likely to correct or neutralise each other's infirmities. The reason, of course, may be that families which hold together sufficiently to favour cousin marriages are slightly above the average in forethought and other conditions of physical well-being. But it would be worth while to institute a few optional columns in the Registrar-General's returns that might in time provide enquirers with more ample data than gleanings in Burke. The "History of a Pavement," by Professor Sidney Colvin, is condensed from very interesting lectures delivered at Cambridge on the drawings, at the Fitzwilliam Museum, of the pavement at the great church of Siena, with its elaborate inlaid designs, partly in mosaic of coloured marbles, partly in a kind of intaglio, lines cut in the white marble being filled up with black cement. The work was begun in 1369, a few years after the abandonment of a still greater scheme which was to have turned the whole of the existing cathedral into the mere transept of a colossal church almost covering the cathedral square. Different artists, sculptors, painters, and wood inlayers added in turn to the designs, of which the series stops in 1488. Professor Beesly explains *à propos* of the convicted cabinet makers, the ground on which Positivists generally find their sympathies with workmen rather than with their employers in trade disputes. The test which he proposes in doubtful cases of temptation to disobey bad laws is so thoroughly in accordance with the ancient instincts or prejudices of the popular conscience, that it may perhaps give pause to the dominant utilitarian superstition: "in proportion as our action is altruistic it has the better chance of being right." A good illustration is given. The game laws are bad, but a poacher is not a martyr, because he breaks the law for his own private interest or amusement; but if the whole bench of bishops got themselves sent to gaol for poaching, by way of making the law impossible, "We might think their conduct hasty and Quixotic, but we could not refuse to honour it as altruistic, and we should have to look on them in future as more formidable antagonists."

SUCH an article as Mr. Gladstone's, "Is the Church of England worth Preserving?" in the *Contemporary Review*, might have had considerable weight on the side of reasonableness and peace if it had come at some other time and from a less fiery theological partisan. The argument is simply that the Reformers decided as many points of doctrine and ritual as they could agree upon; we agree upon, if anything, rather fewer points than they did, and it is multiplying points of disagreement without need to insist as much on points of ritual, which may mean anything or nothing as people please, as upon disputed doctrines, when even the latter could scarcely be decided without risk of schism. Mr. Greg prints the "Echo of the Antipodes" to Cassandra's vaticinations in the shape of a letter from an employer of labour in New South Wales, who states the grievances of his class with a simple good faith that makes him rather a damaging ally. Mr. Greg argues with much force that society is threatened with dangers against which

"there are obviously but two safeguards, the spread of education and of property extensively among the labouring classes; and yet when his correspondent tells him of a country where "the State is certainly doing its utmost to place within the reach of all the advantages of education," where "a very large proportion of the labouring classes are their own landlords, and many, by the aid of Building societies, have erected neat and pretty cottages, surrounded by well-cultivated gardens," where necessaries are cheap, where an ordinary labourer's wages are eight shillings for a day of eight hours, and where plenty does not result in idleness, "for most men work on their own account after hours, and will occasionally deign to do so for their employers, under the temptation of extra pay"—strange to say, Cassandra is not pleased, but, for anything that appears to the contrary, agrees with his Australian friend that it is very wrong and foolish of the men not to work after hours for their employers *without* extra pay, or at least vote taxes to assist the immigration of labourers who will. The curious and melancholy part of the whole controversy is the inability of a cultivated and benevolent writer like Mr. Greg to see that "Society" does not mean his own class; in New South Wales, as elsewhere, the interest of the few is more or less directly opposed to that of the many. The democracy controls the elections and uses its power to protect its interests, as it understands them, clumsily enough, but still, thus far, with the success above described; and Mr. Greg gives us no reason to hope that the class which is now outvoted, if allowed to govern, would make it the chief object of its care to preserve to the majority of the community all those advantages it already possesses, with the addition of political intelligence and moral refinement. Yet surely this should be the first thought of the philosophic legislator, and the rate at which the material resources of the colony are developed should surely be determined by the rate at which its population can expand without wrecking the prosperity of the masses on any of the old rocks, competition, speculation, overcrowding and pauperism. "Wind Myths," by C. Keary, contains one or two interesting points, but the writer has not gone far into the subject. The Duke of Argyll "On Animal Instinct in its Relation to the Mind of Man" describes the precocious cleverness of young water-ousels and Merganser that he has watched, opines that the instinct of animals is mechanical in the sense that it has a purpose intended by another consciousness than theirs, and accepts the analogy that the wires of the human automata may also be pulled from above.

THE *Cornhill* gives some translations of "Venetian Popular Legends" from Signor Bernoni's dialect collections, in which the most original features are the devotion to St. John the Baptist and the belief in special judgments on any sin against him, especially any love-making between god-parents, or, as they are called, *compare e comare di San Zuane*. Mr. Symonds continues his studies on the women of Greek literature. A paper on "Horace's Two Philosophies" deals with that of the Odes, a philosophy of trivial delight made innocent and irresistible by its ironical extravagance and the perfection of the verbal instrument.

Fraser has an article on "The Dalesfolk of Cumberland and Westmoreland," which reminds us that among other archaic customs that of kindling a sacred fire by the friction of two pieces of wood was preserved there till the present century; and as late as 1841, when there was an epidemic among the cattle, the old remedy of making them pass through the reek of the "need fire" was resorted to. A writer who, according to the editor, derives his information from special and trustworthy sources, begins to relate the history of the "International" with a view to obtain justice for what was reasonable and statesmanlike in its original programme.

THE fortunate purchaser of Aristotle's *Politics*, with autograph marginalia by Lord Macaulay, has contributed the notes, of which the most interesting feature is their commonplaceness, to *Macmillan*, where the Rector of Lincoln also begins "A Chapter of University History," the only one, as he complains, for which a trustworthy contemporary furnishes memorials, the age of Anthony Wood.

Temple Bar is as usual miscellaneous and fairly entertaining. A few pages on "Saying 'No'" contain a curious psychological observation which a moment's consideration will enable any one to verify—that a question which may be answered either way is instinctively answered with an affirmative turn; and when the matter demands a negative, some evasive instinct of courtesy still prompts the respondents not to *say* No.

M. CAMILLE BARRÈRE writes to Sylvanus Urban to say that the late Charles de Rémusat was the chief original of Balzac's Henry de Marsay, and to remind those who may have forgotten it that Thiers, old Rothschild, Lamartine, and George Sand were respectively identified with Rastignac, Baron de Neucingen, Canalis, and Claude Vignon.

WE have received *Ten Years of Gentleman Farming at Blennerhasset*, by W. Lawson, C. D. Hunter, and others, second edition (Longmans); *The Englishman's Illustrated Guide Book to the United States and Canada*, second edition (Longmans); *The Banks of Issue Question*, by Ernest Sneyd (Stanford); *Catalogue of the Officers and Students of Columbia College*, 1874-5 (New York: Van Nostrand); *The Province of Psychology*, an Inaugural Address, &c., by Mr. Serjeant Cox (Longmans); *A Review of Mr. Todhunter's Essay on Elementary Geometry*, by the Rev. Joshua Jones (Longmans); *Sponsorship: Should it not be Optional rather than Compulsory?* by the Rev. H. Percy Smith (Longmans); *Labour and Capital*, by Fiat Justitia (Elliot Stock); *A Compendious Statement of the Nature and Cost of certain Sewage Processes*, by Major-General Scott (Nissen & Arnold); *First Principles in Church and State*, by the Rev. Archer Gurney (Henry S. King & Co.); *The Great Game; a Plea for a British Imperial Policy*, by a British Subject (Simpkin, Marshall & Co.); *The Temple of Memory*, by Kenelm Henry Digby, new edition (Longmans); *The Covent Garden Magazine*, conducted by W. H. C. Nation, Nos. 1-7; *The Dramatic Works of William Shakespeare*, vols. vii. and viii. (Bell); *Contributions to Natural History*, &c., by James Simson (Houlston); *Christendom and the Drink Curse*, by the Rev. Dawson Burns (Partridge); *Mademoiselle Mori*, new edition (Longmans); *The Works of Alexander Pope* (Dicks); *Academy Notes*, by Henry Blackburn (Chatto & Windus); *Great Eastern Railway Panoramic Guide* (Bemrose); *Sound*, third edition, and *Six Lectures on Light*, second edition, by John Tyndall (Longmans); *Lessons on Prescriptions and the Art of Prescribing*, by W. Handsel Griffiths (Macmillan); *The Surgeon's Pocket-Book*, by Surgeon-Major J. H. Porter (Griffin); *The Work of God in Great Britain under Messrs. Moody and Sankey*, by R. W. Clark (Low & Co.); *Common-sense Management of the Stomach*, by G. O. Drewry (King); *Breakfast, Luncheon, and Tea*, by Marion Harland (Low & Co.); *Irish Riflemen in America*, by A. B. Leech (Stanford); *The Use and Abuse of Irrational Animals* (S. Tinsley); *A Plea for Mercy to Animals*, by James Macaulay (Religious Tract Society); *Handbook of the English Language*, ninth edition, by R. G. Latham (Longmans).

NOTES OF TRAVEL.

CAPTAIN BURTON left London on Monday evening to inspect the eruptions and the sulphur mines of North-east Iceland. He heads a party of savans, who have hired the steamer *Fifeshire* for that purpose. Mrs. Burton remains in London till he returns.

FROM a note in Petermann's *Mittheilungen* we learn that M. Polyakof was deputed by the Imperial Russian Geographical Society in 1871 and 1873 to explore the region between the Arctic and Baltic seas, and that the result of his investigations, based on the similarity of the fauna and of the changes and operations which must have taken place in the glacial period, convinced him that connexion of some sort must have formerly existed between the two seas. A third journey in 1874 convinced him that the glacier system of Finland once extended far into the basin of the Volga and beyond the limits of the Waldai plateau, and that the melting of these brought the two basins into connexion, the present intervening lakes being in all probability relics of this great flood. M. Polyakof has also found the true source of the Volga, which has variously been given as the Seliger and the Volgò lake, but both of these are erroneously supposed to be the source. Above the Volgò lake lie three large lakes, and again above these lie two others called the Great and Little Werchita. These two are united in summer only, and the permanent source is situated between the two near the village of Volgò-Verchowye.

A RECENT number of the Berlin *Neuzeit* contains an interesting article by Dr. Gerhard Rohlfs on "Modern Cairo," in which he gives much curious information in regard to the origin and character of the names applied by the native populations to this and other semi-Europeanised cities of the East. To the Fellah and other native-born Egyptians the name "Cairo" is unfamiliar; with them their capital is "Masr," or "Misr"—a word which, according to the German Orientalist Dr. Wetzstein, who has supplied Dr. Rohlfs with numerous notes on the subject, is the generally accepted name of the whole country, and is identical with the "Misraim" of the Old Testament. This transference of the name of the country to its principal city is not uncommon in the geographical nomenclature of the Arabs and other ancient races, although, according to Dr. Rohlfs, the reverse of this is not unfrequent in modern times among these and other peoples. Thus, for instance, several nations at the present day designate the Turkish Empire by the name, in the vernacular, of its capital, "Stamboul," while Russia is generally known in the East as Muscu, from the name of its ancient capital, in the same way as Europeans call the States of the Berbers Tripoli, Tunis, and Algiers, from the names of their respective capitals. It would appear, from Dr. Wetzstein's researches, that the present Cairo occupies the site of an ancient city founded by the Ptolemies, and called by them "Hidschra-Babylon." In the year 19 of the Hegira, this city was besieged by Caliph Omar's general, Amr ibn el 'Asî, who struck his tent, "el Fostât," on the north side of the town, which soon became the centre of a large number of other tents, huts, and barracks, and in process of time acquired such extent and importance as to transfer its name to the whole city, which was then known as "el Fostât." Three hundred years later (in 339 of the Hegira), when Egypt was occupied by Gauhal, chief captain of the armies of the West African invaders of Egypt, the name el Fostât was in turn superseded by another, "el Kâhira," from which the modern designation "Cairo" has been derived. It owed its origin to the circumstances attending the siege and occupation of the city; for when Gauhal, in accordance with a treaty which he had entered into with the people, encamped his troops in the suburbs, outside the bounds of the city, their encampment of tents and barracks gradually grew into an important military settlement, and was known as "el Kâhira," the subduer or conqueror, a name which like its predecessor was gradually extended to the entire capital. To the present day the different quarters of Cairo are distin-

guished as "el Kâhira," "el Fostât," and "Masr" or "Misr," and in official documents demanding accuracy of definition, the city is designated as "Kahirât Misr," Cairo in Egypt, while, as we have before observed, the lower native classes remain constant to its primitive appellation of "el Misr"—Egypt *par excellence*.

AT the inauguration, on the 3rd ultimo, of the Khedive's Geographical Society at Cairo, the President, Dr. Schweinfurth, laid down a programme of what, in his opinion, should be the future work of the Society. This we condense from the report in the *Moniteur Egyptien* of the able speech he made on this occasion. The configuration of the labyrinth of valleys and of mountain chains lying on either side of Egypt must be mapped out, the lakes at the mouth of the Nile more accurately delineated, the orthography of Arabic geographical nomenclature perfected, and the details of the railways and great canals due to the initiative of the Khedive Ismaël indicated on the map. Among the regions remaining to be possessed in a scientific sense are the following:—The vast portion of Nubia extending from the bend of the Nile to the Red Sea, the land of Esbayé (partially explored by M. Linant); the desert of Libya, which, though explored last year, is thoroughly known but in part; Darfour; the countries bordering Abyssinia on the north-west; those lying athwart the middle course of the Blue Nile; the mountains of Southern Abyssinia; the land of Takkeli, south of Kordofan; and lastly, the famous sources of the Nile. Thoroughly to investigate these countries, which are under the sway of the Khedive, would be no light task, but the Geographical Society of Cairo desires, in the words of its President, to "deserve the name of an African society in every sense of the word," and will not shrink from questioning the Sphynx that still guards the mysteries of Central Africa.

THE first part of Lieutenant Stumm's *Russian Campaign to Khiva* has appeared at Berlin. The work, which has been long announced, was preceded by the publication, in 1873, of a series of papers, entitled by the author *Aus Khiva*, in which he gave a brief and comprehensive summary of the results of his own observations during the campaign in which he had taken an active part. The chapters devoted to topographical and geographical descriptions will probably in the present imperfect state of our knowledge of Central Asia be regarded as the most valuable and interesting part of the work, while the author's announcement that he has carefully abstained from discussing political questions can scarcely fail to attract readers, more anxious to enlarge their information in reference to the physical character and social condition of an almost unexplored region than to speculate on its capabilities for resisting foreign aggression, or to pass in review the irresistible allurements which it may present to powerful neighbours eager for its annexation.

A pendant to Lieutenant Stumm's work is supplied by the recent appearance in Germany of a translation, by Captain Krahmer, of Colonel Wenjukow's *Russo-Asiatic Border Lands*. These two works supplement each other most completely, and together constitute a very valuable addition to our knowledge of those interesting regions which form the connecting link between Eastern and Western civilisation.

SEÑOR LUIS BARTHE, in the *Revista de España*, speaks very strongly of the present evil condition of Spanish agriculture. There are, he says, immense districts entirely desert, although, with the employment of a greater or less degree of labour, the soil is perfectly capable of cultivation.

SEÑOR ESTÉBAN HERNANDEZ Y FERNANDEZ contributes an article on Zoological Gardens to the same journal, in which he praises the Jardin des Plantes of Paris and the Zoological Gardens of London, and at the same time advocates the establishment of a similar institution at Madrid, the present Casa de Fieras being used as a foundation. In speaking of the acclimatisation of useful birds, he mentions the introduction of starlings into Germany by Lenz. This bird will consume about 120 worms and snails daily. In the course of a year the single bird will have multiplied into a family of twelve members all equally insectivorous. In Gotha there are now said to be 180,000 of these farmer's friends, where before the efforts of Lenz they were entirely unknown.

AT the last meeting of the French Geographical Society, M. G. Renaud read a paper on a newly-discovered gorge in Haute-Savoie, the valley of the Diosoz, which is said to excel in wild and picturesque scenery any of the most renowned gorges hitherto known.

LETTER FROM ATHENS.

Athens: June 11, 1875.

The operations of the Archaeological Society of Athens are not so universally known as their importance and interest certainly entitle them to be. The society itself consists of a few persons inflamed with enthusiastic love for Grecian antiquities, who employ their resources both of energy and money in carrying on explorations and researches which constantly lead to discoveries interesting to every student of art or literature. During the past few years this society has been exploring the outer Cerameicus in the *Hagia Triada* between the Piraeus road and that of Eleusis. Here the remains of ancient Athens are buried beneath an accumulation of rubbish nearly twenty-five feet deep. To remove such a quantity of material as this represents requires both labour and capital, and the society, with very slender resources, has shown how much can be achieved by patient perseverance. It has uncovered several acres of the foundations of old houses (some floored with marble, others with mosaics), with several narrow streets, together with considerable portions of the outer wall of the city containing two important landmarks, viz., two boundary stones having on either side of them the words "Ὅρος Κεραμεικου," which settle conclusively the vexed question of the topography of this part of Athens. The principal object the society had in view during the past year's exploration was the discovery of the old Dipylum gate, and their efforts have been so far successful that an open gateway has certainly been found in a large rectangular space of the N.E. portion of the ancient peribolus, which gave ingress and egress to that part of the city known to have been most commercial and busy, while on the one side there is the basement of a large rectangular tower, built, like the city wall itself, of Piraic stone, and on the other an altar with the inscription Διὸς ἑρκείου· Ἑρμοῦ ἀκάμαντος, and evidently of the Macedonian period. Both the tower and the altar are appropriately placed at the entrance of an important gateway. Passing inside, where the ground is hardened and worn by the footsteps of those who anciently thronged this pathway, we find the front of an important edifice entered by two large marble steps. It was built in an angle of the city wall, is twelve mètres square, and contains a small inner chamber; the floor consists of large slabs of beautifully polished marble, and on the front the bases of three columns are arranged at equal distances from each other; but in the pavement itself there is a very curious deep spiral canal connected with a long conduit which leads towards the north. Can this be one of those porticoes mentioned by Pausanias? All this is doubtless very interesting, but the opinion of the best authorities is very divided upon this question of the Dipylum, and further research is necessary to determine it. Close by this spot, on the other side of the before-mentioned tower, three fragments of sepulchral pillars were found in the boundary wall. They were of fine archaic work belonging to the best period of Greek art, and seem to establish the fact that this wall was of the period of Themistocles. For Thucydides declares, when speaking of the city wall (i. 93), that there were placed in the foundations stones of all kinds, and "many funeral columns" (πολλαὶ στῆλαι ἀπὸ σημάτων). I wish to defer speaking further of this important exploration until I can give the complete details of what has been discovered up to the present moment.

But, beside this work in the Outer Cerameicus, the Archaeological Society has continued its labours in the Stoa of Attilus, well known as one of the most extensive ruins in all Athens. Those acquainted with this interesting site will recollect it as a long, narrow enclosure containing the foundation of several walls, and lying in the lowest neighbourhood of the city between the Agora and the Theseum, and surrounded by miserable cottages, towering above which is the nondescript kind of square tower, built out of the old slabs of marble and columns of this ancient academy. The Archaeological Society has been compelled before excavating this place to purchase all the cottages around at exorbitant prices, and they have only just now succeeded in doing this completely, which will explain the tedious manner in which the excavation of this place has hitherto been carried on. During the past year the principal efforts have been directed towards the north end of the Stoa, where there is a kind of room looking south-east. These so-called rooms are simple recesses with stone seats around them. Here it was hoped that interesting remains would be found, such as statues, &c.; nothing of great importance, however, was discovered, probably because the excavation did not go deep enough, in order not to endanger a cottage not then purchased. Still, a few not unimportant objects were turned up with inscriptions, one of which was in honour of a certain augur, Cornelius Lentlos, probably Gnaius Cornelius Lentlos Gnaius, augur and consul 14 A.C., according to the Fasti Capitolini, mentioned also, though not very favourably, by Seneca in his *De Beneficiis*, ii. 28, also by Suetonius (*Tiberius*, 49), and by Dion Cassius (liv. 24). A considerable portion of the old fortification wall (probably built by the Venetians of marble slabs and columns of the old building) was next removed in order to liberate the Stoa itself from foreign attachments. Some interesting objects were thus disclosed and arranged in the neighbouring court. After removing a considerable mass of rubbish, it became evident that this north end was built on precisely the same plan as the southern part, which has already been disinterred. Efforts were next made to trace the wall that surrounded the other portions of the Stoa, and to discover the large and small doors similar to those at the other end. These efforts were only partially successful, because the lower part of the wall, consisting of fine Hymettus stones, was not continued so far as the spot where the door should have been. This disappointment, however, was in a measure counterbalanced by the discovery of the great door near the north room, which exactly corresponded with the door on the south end, and is of the same width, viz. one and a half mètres. But on the outside of one of the door-posts, and formed of the same block, there is a marble step (certainly one of a series) curiously sculptured. This is not so in that of the south end, but when the excavation is continued, as we hope it soon will be, to the Stoa of Hadrian, the destination of these steps will be clearly shown. If we look a little further to the north and a little lower, we find a wall of huge stones, which probably was connected with them, and if so show that they led to the upper part of the edifice. This remaining step is certainly well worthy of consideration as an example of variety and decoration introduced into the otherwise plain, though vast, Stoa structures. The architect Adler, of Berlin, has noticed on the outer surface of the wall of porous stones which on the south end forms the boundary of the Stoa, ten lines clearly marking steps similar to those on the north, which ascend

from below the small door facing the east; thus it is evident that a staircase was once placed here by which the people ascended to the galleries of the structure which certainly existed over the twenty-one rooms. We hope the society will soon resume its explorations in this interesting site.

The result of a single day's digging near the Ilyssus, about 100 paces from the bridge leading to the modern Greek cemetery, brought to light a slab containing a Choragic inscription from the best period of Greek art. It was much mutilated, and must have been brought from elsewhere.

Last week a large pedestal was discovered just under the surface of the ground at the north-east corner of the temple of Olympian Zeus, with this inscription:—

ΑΥΤΟΚΡΑΤΟΡΑ
ΚΑΙΣΑΡΑ ΤΡΑΙΑΝΟΝ
ΑΔΡΙΑΝΟΝ ΣΕΒΑΣΤΟΝ
ΟΛΥΜΠΙΟΝ
ΤΟΝ ΣΩΤΗΡΑ ΚΑΙ
ΕΥΕΡΓΕΤΗΝ
Γ ΚΛΑΥΔΙΟΣ ΣΙΛΙΑΝΟΣ

The temple of Sunium has also been visited by three archæological professors, who report that they have cleared away the rubbish surrounding it. The metopes are said to be in excellent preservation, and we understand that the temple is to be restored.

The interesting excavations carried on at Tanagra are to be placed under stricter surveillance to prevent the systematic pillage of the choicest terra-cotta figures found there, as well as to check the extensive fabrication of forged specimens by which the unwary are deluded.

Last Sunday evening was the period for performing the Olympic games in the Panathenaic Stadium.

The present King of Greece some years since caused the stadium to be cleared out, and soon after, a rich gentleman named Zappa left a considerable sum of money to support an exhibition of athletic sports every four years, to represent as closely as could be the contests which took place in the glorious days of old Greece. The third of these revived Olympiads was celebrated last Sunday, and it was a strange sight to see towards five o'clock in the afternoon the whole population—men, women and children, on foot and in carriages—hurrying past the palace, over the site of the old Athenian gardens, and across the Ilyssus towards the stadium. Few more glorious sights could be witnessed than that which this place—usually so solitary and silent—presented when filled with eager crowds last Sunday evening. The long horseshoe-shaped hollow, partly natural, partly artificial, at the foot of Hymettus, with its interminable rows of seats sweeping round the vast extent, and capable of accommodating all Athens, looked brilliant and gay indeed with forty thousand patient sitters, and at the first glance at the old place peopled with this vast crowd there was something that recalled its ancient glory. It was simply splendid. When, however, we have said this there is not much to add. The Greeks of to-day are not an athletic people. The young Greek values his French attire and manners, his easy saunter and quiet gossip, far more than anything to be gained by severe bodily exertion, and the time has gone by when the laurel crown possesses any charm for him, for the only gymnasium in which he cares to exercise his energies is the school where he acquires that educational varnish which will enable him to eschew manual labour, or the mart where he can develope to the utmost that finesse and cunning that frequently lead to fortune.

The exhibition of last Sunday is proudly designated by the Greek newspapers as the "Third Olympiad." According to all accounts the first Olympiad was extremely ridiculous, the second after four years was but little better, and this third not anything to boast of. To one accustomed to the athletic sports of a good English school the whole affair appeared childish enough, but from the excited applause at every feat it was evident that the spectators regarded the affair as a perfect success. About twenty athletes contested. There were foot races, throwing the discus, jumping with the pole, hurling the javelin, climbing, &c., but neither wrestling nor boxing. None of the old forms, ceremonies, or costumes were observed. The King and Queen were not present, and the wreaths were distributed by a venerable old gentleman. To say that stout old ladies and gentlemen leisurely promenaded the arena during all the excitement of the foot race, and compelled the racers to wind in and out to avoid knocking them over, that dogs were roaming about just as they pleased and getting in everybody's way, that the poles of the jumpers often stuck in the ground, and required the dead weight of the owners to carry them over, that the javelins never went near the target unless the thrower ran almost close to it, and that the discus instead of being metal was simply a wooden platter with which the dogs often ran off—would be but saying little, for the whole affair was most ridiculously absurd as being supposed to resemble in the faintest degree the glorious contests of ancient Greece. The only feat at all "worthy of speech" was that of climbing the pole, and two fellows certainly achieved that in rather fine style. But notwithstanding all its shortcomings we must hail with gratitude anything which every four years brings the whole population of Athens to people the long-deserted seats of its magnificent Stadium. H. T. SCOTT.

SELECTED BOOKS.

General Literature and Art.

DUPLESSIS, G. De la gravure de portrait en France. Paris: Rapilly. 6 fr.

HALL, Major H. Byng. The Bric-à-brac Hunter: or, Chapters on Chinamania. Chatto & Windus. 10*s.* 6*d.*

HAZLITT, W. C. Shakespeare's Library: a Collection of the Plays, Romances, Novels, Poems, and Histories employed by Shakespeare in the composition of his works. Reeves & Turner. 42*s.*

PENLEY, A. Sketching from Nature in Water-Colours. Cassell. 15*s.*

History.

DE LOS RIOS, José Amador. Historia social, politica, y religiosa de los Judios de España y Portugal. Vol. I. Madrid.

MARQUARDT, J. u. Th. Mommsen. Handbuch der römischen Alterthümer. 2. Bd. 2. Abth. Römisches Staatsrecht v. Th. Mommsen. 2. Bd. 2. Abth. Leipzig: Hirzel. 8 M.

MOUY, C. de. Correspondance inédite du roi Stanislas-Auguste Poniatowski et de Mdme. Geoffrin. Paris: Plon. 8 fr.

PARIS, le Comte de. Histoire de la guerre civile en Amérique. T. 3 et 4. Paris: Lévy. 15 fr.

Physical Science, &c.

KOPP, H. Beiträge zur Geschichte der Chemie. 1. 2. u. 3. Stück. Braunschweig: Vieweg. 10 M.

PINART, A. L. Voyages à la côte nord-ouest de l'Amérique, exécutés durant les années 1870–1872. Vol. I. Partie 1. Histoire naturelle. Paris: Leroux.

Philology.

BEAMES, J. Comparative Grammar of the modern Aryan Languages of India. Vol. II. Trübner.

BRÜLL, A. Das samaritanische Targum zum Pentateuch. 5. Thl. Deuteronomium. Frankfurt-a-M.: Erras. 1 M. 50 Pf.

EURIPIDIS *Ion*. Recensuit et commentario instruxit H. van Herwerden. Utrecht: Kemink. 6 M. 75 Pf.

LEHMANN, M. Talmud jeruschalmi. Ordo seraim (de seminibus) et tractatus Schecalim, commentario instructi per Salomonem Josephi Syrilei filium. Tom. 1. Frankfurt-a-M.: Kaufmann. 6 M.

LEY, J. Grundzüge d. Rhythmus, d. Vers- u. Strophenbaues in der hebräischen Poesie. Halle: Waisenhaus. 9 M.

MEYER, G. Zur Geschichte der indogermanischen Stammbildung u. Declination. Leipzig: Hirzel. 2 M.

NÖLDEKE, Th. Mandäische Grammatik. Halle: Waisenhaus. 15 M.

SPRENGER, A. Die alte Geographie Arabiens. Als Grundlage der Entwicklungsgeschichte des Semitismus. Bern: Huber. 12 M.

CORRESPONDENCE.

ETYMOLOGY OF THE NAMES BAÏGORRY AND BAYONNE.

London: June, 1875.

The ancient cartularies are by no means to be trusted in the matter of Basque etymology. Bigur, Beygur, Baigur, Baigueir, Baiguer, Bayguerr, Beygorri, Vaygurra, and Bayguer, cited successively by M. Raymone in his *Dictionnaire Topographique des Basses-Pyrénées*, and even the name Baïgorry, written thus after the French fashion, instead of Baigorri, are not Basque, and are not cited as such a bit more than the names Tardets, Tardedz, Tardetz, Tarzedz, Tardix, are given as Basque words by the same writer, who cites Atharatce as the only name belonging to this language. The word Baigorri alone is Basque, and the other ten can only be considered as corruptions due to the influence of the language in which the cartularies are drawn up. Baigorri is explained perfectly well by *ibai gorri* ("red river"), a term well suited to that part of the stream of the Nive which passes close to Baïgorry, and which there appears more or less reddish, as being affected by the oxide of iron in the neighbourhood, especially that which comes from the works at Banca. The names, therefore, of Basque localities as given in the ancient cartularies can only mislead the scholar who carelessly trusts to them.

It may be observed on this head that the dialect "bas-navarrais occidental," to which the sub-dialect and variety of Baïgorry belong, has a tendency to suppress the initial consonant of many words when it forms a syllable by itself. Thus we find in this dialect—*mazte* for *emazte*, "woman," *khusi* for *ikhusi*, "seen." *Ibai gorri* then appears to me the only trustworthy etymology of the name Baïgorry. As to the derivation of the name of Bayonne from *ibai ona*, "the good river," rather than from *bai ona*, "the good bay," "the good port," it seems to me very possible but not certain. L.-L. BONAPARTE.

"JEFWELLIS."

St. Paul's Road, N.W.: July 6, 1875.

A note on this unusual, perhaps unique, word (or form) may be interesting to some of the readers of the ACADEMY, and may draw out further information about it from students of Old English or Scottish literature.

It occurs in a passage of Knox's *History of the Reformation in Scotland*, book i. (vol. i. p. 82, Laing's edition). The King, James V., pestered by the importunities of Cardinal Beatoun and the prelates who were spurring him to action against the heretical nobles, took the advice of Kirkaldy of Grange, and gave them dismissal with the hearty words—"Pack, you *jefwellis*! Get ye to your charges and reform your own lives: be not instruments of discord betwixt my nobility and me," &c.

Mr. Laing states in a note that in one manuscript of the work the form "josrellis" occurs, in another "jeffells," and in a third the word "Jesuits." (How could this term get in? The Society of Jesus had only received confirmation from Pope Paul III. in 1540, one year before the incident recorded took place. Is the explanation to be sought in the questionable authorship and date of portions of the history? or in late alterations of the genuine text?) "Josrellis" is perhaps a clerical error; a confusion of "f" and "s" in the first syllable. The remaining two forms, "jefwellis" and "jeffells," are substantially the same. What, then, is the meaning, and what the pedigree, of the word?

Jamieson (*Scottish Dictionary*) gives "*Jevel*, jefwell, javell, a contemptuous term, meaning unknown." This does not help us much. He gives also a noun "*jevel*, jeffel, the dashing of water" (a Lanarkshire word); "*to jevel*, to joggle, or spill a large quantity of a liquid at once" (Angus dialect); "to *jevel*, to move obliquely" (the Lothians); "*jeve*, a shove with the elbow;" and "*to jeve*, to push hither and thither" (Fifeshire). Spenser uses once at least the word "javels," pronounced so as to rhyme with "travels." In "Mother Hubberd's Tale," published in 1591 (Globe edition, p. 515, col. 2), occur these lines:—

> "Now, whenas Time flying with winges swift
> Expired had the terme that these two *javels*
> Should render up a reckoning of their travels
> Unto their master. . . ."

The explanation of "javel" in the Glossary is "worthless wretch." The word is given in Halli-

Digitized by Google

well and Wright's edition of *Nares's Glossary*, and with the like explanation, "worthless fellow." The passage in "Mother Hubberd's Tale" is quoted; and also passages from Warner's little known poem, "Albion's England" (1586), and Robinson's translation of *Utopia* (1551). From the former (book viii. c. 39) the lines—

"To preach by halfes is to be worse
Than those tongue-holly *javells*,
That cite good words but shift off works
And discipline by cavells."

From the latter,—"He called the fellow ribald, villayn, *javell*, backbiter," &c.

The sense of the term is thus pretty clearly determined. But whence comes it? Nares (or his recent editors) identifies "javel" with the French "javelle." If this is the true account, its history is certainly one of the curiosities of philology. Littré, *sub voce* "javelle," gives the following meanings: 1, a sheaf of corn, lying loosely on the ground; 2, a bundle of vine branches; 3, a cluster of props or laths; and 4, the parts of a barrel fallen to pieces. He gives no derivative moral meaning. The word is traced back through various forms (Burgundian *javielle*, Picard *gavelle*, Portuguese and Italian *gavela*) by the aid of Grimm's Law, and on the authority of Diez, to the Latin *capella*, a handful, *capulus*, a handle, and thence to their root, *capi*, take, lay hold of. The steps of the metamorphosis, from the root downward, would thus be—capi, capella, gavelle, javelle, jefwelli, jeffel, javel. I hope that some scholar may be able to throw light on the "strange eventful history," confirming or correcting; and showing at what stage of its progress the word took up its moral meaning.

WILLIAM L. R. CATES.

THE ROYAL IRISH ACADEMY AND DR. WHITLEY STOKES.

Trinity College, Dublin: June 28, 1875.

The notice which appeared in the last number of the ACADEMY respecting the proceedings in the Royal Irish Academy in reference to their lithograph of the MS. called the *Leabhar na h-Uidhri*, was incorrect in several respects, but it is not my wish to amend it, as I have no authority from the Council to do so. As the notice, however, seemed to take as the staple of its argument the assumption that the Academy committee were fallible, and Dr. Whitley Stokes infallible, in the matter of the transcript of a MS., I shall be glad if you will permit me to direct attention to a striking instance of the fallibility of Stokes himself, who, I am quite sure, will not be sorry to see his oversight corrected.

In the *Grammatica Celtica* (second edition), Ebel had given, with a "*fortasse*," the form *as-ririu*, as the one example of a reduplicated future, 1st sg. To this example, Stokes, in Kuhn's *Beiträge*, vii. p. 16, adds another, from the *Leabhar na h-Uidhri* (without quoting the page), viz. "*ni ibiu*," "I will not drink," explaining *ibiu* as standing for **pibiu*. If, then, this be a reduplicated future, the present ought not to have the reduplicated syllable; thus he gives immediately after, *no-gigiuss*, "rogabo," from *gess*, "rogo," and so we should have some form *beginning with b* for the present tense. But the present is *ib*, *Gram. Celt.*², p. 430.

If, now, *ib* be the root, then *ib-iu*, as 1st sg., would be one of the *ja* verbs, *i.e.* would belong to the *third* series (iii.) of the *Gram. Celt.* But it is not a *ja* verb; it is an *a* verb, and belongs to the *first* series (i.). As such it will be found in the list of that series, p. 430, *ni ib*, "non bibit."

That would seem a difficulty. Now, on p. 33 of the *Beiträge*, vol. vii., Stokes repeats the passage, this time quoting so much of it (though still without giving the page) that the *locus* is determined to be on p. 22, line 31. And there the MS. has NOT "*ibiu*." As the MS. stands the passage runs thus:—"ni praindigiubsa ocus *ni ib ni* conerbara frim olse mo máthair ocus mathair," *i.e.* "I will not eat, and I will not drink *anything*, till you tell me, says *he*" [not "says *she*," as Stokes unaccountably gives], "my mother and my father." This *ni ib ni*, "I will not drink *anything*," is quite plain in the MS. I do not know whether Stokes has noted any *other* instance of its occurring in the form in which he always quotes this word, viz. *ibiu*: I have not seen any.

At any rate, the *ibiu*, in this passage, is a mere figment; I only regret that it has gone into the *Gram. Celt.*², for Ebel has put it in the addenda, p. 1091, on Stokes' authority, which is valuable, but not infallible. ROBERT ATKINSON.

"HISTORIC AND MONUMENTAL ROME."

Albano, near Rome: June 30.

Not (I trust) in a spirit of egotism, but with the desire to bear my testimony to what I believe is historic truth, do I request the favour of referring, through your pages, to a notice of my volume, *Historic and Monumental Rome*, in a recent number of the *Saturday Review*, June 19. Therein occurs this passage: "His way of speaking of early Roman history, which he apparently accepts entire as found in Livy, including the reigns of the seven kings, does not inspire confidence in his judgment," &c. The fact is that I have been led to conclusions respecting that history, and the trustworthiness of Livy in his treatment of it, quite the opposite to those here imputed to me. In the chapter of my work, "Sources of Early Roman History," I must indeed have failed to express myself clearly, if it prove possible to discover in what I have written the sense here assigned to my words. My aim, it is true, was rather to analyse the theories of others, from Niebuhr to living historians, Cesare Cantù among them, than to dwell upon my own views as to the controverted points; but so far as personal convictions *are* dwelt upon, I have declared myself with Niebuhr, Arnold, Ampère, not certainly with their opponents in the historic arena. Recent discoveries at Rome have not shaken those convictions. The immense disproportion between the supposable wants and means of an infant state or city, and such works as the Cloaca Maxima, such buildings as the Mamertine Prisons (especially in their extent as recently made known through the energetic and successful efforts of Mr. J. H. Parker) always seemed to me an argument against the traditions accepted so long from Livy and other ancient writers. My reviewer in the *Saturday* has utterly misunderstood me in this reference—the acceptance, namely, of the Latin historian's testimony. Not the less do I wish to take the opportunity of expressing genuine gratitude to him for praise that encourages, and for mildly dealt censure, which I shall remember, hoping to profit by it, acquiescing in its general justice.

C. I. HEMANS.

SCIENCE.

Evolution and the Origin of Life. By H. Charlton Bastian, M.A., M.D., F.R.S., &c. (London: Macmillan & Co., 1874.)

(*Second Notice.*)

SINCE the publication of these observations the field of controversy may be said to have been transferred from this country into Germany. The "turnip-cheese experiment" has been subjected to critical examination under the direction of such men as Pflüger of Bonn, and Hoppe-Seyler of Strassburg, and under circumstances more favourable to exactitude than those which exist in England; for in Germany a purely physical question is regarded without the slightest reference to its bearing on philosophical or theological speculations. The subject was first taken up on the side of Abiogenesis (as German biologists, following Huxley, have lately called it), by Professor Huizinga of Groningen, in Holland. Huizinga, having repeated and confirmed the turnip-cheese experiment, was, however, dissatisfied with it as a proof of spontaneous generation on the ground of the chemical indefiniteness of the ingredients used in preparing the turnip-cheese liquid. He therefore sought to strengthen the proof by eliminating this source of uncertainty, and with this view substituted compounds of known chemical composition for Dr. Bastian's cheese and turnip. The place of the cheese was taken by peptone (the soluble body into which albuminous substances are transferred when they are subjected to gastric digestion), and that of the saccharine constituents of turnip juice by grape sugar—such alkaline and earthy salts being added as are known by experiment to be required for the maintenance of bacterial life. Further, the experiments were made in flasks which were closed immediately on the cessation of ebullition, not by sealing them hermetically, but by cementing to their mouths thin unglazed disks of porous tile. Each flask having been prepared by smearing the ground edge of its mouth with asphalt, the liquid was introduced, and kept boiling for ten minutes as before. As the ebullition was going on, the tile disk was heated to redness so as completely to destroy any trace of organic matter which might be adherent to it, and applied while still hot to the asphalt surface, to which, the moment that ebullition ceased, it firmly adhered. In this way a second objection to which Huizinga thought Dr. Bastian's method subject was got rid of, viz., that when his experimental vessels are sealed hermetically, the access of air is insufficient. When a septum of porous tile is used, air can enter freely, although "germs" (as Huizinga proved by check experiments, in which he designedly exposed flasks protected by the tile disks, to contamination) are effectually excluded.

The experiment of Huizinga was, almost immediately after its publication, repeated by the writer of this article, with the same modifications that he had before applied to that of Dr. Bastian, *i.e.*, increase of temperature and prolongation of the period of heating, with the same result as before. On the one hand it was found that the solution of peptone and grape sugar remained fertile after ten minutes' ebullition, although perfectly pellucid; and on the other, that it was deprived of its fertility by prolonged heating at 212°, or by exposing it to a higher temperature. Similar conclusions were arrived at at about the same time as the result of a second, and, we need not say, entirely independent experimental criticism, undertaken by S. Samuelson, of Bonn, under the direction of Professor Pflüger. The method employed was the same, with the exception that in this research (which will be found in Pflüger's *Archiv*, vol. vii., 1878, pp. 277–288) attention was directed rather to the influence of prolongation of time than to that of increased temperature.

In a second paper published in the same journal (Pflüger's *Archiv*, vol. viii., p. 180)

Huizinga replied to both his critics, objecting that in repeating his experiments they had both of them used hermetically sealed flasks instead of flasks closed by porous septa. He, however, freely admitted that when he subjected his tile-covered flasks to a temperature of 215·6° Fahr., no development of bacteria took place. Notwithstanding this he was unable to regard the question as settled, for by modifying his experimental liquid, *i.e.*, by adding a third of a percentage of soluble starch to the mixture, he had increased its resistance to heat to such a degree that it could be heated to 219·2° Fahr. without losing its fertility; but if the heat was increased four degrees more, he had again found that it was rendered permanently sterile.

In the meantime two other observers were at work on the same subject. Dr. Gscheidlen, well known as the author of various important physiological researches, had returned to the "turnip-cheese" experiment, which he had modified in a very ingenious manner. Having first ascertained that an hermetically sealed tube could be substituted for the flask without in the slightest degree modifying the result, and that after ten minutes' ebullition, bacteria developed in such a tube with certainty, he constructed his tubes in such a way that the two constituents, viz., the turnip and the cheese, could be subjected one after another to different temperatures and then mixed without exposure to contamination. This was effected by using tubes divided in two compartments, both of which could be hermetically sealed. One compartment having been charged with turnip decoction, the other with pounded cheese suspended in water, and both sealed hermetically, the former was heated to 212° Fahr. the second to 230° Fahr. If then they were mixed by breaking the glass septum between the compartments, and the mixture was placed as usual in the warm chamber, no development of bacteria took place, showing that the temperature of ebullition was sufficient for the turnip infusion. If both compartments were heated to 212° Fahr. the result was of course the same as in the original experiment, showing that it is on the cheese alone that the property possessed by the mixture of retaining its power of germinating, notwithstanding exposure to this temperature, is dependent.

By experiments related in his second paper already quoted, Huizinga had found that even his modified liquid (that which contained soluble starch in addition to grape sugar and peptone), though it resisted a temperature of 222·8° Fahr., was rendered sterile when heated to 230° Fahr. This he explained by supposing that the chemical constituents, and particularly the peptone, had undergone change; supporting his view by experiments showing that this was actually the case as regards the peptone. Gscheidlen, however, was able to render this explanation untenable by ascertaining that Huizinga's liquid, even after it had been heated to 230° Fahr., became rapidly turbid with bacteria, when it was impregnated by the addition of a drop of ordinary moisture, or a particle of dust; so that there could be no doubt that even if it were chemically changed, the change was not of such a nature as to impair its adaptation as a soil for the growth of such organisms.

Dr. Huizinga has recently (February, 1875) published what may probably be regarded as his final answer to his various adversaries. He puts the question as it now presents itself to him looking at it from the side of spontaneous generation, as follows:—In a solution (of peptone, certain carbonic hydrates and salts) which has been kept for a day or two at a temperature of 86° Fahr., bacteria appear. Two explanations of the fact are possible. One is, that the bacteria have sprung from germs which were originally present in the liquid, or have been introduced; the other, that they have come into existence by abiogenesis. A final decision ("vollgültige Entscheidung") between these alternatives Huizinga thinks is at present not possible. "I readily admit," he says, "that all experiments made on the assumption that high temperature is a guarantee of freedom from germs—my own among the rest—fail as proofs of abiogenesis." On the other hand, he is unwilling to admit that this want of evidence in favour of the doctrine can be used as an argument against it, for, as he proceeds to point out and illustrate by examples, it is conceivable that the very slightest alteration of conditions might be sufficient to interfere with the synthesis of a body so complicated as protoplasm. He then proceeds to draw attention to another mode of investigation, as affording a prospect of a solution of the main question, for information as to which the original must be consulted (*Pflüger's Archiv*, vol. x. p. 62).

No objection can, we think, be made to the doubts thus expressed; for, so far as we know, no physiologist has advanced the theory that spontaneous generation is impossible. The mental attitude assumed throughout by scientific men with reference to the question, has been simply that of scepticism. As one form of experiment after another has been brought forward as affording a final demonstration of the truth of the theory, each has been tested by the acknowledged methods of verification. But notwithstanding that up to the present time the result of such testing has always been the same, no one supposes that the controversy is settled, or doubts that fresh "facts" and arguments will be adduced to supply the place of those which have already served their turn.

We are now in a position to conclude this notice by bringing the results of German investigators into comparison and contrast with those of our author. In p. 65 Dr. Bastian says:—

"There are only two possible modes of accounting for the fact that 'certain of the most minute living things are known to appear in some fluids independently of pre-existing visible germs.' If, therefore, it can be shown that living, though invisible, germs did not pre-exist in certain fluids in which such minute living things subsequently make their appearance as usual, we thereby prove that in such instances they must have owed their appearance to the other process, namely, to archebiosis. Nothing can be plainer than this: if a given event must be occasioned by one or other of two causes, and if in certain instances we can show that the event followed, notwithstanding the absence of one of these causes, then the event must have been occasioned by the other cause. An experiment of this nature is named a 'crucial instance,' or *experimentum crucis*. . . .

"If we wish to make sure that living matter does not exist in any given fluid, the only course open to us is to submit the fluid to the influence of agencies which we have previously ascertained to be capable of 'killing' such matter."

Then on p. 67 the author proceeds:—

"The resistance of protoplasm or living matter to heat stands upon the same level as that of the degree of heat necessary to destroy or 'kill' one of the simpler chemical compounds, or the degree of heat necessary to cause ebullition in a given fluid. These are all cases in which, as Mr. Mill said, 'we reckon with the most unfailing confidence upon uniformity,' so that 'when a chemist announces the existence of a newly-discovered substance, if we confide in his accuracy, we feel assured that the conclusions he has arrived at will hold universally, though the induction be founded but on a single instance.' Now here, far from being based on a single instance, the fact that very many different kinds of living matter are killed by a temperature of 140° F., rests upon the repeatedly recorded observations of several independent investigators—upon the observations of Pouchet, Liebig, Cantoni, Hoppe-Seyler, Kühne, Max Schultze, myself, and others.

"But as it is the fact that living matter is killed at 140° F., and as it is also true that certain fluids heated to much higher temperatures (to 212° F. and upwards), and subsequently exposed to certain conditions free from all possibility of contamination with living matter, will shortly swarm with the living things whose mode of origin we desire to learn, the man of science is compelled to conclude that such living organisms must have originated independently of living germs, and therefore after the manner of crystals. Here, then, is our 'crucial instance.'"

We thus see that Dr. Bastian rests his all on the "fact that living matter is killed at 140° F." On this, he says, the testimony of experimental physiologists is unanimous. We will now hear what Huizinga—who, it is to be remembered, is also an advocate of heterogenesis—has to say on the same point:—

"In experiments in which all necessary precautions are observed, *i.e.* when the experimental liquid is neutral, and contains materials well-adapted to the nourishment of bacteria (grape-sugar and peptone), and when the access of air during the period of cultivation is provided for, I obtain the following result:—*To ensure the killing of all bacteria or bacterial germs in any aqueous liquid, it must be heated to* 110° *C.* (230° *F.*) *for thirty minutes. Any heating to a lower temperature or for a shorter time is insufficient.* The numerous earlier statements as to lower death-temperatures—80°(176° F.) for thirty minutes (Cohn), and 105° (221° F.) (Pasteur), &c.—are all dependent on the neglect of the precautions above prescribed. In like manner my own previous statement that a temperature of 102° (215·6° F.) for ten minutes is sufficient, is subject to the same objection."

It may be well to note that the words in italics are printed by the author in leaded type, as the general conclusion of his researches—a conclusion founded, as he says himself, as much on the experiments of his critics as on his own (see p. 71). We may therefore fairly put it side by side with Dr. Bastian's "crucial instance," in evidence that, however supernatural it may appear to him, that bacteria or their germs should survive such high temperatures, other observers, whose competency he will probably not be disposed to question, have been led to think otherwise.

Digitized by Google

As regards the trustworthy character of the experiments themselves, it will probably be a sufficient guarantee to most readers that they have been conducted under the immediate supervision of men like Pflüger and Hoppe-Seyler, who occupy the foremost rank as vital physicists. Those who are more specially interested in the subject will best satisfy themselves of the exactitude and completeness with which all the investigations have been carried out by reading for themselves the original papers.

In conclusion we feel bound to congratulate Dr. Bastian on the importance and value of the direct and indirect results of his researches. By means of his own experiments and those of his critics in Germany, we have attained a much more precise knowledge than before existed of the chemical and physical conditions which are best adapted to the development and maintenance of bacterial life; and in particular have learnt that the product which results from the action of the digestive ferments on the albuminous compounds is specially fitted to serve as a source of nitrogen. We have, further, learnt a great deal about the action of heat. We have seen that the remarkable power of cheese to resist temperature without losing its fertility is not due, as was at first surmised, to its being in the solid form, but to its chemical constitution; and that in this respect it is equalled, if not surpassed, by peptone—a body which is both soluble and diffusible. With these leading facts many others of less direct importance are associated, so that, although the question may not have been solved, the time and labour devoted to it by so many persons have not been wasted.

J. BURDON SANDERSON.

Elements of South Indian Palaeography. By A. C. Burnell. (Mangalore, 1874.)

THIS work was originally intended as the preface to the author's forthcoming catalogue of Tanjore manuscripts, but no one will regret the change of plan by which it has been published in a separate form, considerably in anticipation of the appearance of the catalogue. It opens with an introduction containing a protest, characteristic of the author, against the *traditional* as opposed to the *real* history of India. "From the beginning of this century," says Mr. Burnell, "up to the present time, a number of well-meaning persons have gone about with much simplicity and faith collecting a mass of rubbish which they term traditions and accept as history;" and he points out that the broad facts, or, to use his own expression, the "chronological framework" of South Indian history can only be obtained by a careful study of the inscriptions.

The first chapter is a brief but masterly review of the evidence regarding the origin of writing in India. Mr. Burnell, in common with almost all who have written on the subject, believes the Indian alphabets to be modifications of a Semitic original; but he advances, diffidently it is true, the theory that this original was a "cursive Aramaic character," current in Persia some time previous to the third century B.C., and the immediate source of the Pahlavi character.

The next two chapters contain the principal results of the author's prolonged researches in an almost wholly unexplored field of study. These results are mostly new, and are arranged with clearness and method. If to a great extent we must accept them on Mr. Burnell's authority, it is the authority of the greatest English scholar that India has produced since James Prinsep. Space forbids any detailed reproduction of Mr. Burnell's conclusions, and I must content myself with mentioning a few of the more prominent. All the South Indian alphabets, except the Old Tamil, are derivatives of the Southern Asoka character, the modern Tulu, Malayâlam and Grantha having passed through the Chera, and Canarese and Telegu through the Châlukya, while the Nandi-Nâgarî is derived through the Gupta and Devanâgarî. The old Tamil, or Vaṭṭaluttu, which was specially the alphabet of the Pândyan kingdom, has a separate derivation, but the question of its origin is beset with difficulties. Mr. Burnell shows, first, that it cannot be derived from the Asoka character, because in the eighth century it existed side by side with the Grantha; secondly, that it cannot be the parent of the Asoka character, because some of the forms which are primitive in the latter are wanting in the Vaṭṭaluttu; thirdly, that there are resemblances between the two which point to a common Semitic origin. Mr. Burnell comes to the important conclusion that the Southern Asoka and Vaṭṭaluttu are modifications of two different forms of the Phoenician, imported respectively into Northern India and the Tamil country at much about the same period. He somewhat hesitatingly seeks the parentage of the Vaṭṭaluttu in the "Sassanian of the inscriptions," which it more closely resembles than any other probable alphabet.

A long and most interesting chapter is devoted to the South Indian numerals and mode of marking dates. Mr. Burnell shows that the forms of all the numerals now in use in India are corruptions of the "Cave numerals," so called because they occur in cave inscriptions in Western India. The cave system, however, is a cypherless one, with single figures for 10, 20, 30, &c., up to 1,000; and the decimal system now in use in South India is proved to be an importation from Northern India, where it first appeared between the sixth and tenth centuries. Mr. Burnell decidedly rejects the theory that the Devanâgarî numerals are the first letters of the Sanskrit words denoting the corresponding numbers. Like all the modern Indian numerals they are corruptions of the cave numerals, which had not an alphabetical origin; the first three, for instance, being expressed by one, two, and three strokes. On the important question of the source of the cave numerals Mr. Burnell comes to no definite conclusion, but he is inclined to trace them to Egypt on the ground of their similarity to the Hieratic and Demotic numerals.

Chapter IV. deals with accent and punctuation, and the fifth and last chapter gives a detailed account of the various kinds of South Indian inscriptions. Then follow two appendices, the first giving an historical review of Dravidian phonetics, and the second transcripts of inscriptions. The volume is completed by a series of thirty beautiful plates, of which the first nineteen are specimens of old Indian alphabets, and the remainder facsimiles of inscriptions and of palm-leaf manuscripts. I had nearly forgotten to mention that a pretty, and of course entirely new, map of the distribution of the old South Indian alphabets faces the title-page.

If this work cannot be said to mark an epoch in South Indian palaeography, it is only because until its appearance that science could hardly be said to exist. It is almost entirely the creation of Mr. Burnell, who has done his work so thoroughly that it will be long before the student of the Dekhan inscriptions will require any further help than this splendid manual.

The typography of the volume, which issues from the Basel Mission Press at Mangalore, is beyond all praise. No English press in India can produce anything approaching to it,* and it is truly melancholy to find ourselves beaten in this field, on our own ground, by one of the smallest States in Europe.

One word more. If ever there was a case for the "endowment of research" it is surely this. For years Mr. Burnell has been publishing volume after volume of original research, printed at his own expense, and composed during the scanty and precarious leisure of an Indian judge. Can no scheme be devised for utilising his special acquirements, and enabling him to devote all his time and all his energies to science?

R. C. CHILDERS.

SCIENCE NOTES.

PHYSIOLOGY.

IN the May number of the *Journal of Anatomy and Physiology*, Professor Flower furnishes some useful hints on the construction and arrangement of anatomical museums. He disapproves of the great halls, lighted from above, in which the splendid collection over which he presides is housed; preferring ordinary rooms with windows at the side, in which a division of specimens into wet and dry need not be made the fundamental principle of classification. Dr. Hollis points out that, in the struggle for existence, ambidexterity must survive lopsidedness, and recommends a system of education in which every cubic line of brain-matter will be utilised to the utmost by enforcing an equal prominence on both sides of the brain in all intellectual operations. He advises us to change Horne Tooke's definition of the *left-hand* as "that which we are taught to *leave out* of use when one hand only is employed," into "that which is *left* for us to use when the right hand is wearied by continued work." Professor Turner contributes two papers on the anatomy of the Spiny and Porbeagle Shark.

It is with some regret that we find the chief physiological paper borrowed from a German source. The *Journal* is almost the only representative in the United Kingdom of the multitude of periodical publications devoted to anatomy and physiology with which Germany is flooded; and it is disheartening to find our own investigators unable or unwilling to provide it with original matter. The paper itself, on "The Characteristic Sign of Cardiac Muscular Movement," by Kronecker and Stirling, is of some interest; it appeared

* I may instance the Reports of the Archaeological Survey of India, printed at the Government Press at Calcutta: the contrast is very great.

originally in the splendid collection of monographs dedicated to the veteran Ludwig by his pupils. It is a pity that the translator should not have seen fit to make some concessions to our weakness in the matter of style; the tortuous obscurity of the original being but too faithfully represented in the English version. A short paper by Mr. Lowne on "The Mechanical Work of Respiration," and one by Mr. Reoch on "The Decomposition of Urea," complete the physiological part of the number, which terminates with the usual excellent reports on the progress of anatomy and physiology.

On the Relation of Peptones to the Nutritive Process.—The first discovery that albuminoid matters might undergo conversion into peptones in the alimentary canal was speedily followed by the inference that the latter alone were capable of being absorbed into the blood, and of supplying azotised pabulum to the tissues. A final cause for their existence was thus obtained, and the theory seemed to derive support from the high osmotic equivalent of peptones as compared with that of undigested albumen. But a reaction set in; Brücke, Diakonow, and others, pointed out that albuminous matters might be absorbed without undergoing previous chemical transformation; and brought forward reasons for thinking that the peptones did not serve to nourish the nitrogenous tissues, but were speedily oxidised and decomposed in the blood. Plosz and Gyergyai (*Pflüger's Archiv* x. 10 and 11) enter into a detailed criticism of the different views which have been put forth by Fick, Bauer and Eichhorst, and others, on this subject, showing that the methods employed by these various investigators are incapable of furnishing absolutely conclusive evidence concerning the nutritive value of peptones. By following another road, they believe themselves to have established the fact that peptones alone are able to provide the tissues with all the nitrogen they need. A full-grown dog was kept for twelve days on a non-nitrogenous diet; a peptone solution of known strength was injected into the stomach daily; and the total amount of nitrogen in the excreta was carefully determined. The dog was found to have gained 259 grammes in weight at the conclusion of the experiment; and the nitrogen introduced was in excess of that eliminated. Hence the authors conclude, first, that an animal can actually gain weight on a diet in which the albuminoids are entirely replaced by peptones; secondly, that the gain in weight is due, at least in part, to a growth of azotised tissue. This disposes of any necessity for the absorption of unconverted albuminoids, though of course the probability of their being absorbed remains an open question. Further experiments were made to trace the destiny of the peptones after their entrance into the blood. It was found that from two to four hours after the introduction of a solution containing peptones into the stomach of a dog, the blood of the mesenteric veins and liver contained them in abundance, while that of the hepatic vein and carotid artery barely gave any indication of their presence. We may conclude, accordingly, that peptones are either arrested or chemically changed in the liver. When injected into the systemic veins, the peptones were found to disappear from the blood in a few hours; and inasmuch as only a trace of them could be detected in the urine, they must have been used up or decomposed in the organs and tissues. Attempts to ascertain, by direct experiment, whether they underwent conversion into urea or were taken up by the tissue-elements, yielded untrustworthy results, owing to the technical difficulties of the enquiry.

On the Hereditary Transmission of Acquired Disease.—Brown-Séquard's well-known discovery that epilepsy may be artificially induced in guinea-pigs by section of one or both sciatic nerves has been repeatedly confirmed; and the assertion subsequently made by the American physiologist that this liability to epileptic fits was transmitted to the offspring of the operated animals has also been found correct. Obersteiner (*Stricker's Medizinische Jahrbücher*, 1875, No. 2) recommends the adoption of this method for the study of the laws of heredity in relation to diseases of the nervous system. He divided his animals into three groups: in the first, a healthy male was paired with epileptic females; in the second, an epileptic male with healthy females; while in the third, both males and females were diseased. The young of these animals were reared and kept under observation for several months; the results obtained pointing to the conclusion that the influence of the female predominates over that of the male parent in the transmission of acquired epilepsy, and that the law of "transformation of neuroses," so familiar to the student of human pathology, holds good in the case of epileptic guinea-pigs. Obersteiner's experiments were too few in number to serve as a safe basis for generalisation; but his suggestion is a valuable one, and if carried out on a large scale, would furnish a body of facts of more importance for the determination of the nature and degree of hereditary influence in the causation of disease, than any which we possess at present.

A Theory concerning Sleep.—Our existing knowledge about the physiology of sleep does not go much beyond the fact that the phenomenon in question is invariably associated with a comparatively bloodless condition of the brain. Pflüger attempts to take us a step farther by constructing an elaborate hypothesis of a physico-chemical order (*Pflüger's Archiv* x. 8, 9). Starting from the view that the functional activity of any organ, and more especially of a nerve-centre, depends upon a dissociation of living matter, which is itself only a modified form of albumin, the author goes on to speculate that the chemical potential energy which is used up in the formation of every molecule of carbonic acid is transformed into heat. In other words, the atoms of which this molecule consists are thrown into a state of very active vibration. These intramolecular explosions are propagated in all directions along the nerves to the muscular and glandular systems, which are in structural continuity with the nerve-centres. Frogs, deprived of oxygen, are thrown into a state of apparent death, precisely similar to sleep; from this they may be roused by a fresh supply of oxygenated blood. A certain proportion of intramolecular oxygen in the nerve-centres is thus essential to the waking state, since it enables a given number of explosions to occur in a unit of time at a given temperature. But, during the waking state, the energy of chemical affinity is used up much faster than the intramolecular oxygen of the grey matter of the brain can be replaced; consequently the formation of carbonic acid steadily diminishes; and when the number of explosions per unit of time sinks below a certain minimum, sleep ensues. The entire energy of the brain is never really used up; but it sinks to a point at which, in the absence of all external stimuli, it is incapable of maintaining functional activity. This theory may be so developed as to explain most of the phenomena of ordinary sleep, such as its periodicity, &c. The author likewise attempts to bring the winter sleep of hybernating mammals, and the summer sleep of tropical amphibia, into harmony with it.

MICROSCOPICAL NOTES.

THE number of *Comptes Rendus* for June 21 contains various reports of the commissions appointed to examine papers sent in by candidates for prizes at the disposal of the Academy, and some of these relate to microscopical subjects. One paper (the author's name still unmentioned) contains an account of phenomena of copulation observed in *Hypomyces asteroplehorus*, and *Dothidia Robertioni*, the latter parasitic on *Geranium Robertianum* (Herb Robert). The generative process corresponds with what had been previously observed by MM. de Bary, Woronin, and Tulasne, in other thecaspores. The report observes that "these interesting facts generalise the phenomena already observed in a very different group, and help to confirm the opinion that the fecundation of thecaspore fungi is effected in the mycelium, and thus precedes the formation of the organs that form the spores." Speaking of spermatia, the report continues: "It is known that M. Tulasne has given this name to bodies of very great tenuity developing regularly on the surface of many Thecaspores and Uredines, or in special conceptacles, and which have been considered as concerned in the work of fecundation." The discovery of the fecundation of these fungi by organs springing from the mycelium—a discovery to which M. Tulasne contributed—rendered very problematical the fecundating action attributed to the spermatia. The author of the memoir before us shows that the spermatia can germinate when placed under suitable conditions, which, for hypoxylous species, consist in adding to water a little tannin and sugar and leaving them in contact with air. The spermatia of Uredines germinate in pure water, but their development appears to be very different from that of the hypoxylous sorts.

M. de Seyne receives a prize for a paper on Species of Fistulina, chiefly relating to *F. hepatica*. He concludes that the superficial conidia contribute more efficaciously than the spores to the reproduction of the species, because, appearing on the young pedicel which attaches this fungus to the wood, they fall between the woody layer and the bark, and find the conditions most favourable to their development. The further remarks of the report are too long for extract, and cannot be advantageously abridged. They relate to the formation of the receptacle, properties of the protoplasm, &c.

A WORK by M. Auguste Forel, *Les Fourmis de la Suisse*, obtains the Thore Prize, and is described as containing, among other matters, an anatomical and physiological study of the organs of the ants, observations on their instincts, &c. Some ants are liable to be seized with a desperate fighting mania, and their comrades, according to the writer, endeavour to restrain their excessive ardour. M. Forel specially examined the working ants, which possess reproductive powers (*aptes à la réproduction*,) and found their conformation intermediate between that of fecund females and neuters; their ovaries were sometimes completely, and at others imperfectly developed. These latter, we suppose, were not "*aptes*" for propagation.

A MONTHYON prize is assigned to M. Malassez, for researches on blood. He has contrived an instrument, said to be superior to those previously used for ascertaining the number of red corpuscles in a given space. It consists of a capillary tube, into which blood and artificial serum are introduced, and which is graduated so that the contents of a given length are known. The mean number of red corpuscles in human blood is 4,000,000 in each cubic millimètre. A greater number is found in small arteries than in large, and in veins than in arteries, and most in veins that have lost part of their serum by exosmose. They are fewer in cases of cancer and tuberculose. Lead poisoning also lessens their number.

Das Ausland (No. 26 for this year) quotes a paper by Ernst Haeckel, referring to the discovery of E. von Beneden, jun., that sexual distinctions originate in the primitive germinal layers of animals; male sperm-cells springing from the ectoderm, and female egg-cells from the vegetative layer, or endoderm. The author states that while at Ajaccio in March and April, he made daily studies of sea creatures, and found polype of several species exhibiting the same facts. He concludes that the same mode of development takes place in the higher animals, though this has not yet been distinctly proved.

Seeking for the cause of the swellings which occur so often in the roots of the cabbage tribe and injure their growth, Herr Woronin found a

fungus in the parenchyme cells. He describes it, when young, as a plasmic body with a lively motion. After a time it settles down and grows; "the granules of the plasma collect into small bodies lying close together, and form a round mass covered with a membrane." These are spore cells, and as the plant rots, "zoospores or small amoebae escape from the fungus, and, penetrating young sound rootlets, cause fresh plasmic bodies to be formed in their parenchyme cells." When seed from healthy plants was sown in soil containing the decaying matter of sick plants, and wetted with water containing the fungus spores, the fresh plants were attacked, and their roots exhibited the characteristic swellings. M. Woronin supposes this fungus to belong to the Mucedines or the "Chytrideneen." (*Der Naturforscher*, No. 24, 1875, cited from *Botanische Zeitung*, 1875, No. 20.)

Der Naturforscher, No. 23 (quoting the *Berichte der Naturf. Gesellsch. zu Friburg*, 1. B., Bd. vi. Heft 2, s. 92) states that Herr H. Fischer observes that, while the fumes of oxide of antimony proceeding from a globule melted on charcoal produce elegant needle-shaped crystals with the polarising properties of Valentinite, a fine dust-like deposit at the base of these little pyramids exhibits the octohedral form of Senarmatite when examined with the microscope. Difference of temperature causes the variation in the form of the crystals.

MR. W. G. LETTSOM has called our attention to the remarkable spectrum afforded by glass ruby-tinted with gold. In a slide prepared by him, kindly forwarded to us, we find the luminous part of the green and blue darkly clouded by a very thin slice of the glass while the red and violet portions of the spectrum remain clear. At night, with the microspectroscope and a paraffin lamp, the cloudy band has a peculiar red tint, well seen if the lamp is screened so that little light can reach the eye except what passes through the spectroscope.

THE July number of the *Monthly Microscopical Journal* contains some notes on that very curious entozoon the *Bucephalus polymorphus*, by Mr. Charles Stewart. This creature, originally described by Von Baer, was likened by him to an ox-head with spreading horns. It has a body like a distoma worm, to the mouth end of which two globular bodies are attached, and from them spring two long elastic arms. The specimens examined by Mr. Stewart were found by Mr. Hadcock in an aquarium containing the freshwater mussel. He first observed them last year, and they appeared again as the warm weather of this season came on. The arms, or appendages, were found to be filled with minute granules, mixed in the interior with transparent spherules. The contractions and elongations of the arms are accompanied by synchronous movements of the globular bodies. The body of the creature is formed of three layers, the outer one studded with small structureless elevations; beneath this are granules of uniform size, and symmetrical arrangement in rows, corresponding with, and transverse to, the longitudinal axis of the body." This gives a striated appearance, sometimes like striped muscle, and at others like the beading of *Pleurosigma angulatum*. There is much in the life history of these creatures still to be found out. So far as we know, no one has traced the formation of the slender branching threads, or sporocysts, figured by Von Baer, and found by him in the liver and other organs of the freshwater mussel. An account of the principal papers on the genus Bucephalus was given by Mr. Slack to the Royal Microscopical Society in March, and will be found in the April number of the *Monthly Microscopical Journal*.

THE July number of the Journal also contains Mr. Stephenson's scale for readily measuring the angles of object-glasses, to which we have before alluded.

THOSE who are fond of puzzling over the markings of diatoms may get hints for a new mode of research from Mr. Hickie's paper in the above magazine on "Dr. Schumann's Formulae for Diatom Lines." Whether it is likely to be as useful as it is troublesome may be open to doubt. It consists in an elaborate geometrical enquiry concerning the positions and distances of the dots, longitudinal, transverse, and oblique.

THE beautiful rotifer Stephanoceros, common in many parts of these islands, has been lately exhibited to the Academy of Sciences at Philadelphia, and Dr. Leidy stated that he had not before seen any specimens. According to the report in the *Monthly Microscopical Journal*, Mr. C. Newlin Pierce noticed the great length of the bristles projecting from the tentacles, which he found to exceed what was described by Mr. Cubitt in the paper he contributed to the Microscopical Society in 1870. The early drawings published of *S. Eichhornii* did not represent these bristles a quarter of their real size, probably because the objectives and modes of illumination employed were both defective. Mr. Pierce speaks of those belonging to his specimens as "overlapping each other, and forming a network in which paramecia were entrapped, as many as forty being observed at one time." Is this a peculiarity of the American species, or variety? The following statement of Mr. Pierce is very curious:—

"For two weeks the animal under observation fed voraciously. The last few days of this time granular layers were rapidly deposited on each side of the body just within the case, until the upper part of the carapace was distended with this accumulation. . . . On the sixteenth day of observation it was unavoidably left for a few hours; on returning to it, the tentacles, with the above described accumulated dark mass were found to have left the original core and were attached to a portion of the plant beneath. It now presented the appearance of an animal figured and described by Pritchard as a young Stephanoceros, a dark globular mass with five spreading or divergent tentacles, and at the distal extremity a very slight prolongation, by which it was attached to the plant stem by an almost invisible thread."

It soon proceeded to form a cell. The retracted body is said to have remained for weeks in an apparently perfect condition—"the growth force being seemingly confined to the detached head and its accompanying organs." Verification and more detail would be desirable.

IN *Comptes Rendus*, June 28, will be found a paper by M. Paul Bert on the influence of air pressure on fermentations. A piece of meat placed in oxygen, with a pressure of twenty-three atmospheres, remained from July 29 to August 3 without putrescence or evil odour. It consumed in that time 380 cubic centimètres of the gas. A similar piece suspended in a bell-glass full of air at the ordinary pressure, acquired a bad smell, consumed all the oxygen, amounting to 1,185 centimètres, and was covered with moulds. Another trial was made with oxygen at a pressure of forty-four atmospheres; no oxygen was absorbed between December 19 and January 8, and no bad odour was exhaled. M. Bert could eat cutlets preserved in this way for a month, and found them only a little stale in flavour. After being exposed to air at this pressure, allowing an escape so that only normal pressure remained, the meat suffered no damage, provided the bottle was well corked, so that no external germs could enter. Thus it appears that the micro-ferments which cause putrefaction can be killed, when they are moist, by a sufficient tension of oxygen. Fermentations of milk and urine are arrested by high pressure, and fruits keep sound. Diastase continues to act as a ferment, and bodies of this description preserve their properties indefinitely if retained under pressure.

IN the last number of the *Hermes*, Dittenberger, in an article entitled "Die Attischen Phylen," brings a considerable amount of evidence hitherto unused, and in great part derived from inscriptions, to bear upon the history of the latest-formed Attic tribes. The article deserves the serious attention of all students of Greek history. Torstrik discusses the difficult passage in Aristotle's *Physics* (ii. 4–6) on τύχη and τὸ αὐτόματον, bringing some new light to bear upon it partly from conjecture, but in much greater measure from the Greek commentators. Valentin Rose ("Damigeron de Lapidibus") attempts to trace the sources of Marbod's poem on precious stones. H. Jordan, on Horace's "Ars Poetica," 32 foll., defends the reading *faber imus* against Bentley's *faber unus*, explaining *imus* as giving the position of the shop.

THE two last numbers (vol. vi. pts. 2 and 3) of the *Zeitschrift für Deutsche Philologie* are full of interesting matter. In the first, a careful article by Suphan on Herder's earliest theological work, and two letters by F. A. Wolf to Falbe upon some translations of the latter from Vergil and Horace into German hexameters, published for the first time by Lothholz, are of general literary interest. Liebrecht contributes a curious article on "The Humour in German Law." There are some important papers on critical and grammatical matters, among which may be mentioned especially Schädel's communication on some fragments of a fourteenth century MS. of Titurel, preserved in the Archducal Library at Darmstadt, and Wöste's "Beiträge aus dem Niederdeutschen." The supplementary matter at the end of the volume contains an interesting biographical sketch of the late G. Homeyer, by Boretius; an account by Hüber of the proceedings of the German and Romance section of last year's congress of philologians at Innsbruck; and some reviews, among which one by Delbrück on Begemann's works on the Weak Perfect in German, and one by Bernhardt on Bezzenberger's "*A*-reihe der gotischen Sprache," deserve the attention of comparative philologists.

In the next number Boxberger and Zacher have an interesting paper on Lessing's "Nathan." The writers endeavour to ascertain more fully than has hitherto been done the materials which Lessing chiefly used in the construction of his play. Lovers of the Eisack valley will read with pleasure a short article by Zingerle on the fables of the Jochgrimm. The most important critical articles are those by Schönbach on the criticism of Benerius' Fables, by Rieger on the Runic Alphabet (a review of a work by Wimmer), and by Bezzenberger on the Merseburg glosses. In the miscellanies at the end of the volume Bezzenberger reviews Jolly's translation of Whitney's Lectures on Comparative Philology. Halbertsma's Frisian Lexicon is noticed by Lübben, and Herbst's Life of J. H. Voss by Redlich. The same author contributes a valuable and instructive review of Strodtmann's edition of Bürger's correspondence, and Wackernagel's minor writings and lectures are criticised with care and appreciation by Tobler.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY (*Saturday, June 26*).

PROFESSOR G. C. FOSTER, Vice-President, in the Chair. Mr. W. J. Wilson read a paper on "A Method of Measuring the Electrical Resistance of Liquids." The apparatus employed in its most simple form consists of a long narrow trough filled with the liquid to be measured, say dilute acid. A porous pot containing a zinc plate in sulphate of zinc being placed in the acid at one end of the trough, and a similar pot with a copper plate in sulphate of copper in the acid at the other end, the whole arrangement forms a sort of elongated Daniell's cell, the chief resistance of which is in the long column of acid. When by shunting the galvanometer included in the circuit a suitable deflection has been obtained, the porous vessels are moved towards each other through a certain interval, the original deflection of the galvanometer

needle being restored by the introduction of known resistance. Thus a measure of the liquid resistance is obtained. The chief obstacle to exact measurements lies in the fact that the resistance of liquids is greatly affected by changes of temperature. Trustworthy results are, however, obtained by working at the temperature of the room.

In the discussion which followed, Professors Foster, McLeod, and Guthrie took part.

Dr. Stone made a communication on "The Subjective Phenomena of Taste." He stated that some experiments he had recently made led him to consider whether there might be "complementary taste," just as there is "complementary sight." He described the following experiments as examples of the kind of phenomena. If water be placed in the mouth after the back of the tongue has been moistened with moderately dilute nitric acid, the water will have a distinctly saccharine taste. Or if the wires from a ten-cell Grove's battery be covered with moist sponge and be placed one on the forehead and the other at the back of the neck, an impression is produced which is exactly similar to that resulting from the insertion of the tongue between a silver and copper coin, the edges of which are in contact. Dr. Stone showed that the induced current usually employed for medical purposes has not this effect, and he considered the result curious, as, so far as we know, they can hardly be the result of chemical action.

Four other communications were made, of which abstracts will be given in a future number.

ROYAL GEOGRAPHICAL SOCIETY (*Monday, June* 28).

SIR H. RAWLINSON in the Chair. The first paper of the evening was read by Mr. John Forrest, in which he gave an account of his recent journey across the western half of Australia from Champion Bay to Adelaide. This journey, as far as the overland telegraph line, was about 2,000 miles in length. The watershed of the Murchison river was well suited for pastoral settlement, but after it was passed and as far as 128° E. longitude, the country was one undulating desert of spinifex, the prevailing rock being the tertiary desert sandstone. The spinifex causes the horses' legs to bleed, and is useless as food, being utterly devoid of nourishment. The party was attacked by natives on three occasions. These natives manage with very little water, using it only for drinking purposes. When they come across a hollow filled with water, they cover it up to prevent evaporation; when this fails they pound the stalks of a species of Eucalyptus and drain the moisture into a wooden dish. From 128° E. long. the country improves, and much of it is already occupied. Through the expeditions of Mr. Forrest and Colonel Warburton, the geography of Australia had now been finally laid open, and with the exception of a portion of the north-west there remained little of interest to investigate.

A discussion followed in which Sir George Bowen and Mr. Leake took part.

The Seyyid then entered the Hall, and Sir H. Rawlinson welcomed him, referring to the assistance given by the Seyyid as a Corresponding Honorary Member of the Society to the Livingstone Relief and Search Expeditions. He also traced the connexion between the Seyyid's family and this country, and made mention of the encouragement given to commerce by the present Sultan, as well as the measures taken by him for the suppression of the slave trade.

General Rigby then described the physical resources of the possessions of the Seyyid of Zanzibar, by whom, as well as by the Seyyid's father, they had been so largely developed. They mainly consisted of ivory, gum copal, and cloves, while a trade in spices, sugar, cotton, and cocoanut fibre had also sprung up.

The Seyyid's reply was interpreted by Dr. Badger. He expressed himself pleased with his welcome, and referred to the work of the various explorers whom the Society had sent out to Central and Eastern Africa, and stated that he always endeavoured to help them to the best of his ability. He fully recognised the material advantages which would result from the work of the Society, and the advantages of travel, which several Arabian poets had dilated on.

Dr. Kirk briefly referred to the explorations of Mr. Stanley and Lieutenant Cameron, both of whom had now advanced into unknown country. No news respecting them was, however, contained in the mail which had just come from Zanzibar.

The Seyyid then took his leave after signing his name in the visitors' book, and the rest of the evening was occupied with a summary of a paper by Dr. Carpenter, on recent ocean temperature observations made in the *Challenger* and *Tuscarora* and their bearing on the theory of a general oceanic circulation sustained by difference of temperature.

FINE ART.

ART NEWS.

Paris: June 28, 1875.

A sojourn of several weeks in London for the purpose of visiting the different exhibitions now open, is a reason if not an excuse for my correspondence having been temporarily discontinued. The chief disadvantage arising thence is that in the meantime the Paris Salon has been closed, and therefore any further remarks upon it would be absurd. But it is an apparent rather than a real disadvantage. The Salons require either a connected series of critical notices containing the mention of the largest number of names and pictures possible, or the statement of a few general facts interesting to every one, no matter what his nationality may be, who follows the steps of human activity in all its paths. I ought strictly to have confined myself from the beginning to this latter mode of proceeding, but engaged as I am every day in combating the odious academical principles which stand in the way of every new creation, I am impelled to bring forward arguments in support of what is either consoling or discouraging. In future I shall enumerate all the most striking pictures in my first letter, and reserve all personal reflections for the second. At most three will be sufficient.

This cannot be said to be a time of decadence. It is one of stagnation. It is apparent that our school is receiving even from bad masters a sounder technical education than yours. Our historical painters are more learned draughtsmen than yours, their style of composition is fuller and larger, their palette more decorative regarded from the point of view of the Roman school, which has been the adopted type since the time of Raphael. But unfortunately they do not make use of this foundation of a classical education in such a manner as to interest the thinker.

Ingres, who is the type of modern professors, had but a very imperfect understanding of the teaching of David. David wished that the knowledge acquired by copying the antique and nature should be made use of in representing the great modern subjects. This at least he tried to do in *Le Serment du Jeu de Paume*, in his *Marat assassiné*, in his *Couronnement de Napoléon 1er*, in *La Distribution des Aigles*.

Ingres, on the contrary, has but brought his knowledge to bear on the study of isolated portions of a figure, of isolated personages in a picture. Even in his portraits, which are the best things he ever did, we feel the want of a general idea, of a pervading sentiment to give unity to these fragments and impart emotion to these dumb actors who are so indifferent to the part they are playing. It is quite as inadmissible in an artist as in a writer that he should detach himself from the things of his own time. Literary independence of this kind expired with tragedy, which is beautiful as a form adapted to a certain period of history, but unendurable as a vehicle for modern feelings. In painting it entails a purely artificial life on those students who, having taken part in competitions in Paris which prove their absolute want of originality, are sent to Rome — still only to Rome—to gain increased facility in the science of copies or unprofitable assimilations. And it is the strangest mistake that the Salon prize, founded last year by M. de Chennevières as a rival of the old prize of the Ecole des Beaux Arts, should also oblige the successful competitor to spend the four years of his pension in Rome, the solemn funereal city, which every one must pass through, even inhabit for a while, to become familiar with its stately powerful genius, but must then quit in order to traverse the whole world and breathe the warm breath of a new life. M. Cormon, who gained the Salon prize this year by a rather animated composition, *La Mort du Roi de Lanka*, the subject of which is drawn from the Rámayana, has taken Eugène Delacroix for his model. Would it not have been better for this young artist's future had he been left free to study Rubens and Paolo Cagliari in Antwerp or Venice? or, better still, given complete liberty to follow his own bent?

But these are regulations which a change of ministry may modify. The interest does not lie in the degree of imperfection which exists in the wheels of the worn-out machine, it lies in the signs of a reaction visible in the public—of a reaction against all mediocre painting, of no matter what school, and in favour of good painting judged on its own merits entirely. Thus there has been a very strong reaction against *genre*-painters, who nevertheless take great pains to appear clever and to entertain the public. The painter who has earned the most honest success is a M. de Nittis, just now in London, and his success is due simply to the fact that his picture, *La Place de la Concorde*, is a spirited and life-like composition, full of air and light, and true to nature both as regards movement and colour. Then, too, people were indignant at the exaggerated blueness of M. Manet's Seine in *Les Canotiers d'Argenteuil*, but at the same time interested in the picture as a piece of powerful painting, which brings out by its very exaggerations the feebleness of the surrounding pictures. Finally, the notice which the expressive faces and admirably drawn hands in M. Alphonse Legros' *L'Eglise* have attracted, will be a useful encouragement to study.

I am seeking at present not merely to express my own sentiments, but to gather from the criticisms which have appeared in our best papers, as well as from conversation with competent judges, what the average opinion regarding the Salon really is. It has been generally admitted that, taken as a whole, it is gayer and more lively in colour than former Salons, but that neither is the drawing so careful nor are the wish and endeavour to touch the heart, so perceptible. The landscape painters more especially are wonderfully daring. Karl Daubigny is very nearly as good a painter as his father. But evidently landscape painters now are satisfied with rapidly sketching a small bit of nature—the typical masses of sky, of earth, of verdure, of fore and backgrounds, more or less approximating in tone. In this manner they produce in a few moments a pleasing sketch, but without defining either the character of the country, or the impression, whether cheerful or melancholy, which they intend the picture to convey to the spectator. Corot at fourscore was the youngest painter in the whole Salon, because he showed the greatest power of mind, the greatest love for his art, and the greatest respect for the grand and eternal effects of nature. And now we may leave the Salon; though no present satisfaction can be derived from it, still it encourages the belief in a more masculine future, one productive of more pleasures for the mind. Let us go and salute the dead who are taking their final leave of us; for the final disposal of an artist's

drawing portfolios, colour-studies and rough sketches, is virtually a death, but a death, like an apotheosis, attended with light and song.

While greedy heirs were engaged in sweeping out the corners of Corot's studio, and pricing even his address-books, loving friends were busy collecting from all the great amateurs the finest specimens of his work. This exhibition, to which your attention was duly drawn, suffered rather at the beginning in consequence of the rival attractions of the sale, which lasted a fortnight and included some very powerful studies, those done in Italy more particularly.

It enabled Corot's humble admirers, who love his work for the poetry, the learning, the respect for nature, and the freedom from pedantry which distinguish it, to enrich their walls with some humble specimen. I fancy even that some have found their way to England. The exhibition was closed yesterday. It realised a considerable sum, half of which is to be devoted to raising a monument to Corot's memory. As yet nothing has been decided. But the following suggestion has been made, and there is something touching in the idea. Corot had a great affection for the village of Ville d'Avray, situated outside the gates of Paris. Its picturesque position, sweet and classical at the same time, recalls the exquisite tenderness and eloquence of some of the pages of *Télémaque*. And the painter Français, who is the chairman of the committee, suggests that a fountain and a circular seat, surmounted by a bust or a medallion of Corot, should be constructed on the skirts of the wood on a spot Corot was particularly fond of, which overlooks a green valley dotted with white-walled houses and red roofs. The poet would come thither attracted by the quiet and seclusion of the place, and the birds would flutter down to drink at the murmuring fountain. This is the spirit of all Corot's work, and as regards the wealth of his imagination and the endless means of execution he had at his command, this exhibition, incomplete as it was, has fully proved them.

J. F. Millet, of whom I have also formerly spoken, was similarly honoured by a double sale: that of his own studio first, which contained some splendid sketches and some drawings remarkable for great depth of feeling; and secondly, that of ninety-five pastels, of a very large size, which belonged to an architect named Gavet. I think the English galleries should have been represented at this sale. J. F. Millet is undeniably one of the greatest masters of this generation. The originality of his drawing is such that it cannot be disputed, and establishes a resemblance between him and the Italians antecedent to Raphael. Thus the galleries of all countries might have obtained studies which would have been of the greatest value to their students. But J. F. Millet was, besides, a thinker. It was not enough for him to draw *a* peasant or *a* peasant-woman, a type that was more or less picturesque according to the costume or function selected; he applied himself to drawing *the* peasant or *the* peasant-woman with all the characteristics of their race, in the performance of their typical functions, in their own individual costumes, which long use has rendered as characteristic of them as the hair is of the animal on whose back it grows. These are characters of an art that is quite international. Rembrandt did the same when he interrogated the Bible as he so often did for the purpose of dramatising it with types he had earnestly studied. Your public, which is very aristocratic as regards modern questions, would not, I think, willingly accept these peasants, whom inclement seasons, struggles with misery, and the want of intellectual culture have rendered almost terrible in their ugliness. But they are figures which will soon become historical. Books, machinery, and cheap clothing, and the share taken by all in the discussion of public affairs, have already sensibly altered this roughness of a hundred years old, have smoothed the too great sharpness of the angles, and produced a more supple generation. Soon their coarse linen garments, their wooden shoes, their heavy clumsy tools will be as antiquated, and consequently as picturesque, as are the wigs, the red heels and the rapiers of the marquesses. Then you will regret not having secured some of these precious historical records while they were yet to be had. You will have all the more reason to regret it because then, there can be no doubt, criticism will require that an artist should be a man, and should present his fellow-men, not with vulgar dolls any more, but with human beings engaged in accomplishing some moral action. This is especially the case with J. F. Millet. Without playing the part of a moralist out of season, without changing the plastic conditions of his art, he has known how to express in the noblest and purest language the passions of the country, the love of home, and the charm distinctive of children who have expanded in the open air. His work is formed, as it were, of the leaves of a *Biblia Pauperum*, if we attach to the word *pauperes* the touching meaning, "poor people."

I was present yesterday at the inauguration of a monument raised to Théophile Gautier, in the cemetery of Montmartre, by his friends. A grey mist of rain, which fortunately dispersed just when M. Théodore de Banville began to speak and recall the literary merits of Théophile Gautier, imparted an additional dreariness to the sad ceremony. M. de Banville—who is himself, as you know, a distinguished poet—very happily characterised his friend's genius as an art critic in the following words: "Gautier eut la qualité suprême, la plus haute, la plus rare de toutes, la faculté d'admirer." This is a very profound remark. Victor Hugo had already expressed the same thought in another form and in a more general sense, "Aimer c'est comprendre." May we not regard it as the basis of a new system of aesthetics?

Gautier's tomb is of black marble. It was designed by M. Cyprien Godebski, a sculptor who is a Belgian by descent, but was brought up in Poland, where the poet, on his way to Russia, became acquainted with him. A young muse of a daringly modern type, with the golden star on her brow, is seated in an arm-chair of antique shape which stands on a cenotaph. She is looking up to heaven with a saddened countenance. She holds a lyre and a palm. Her right arm rests on a medallion representing Gautier in three-quarters in low relief. The resemblance is very slight, and he looks extremely like a Kalmuck. The medallion is supported by books, one bearing the title *Emaux et Camées*, which is one of his choicest collections of poetry.

The figure of the Muse, without being exactly very high art, is graceful, the sentiment is proper, and the silhouette happy. Some lines about death are engraved on the sides of the cenotaph. Their suitability in this place is even rather doubtful, for in his lifetime Théophile Gautier—Théo as his friends used to call him—was a notorious pagan. But afterwards . . .

A monument raised by national subscription to the memory of Dorian, at the cemetery of Père Lachaise, is to be inaugurated to-morrow. Dorian was Minister of Public Works during the siege of Paris, and one of those men of honour who believed in the possibility of making a defence against the German forces, and who loyally did his utmost to organise the elements of that defence. The statue is by M. Aimé Millet, the monument by M. Dupré. But my correspondence has taken a decidedly funereal turn. . . . PH. BURTY.

LA MAISON LEYS.

A FEW particulars regarding the house of the celebrated painter, Baron Leys, at Antwerp, may be of interest to some readers of the ACADEMY.

A party of four, whereof I was one, called there on the morning of June 29; on sending up our cards, and enquiring whether we might be allowed to see the Leys frescoes at once, or to return at a later hour, immediate access was accorded to us, and directly afterwards the Baronne descended, and accompanied us over the rooms with simple and cordial courtesy.

The house is a very handsome one, standing in a row among others, and covering a considerable space of ground: the street in which it stands, heretofore Rue de la Station, has been re-named Rue Leys. The painter bought the ground several years ago, and erected the house upon it; the details of construction and decoration, therefore, represent his own likings, although the façade of the house has nothing to distinguish it from other residences of opulent citizens.

On the ground floor is a reception room, which opens into the dining room; hence we pass into a glass-roofed conservatory used as a breakfast-room, with a tank of gold and silver fish; we next ascend to another room, of small dimensions, the library, and out of that to the studio. The frescoes in the dining room are the works which we had come prepared to see; but we had the pleasant surprise of finding that these are only a portion of the artistic treasures in the house testifying to the great master's lifework. The morning happened to be a singularly dark one, partially cleared during our stay by a violent shower and slight thunderstorm: the frescoes, in consequence, were at first barely discernible. They run around the upper wall of the apartment, and represent Antwerp burgher-life in the sixteenth century: the compositions (with one exception, I think) have all been seen in London, in the form of small oil-pictures. The chief subject, occupying the whole of the wall facing the fireplace (which is filled by an elaborately designed brass stove) is the promenade of the citizens on the ramparts, now destroyed, on a snowy winter day. This is followed by other groups showing a family party arriving at the house of a friend, and welcomed by him, and finally the preparations for an abundant dinner. The scene of welcome is painted over the fireplace, and contains a group of family portraits (Leys himself included) in costume differing hardly or not at all from that of our own day, yet so well harmonised, in artistic respects, with the other personages, that the general mediaeval effect is not seriously interrupted. These admirable works are painted in the broad full-tinted colour so distinctive of Leys, with a depth seldom seen in fresco; solid local colour with next to no shadow. The afternoon sunlight, as the Baronne said, is needed for bringing forth the compositions in their complete strength: then "les groupes s'animent," and everything tells out with the most vigorous effect. These works occupied Leys for several years, in the intervals from his more strictly professional painting.

The studio has a gabled wooden roof, with loophole windows in the gable, opening inwards. Here is the oil picture, exhibited in London in 1868, of Battista Pallavicini, of Genoa, admitted to the citizenship of Antwerp in 1541: this work was brought back by the Baronne after her husband's death. It is the same composition as one of the great frescoes painted in the Hôtel de Ville. Another oil picture, being also one of the fresco subjects, is Margaret of Parma delivering the keys of Antwerp to the Burgomaster during the troubles of 1566: this fine work, peculiarly complete in effect, has never been out of the family's possession. There is likewise a small picture, bought back, representing a minstrel and his girl harping and chaunting before some mediaeval citizens, in the open air—very rich in tone and colour, dated about 1867.

Mounting hence towards the drawing rooms, we found on the stairs excellent coloured duplicates of several of the single figures of historical personages painted in fresco in the Hôtel de Ville. The duplicates are cartoons, fine and full, yet light in colour. Two or three of the figures, left uncoloured, have not been placed along with the remainder.

Digitized by Google

In the drawing rooms are a large number of Leys's paintings, sketches, &c. His very first picture is here, named *Le Pêcheur*, a little Flemish town-boy fishing. It was done at the age of sixteen, or perhaps fifteen, and is a creditable, though not a specially noteworthy, performance for that youthful age. Far different from this are three or more rather small oil paintings of mediæval battles, street fights, or the like, painted about the age of seventeen, with numerous figures, and in a style that might be termed partly spirited and partly vapid; these show a marked influence from Braekeller, and especially from that large and wishy-washy picture by the last-named artist which represents the "Spanish Fury" in Antwerp, and which has for many years hung in the local Museum of Fine Arts. This institution, to its discredit be it spoken, possesses no specimen of so powerful a master as Leys, save one, comparatively mediocre, belonging to his earlier period in the Rembrandtesque variety of his style. Braekeller, still living at the advanced age of eighty-two, was the professional instructor and the brother-in-law of Leys, whose sister he married: this lady died very recently. The earliest exhibited picture of Leys, the Massacre of the Echevins of Louvain, is also in the house: it has a romantic but commonplace character, with some increasing force of effect.

Here is a fine portrait of Leys, painted by himself not more than two or three years before his death; with stiff grey hair, large well-set observant dark eyes, and very solid features: it was executed in seven days at a time of cholera when the painter was dissuaded from bringing models into the house, and, feeling the *ennui* of days without painting-work, was induced by his wife to undertake this portrait. The non-attendance of models, under other circumstances, was a sort of tribulation which befel him often, and perturbed him much. He was constantly looking out for models for his numerous and diversified personages, and tried, it might be, even ten or a dozen before he could be satisfied. He used to work out his compositions in sketches—doing all from nature—and then to set-to at the pictures with extraordinary celerity and certainty, impeded only by such troubles as these with the models. Other family portraits painted by Leys are two of his wife—one recent, the other during her youth (they married early); an interesting face, but not, said the Baronne, ever very much like her; one of his son, now "dans la diplomatie à Bruxelles;" and a full-length of his eldest daughter, in a pale green dress. There are also portraits of the father and mother of Leys, by Mathieu of Louvain, a celebrity of the days of Wappers and De Keyser: the mother a very portly and rather ordinary-looking dame; the father a mild, reflective, refined face, with an expression not much unlike that of Wordsworth. The elder Leys was a "graveur en taille douce," carrying on the business more especially of a superintendent or publisher of engravings: he had a brother who, with moderate means, showed a decided taste for collecting works of art. A number of miscellaneous productions by Leys might still be mentioned: an effective little landscape of a mill, and an oil study of a black-and-white cow in a pasture, both done for his children; crayon designs—one for the Pallavicini subject, differing in detail from the oil picture and fresco; two or three etchings—that of Luther at Wittenberg with some other Reformers is particularly rich and fine. He executed twenty etchings in all. Of pictures by other masters that belonged to him, the principal one is an excellent Breughel, by which he set much store, illustrating the proverb, "If the blind lead the blind, both shall fall into the ditch." I have seen a duplicate of this picture somewhere, but should conjecture the one in the Maison Leys to be the more indisputable original.

Leys was born in Antwerp in or about 1814, and lived there almost all his life. He never went to Italy; nor undertook any other distant journey, save once to Prague, where he made many studies, some of which we saw, in the Jewish synagogue—a place, as the Baronne informed us, of monumental squalor, combined with richness. He thought it not desirable for young artists to see a great number of things, of the various schools of art—they would thus be kept back from forming a style of their own. However, the project of visiting Italy was often entertained by himself; but divers things—the cares of a family, the necessity of executing commissioned paintings, and so on—interfered, and he failed after all to carry it out. He was in London in 1868. In his later years his health was precarious, and he suffered much: his resource was to paint away with indomitable zeal and perseverance; and, while thus occupied, he forgot all about his physical distresses.

W. M. ROSSETTI.

ART SALES.

THE chief art-sale of last week, after the memorable one of the Marlborough gems, took place on Saturday, when Messrs. Christie, Manson, and Woods dispersed under the hammer the collection of pictures belonging to the late Mr. Jesse Watts Russell, of Ilam Hall, Staffordshire. The important works were all of the English school. By this sale the National Gallery has acquired another great Gainsborough. The picture, rightly described as *A Wood Scene, with Figures; a View near the Village of Cornard, in Suffolk*, was exhibited at the Manchester Art Treasures Exhibition in 1857. It is about six feet long by four and a half wide, and is an example, unique in scale and importance, of Gainsborough's early manner in landscape painting. When Gainsborough was almost a boy in Suffolk, Alderman Boydell found him out, and published slight engravings after some landscapes done by him at Landguard Fort and elsewhere in that district. This large picture of "Cornard Wood" was painted by him for the same patron, and remains as fresh and silvery as on the day it was done. It was engraved and published under the title of *Gainsborough's Forest* by Boydells in 1790, two years after the artist's death, and a copy of the print is at the British Museum. This is an indifferent aquatint, by Mary Catharine Prestel, showing the composition reversed, and preserving little of the true character of the picture. Those who are only accustomed to Gainsborough's later manner in landscape painting would hardly recognise him at first sight in this work, which must have been painted not much later than 1750. The concentration of light and shade, the glow and richness of colour, the broad massing of parts, the swift and almost smearing treatment of foliage and details, which he acquired later, are none of them to be found here. On the contrary, the light and shade are much broken and scattered, and the shadowed parts of an exquisite delicacy and transparency; the foliage and details are made out with the pains and precision of a most careful student. Though there exists, so far as we know, no other large landscape of Gainsborough's showing this care and precision of handling, there are several small landscapes and foreground studies in the same manner. And though he has not massed and composed the constituent parts of the scene in the way he used later, yet the parts themselves are the same as he loved and painted always—a wood, a lane winding down through an opening in the wood to an open country with village and steeple in the distance. The wood is of scattered oak trees, beautifully drawn and painted, and is full of incident. To the right of the lane are two grey pools with their docks and sedge, and a pair of wild-ducks on the wing; a strong silvery tree-trunk, and a pair of donkeys on the bank beside it; beyond the other bank to the left the light strikes upon another trunk with a white cow by its side; in the lane there is one mounted traveller making towards the open, and another walking with his dog; a man digs sand in the bank, a woman and dog are seated near him, his red jacket is thrown off and catches the light; in the extreme foreground a woodcutter binds faggots, and his dog lies asleep near by. Overhead, and through the opening in the wood, grey clouds roll upon a pearly and luminous sky. In all ways the picture is of peculiar interest, and for perfect preservation almost unmatched. It was bought at the sale for 1,150 gs., out of the accumulation of interest in hand on the Lewis fund. Between it and the famous *Watering-Place*, presented to the Gallery by Lord Farnborough, the whole range of this great master in landscape will be well represented. The picture will, we believe, be in its place by the time this is in the hands of our readers. Another good purchase for the nation was made at the same sale, in the shape of a landscape by the elder Crome, showing a windmill on a rounded knoll of heath, with the horizon high against the sky.

Richard Wilson's *View on the Arno* followed the Gainsborough at the sale, and realised no less a sum than 1,890*l.* (Agnew)—perhaps the highest price ever paid for a Wilson. *The Fisherman's Return*, by William Collins, brought the extraordinary sum of 2,362*l.* 10*s.* The prices throughout the day were remarkable; a large work of Sir Augustus Calcott's, *Dutch Fishing-boats running foul*, having fetched 1,680*l.* Among the most noticed works in the collection was a Girl leading a little Child across a Brook, by H. Thompson, a Royal Academician of his day. The figures were life-size, and that of the great girl admirable in attitude and foreshortening. This work realised no less than 861*l.* Opie's finest work, *The Schoolmistress*—the old lady schoolmistress and her pupils, done, they assert, in emulation of Rembrandt, and, as some contend, even not very far behind that master—sold for 787*l.* 10*s.* A small picture of Constable's, *Harwich Lighthouse*, sold for 378*l.* A large drawing by Samuel Prout, *Market Day at Malines*, fetched 304*l.* 10*s.* A portrait of Congreve, the dramatist, by Sir Peter Lely, sold for 90*l.* 6*s.*

Of the pictures by Gainsborough, Reynolds, and Romney, the greater part were in a deteriorated state. Gainsborough's portrait of John Sebastian Bach (?) is interesting both by its subject and its treatment, though, as often happens with the work of this master, time and unkind treatment have injured the charm of the painting and exaggerated the greenish tones of its half shadows. It was bought for 630*l.* by Mr. Graves. The same bidder paid 2,520*l.* for Sir Joshua's full-length portrait of the Countess of Bellamont—not a particularly fine or well-preserved example. Of the three conspicuous Romneys, one, the Titania on the sea-shore, originally a picture of immense charm, had been almost entirely ruined by flaying; a second, the figure of Lady Hamilton as a Bacchante, was cruelly cracked and darkened; a third, the well-known figure of Lady Hamilton, in white, at the spinning-wheel, engraved as *The Spinster*, in spite of bad bitumen cracks in the curtain, background, and hair, and of a general dimness, was less decayed, and will be capable of recovery. It was bought by Lord Normanton for 808*l.* 10*s.* *Children feeding Pigs*, by George Morland, realised 78*l.* 15*s.*; an upright landscape by Weenix, signed and dated in the year 1700, 567*l.*; *Morecambe Bay*, by David Cox, 451*l.* 10*s.*; and *Bolton Abbey*, by De Wint, 472*l.* 10*s.*

ON Friday week sixty-one water-colours by Eugène Lamy were sold at the Hôtel Drouot. They realised a total of 18,090 francs.

NOTES AND NEWS.

THE Greek Archæological Society is at last beginning to take down the great Venetian tower, called "the tower of Accialulo," which obstructs a great part of the Propylæa on the Acropolis.

Digitized by Google

DR. Schliemann generously placed at the disposal of the Society the sum of 13,000 drachms (425*l.*) for this purpose in July, 1874. (See ACADEMY, November 7, 1874.)

WE hear that an etched portrait of Mr. Irving will immediately be published by Mrs. Noseda. Mr. Percy Thomas is the artist engaged for the work.

MESSRS. MANSELL AND CO., the fine art publishers of Percy Street, Rathbone Place, have produced a series of unusually good photographs of English landscape. In a *Gathering Storm over Langdale Pikes*, their photographer, Mr. Payne Jennings, has caught, as the title of the piece implies, not only the permanent features of the landscape, but its changing expression. *Loughrigg, Grasmere*, and *Derwentwater: Evening*, are other excellent examples of somewhat rare artistic effect in photography.

WE have received from Mr. William Tegg an "aquagraph" of *Dignity and Impudence*. It will be welcome in the nursery.

THE nave of the little village church of Upton, near Gainsborough, Lincolnshire, having become ruinous, has been for the most part taken down and rebuilt. On the south side was a plain twelfth-century doorway, with a flat top under a circular arch. This was carefully removed; stone by stone, for the purpose of re-erection. In taking it down it was discovered that the lower part of the stone-work which filled in the arch was made out of a stone coffin. The bottom of the coffin was placed externally, and the hollow part was blocked with little stones built in herring-bone fashion. The *stone* staircase of the rood-loft was also found on the north side of the chancel arch, but this, it is much to be regretted, has not been retained in the new building. The chancel has yet to undergo the process known as restoration. More than half the south wall is herring-bone work, probably of the Norman time. We understand that it is proposed to destroy this interesting relic. Such a proceeding would be a sad act of vandalism, which we hope those in authority will do their best to hinder. The wall is in good condition, though slightly out of the perpendicular. A stout buttress is all that is needed. In removing the old pews with which the nave was encumbered, a ledge of oak was found, which may probably have been the top bar of a bench; on it is carved, in clearly cut letters, the following not very intelligible inscription:—

H. ET. HT. CVM. HSBET. ANNORVM. FERMS. QVATVOR-DECIM. HX. DONO. VITRICI. SVI. ANNO. VLTIMAE. PA-TRIETIAE. SANCTORVM. 1608.

IN Crosthwaite Church there is an early sixteenth century altar-tomb to the memory of a Sir John Raldy and his wife Alice, and beneath it are two effigies which are described in Black's *Picturesque Guide to the English Lakes*, 1874, p. 103, as "two recumbent figures in plaster of Paris, which have been placed there in memory of some members of the Derwentwater family of a former period." The figures bear no inscriptions, but are of an earlier character than the tomb by which they are now canopied. Ornamental work in plaster, though not entirely unknown in England in the middle ages, must have been very uncommon. We doubt very much whether a single recumbent effigy in that material exists. Those at Crosthwaite are assuredly not examples thereof, but of a much commoner and more beautiful material, namely, English alabaster.

THE little church of Leinthall Starkes, Herefordshire, is about to undergo a careful and judicious restoration. The style is chiefly Norman, of very simple character; and there is good reason to suppose that the existing bell gable turret formed part of the original design. The interior has some good features, which will be preserved—an open timber roof of considerable beauty, and the remains of a chancel screen. Traces of painting are to be seen not only upon the plaster, but also upon the stone beneath. The parish gave its name to the family of Lenthall, two members of which attained some eminence: Sir Rowland Lenthall, one of the most distinguished warriors at Agincourt, who brought into the field a retinue of eight lancers and thirty-three archers; and William Lenthall, Speaker of the Long Parliament, and one of Cromwell's peers.

AN important discovery is reported from Iona as having taken place in consequence of the quarries of freestone at Carsaig, Ross of Mull, having been re-opened for the purpose of repairing the Iona ruins. While working in these quarries, from which the beautiful cornices and arches of the ruined buildings were originally extracted, some of the workmen discovered in Habh-nan-Calleach, or Nun's Cave, drawings of many of the ancient island crosses, with their dates. The cave is about eighty feet long, and well adapted for accommodating a large number of artisans in those savage times. It is supposed that this workshop of nature formed the office in which all orders were taken, and on the walls of which they were sketched. It has always, adds the *North British Mail*, which announces this discovery, been a matter of conjecture from whence these ancient monuments and tombstones came; there is now, of course, no longer any doubt on the point, and it is said that in a very short time material could be had here to adorn Icolmkill as in the days of old.

THE restoration of Jedburgh Abbey, a task undertaken by the Marquess of Lothian, will be a subject of great interest to connoisseurs in church architecture. The process is now about to be carried on in good earnest, the erection of a new parish church having rendered the occupation of the nave for public worship unnecessary, while the completion of a new manse will shortly entitle the Marquess to clear away the house which at present occupies the abbey cloister. An exact reproduction of the unique doorway, a highly-decorated piece of late Norman work, leading from the cloister to the south aisle of the nave, is already completed, and will, no doubt, find a fitting place in this part of the restored building. Meantime a complete scheme for the immediate preservation of the ancient walls from damp has been devised, and it is proposed immediately to begin clearing away the wall by which five of the nine bays forming the nave had been partitioned off to make a parish church, as also the roof which, built on a level with the sill of the clerestory, covered in this sorry specimen of an architectural makeshift.

AT the meeting, held on June 27 at Bonn, of the Archaeological Association of the Lower Rhine District, Professor aus'm Wearth gave a report of the results of the excavations which have been carried on during the present year with a view of solving the question propounded by the Society as to the direction of the Roman roads in the Rhinelands. The work of exploration was begun on the line of the Roman road which led from Alsace to Cologne; and the undertaking has already been so far successful that, at a spot known as Enskirchen, the foundations of an entire town, laid out with perfect regularity, have been brought to light. The main road, more than forty feet in width, which traversed the town through its whole length, has been clearly traced, together with the lines of houses and buildings of various kinds which appear to have bordered it on either side, as may be seen at Pompeii; and here, as in the Campanian city, narrower streets intersected the principal thoroughfare and divided the city into distinct quarters.

THE *Builder* of last Saturday (July 3) contains a very interesting bird's-eye view of London, drawn in accordance with Sir Christopher Wren's scheme for the rebuilding of the city after the fire. We are all familiar with the original plan, but this architectural projection gives us a better notion of what London would have been had the great architect been allowed his own way. Wren proposed to build main thoroughfares north and south, and east and west; to insulate all the churches in conspicuous positions; to form the most public places into large piazzas; to unite the halls of the twelve chief companies into one regular square annexed to Guildhall; and, to make a fine quay on the bank of the river from Blackfriars to the Tower. His streets were to be of three magnitudes—90 feet, 60 feet, and 30 feet wide respectively. The whole area of the city was to be levelled, and blind alleys, inferior buildings, graveyards and noxious trades were to be excluded. "The Exchange was to stand free in the middle of a piazza, and to be as it were the centre of the town, whence the 60-feet streets as so many rays should proceed to all the principal parts of the city, the buildings to be contrived after the form of the Roman Forum with double porticos." St. Paul's was to stand like the narrow end of a wedge formed by the two straight streets from Ludgate to Aldgate and Tower Hill respectively, and many streets were to radiate from London Bridge. The chief advantages of the plan were the opening up of these noble avenues, the purification of the Fleet river, and the embankment of the Thames. It is generally supposed that nothing was done in furtherance of this plan, but from passages in Pepys' *Diary* it appears that some progress was made with it, until in the end the whole scheme was upset by the perverseness of the citizens. On one occasion Pepys was told by Mr. May that the design of building the city went on apace, and "by his description it will be mighty fine;" and some time afterwards he wrote, "The great streets in the city are marked out with piles drove into the ground, and if ever it be built in that form with so fair streets it will be a noble sight." The author of the *Parentalia* writes: "The practicability of this scheme without loss to any man or infringement of any property was at that time demonstrated, and all material objections fully weighed and answered." It is usual to condemn the citizens and to regret the non-adoption of Wren's plan; but something may be urged on the other side. In the first place, although in Charles the Second's reign London had largely overrun its ancient limits, and showed some signs of its present vastness, yet the old walls were retained by Wren, and the rebuilding was only considered with respect to the City itself. No preparation was made for more bridges, and the quays from Blackfriars to the Tower would have afforded but little facility for the growth of that commerce which has made London the port of the world. It is therefore open to question whether a city laid out on this uniform plan, with little provision for any but the rich, would have grown, without some modification, into the London of to-day. It is a remarkable fact that within a few days of the Great Fire three several plans were presented to the King for the rebuilding of the City—one by Wren, another by Evelyn, and a third by Robert Hooke. Evelyn in a letter to Sir Samuel Tuke writes: "Dr. Wren got the start of me," but "both of us did coincide so frequently that his Majesty was not displeased." His plan included several piazzas of various shapes, one of which formed an oval with St. Paul's in the centre. It differed from Wren's chiefly in proposing a street from the church of St. Dunstan's in the East to the Cathedral, and in having no quay or terrace along the river. He wished, however, to employ the rubbish he obtained by levelling the streets for filling up the shore of the Thames to low watermark so as to keep the basin always full. He wished also to place the new building for the Exchange at Queenhithe, instead of retaining it in its old position, as was proposed by Wren. Although none of the plans were carried out, Wren and Hooke were both employed in arranging for the rebuilding of the City on the old lines.

THE Société de l'Histoire de l'Art Français has published in its last volume of *Nouvelles Archives* an important and hitherto unknown series of

documents relating to the painter Louis David, which throw much light on his life and career. Among other letters is one from the redoubtable Sylvain Maréchal of the Mountain, demanding satisfaction for having had the injurious epithet of "aristocrat" applied to him by David. The letter is so characteristic that we give it in full. It was found in David's house by the commission charged with making inventories of the papers of Robespierre and his partisans, and must therefore have been written before the 9th Thermidor:—

"A David, cy devant peintre du Roi, aujourd'hui Représentant du Peuple,—Je croyais qu'il n'y avait point de calomniateur sur la Montagne. Hier 20 avril à neuf heures du soir, tu m'as injurié publiquement en pleine Convention. Tu m'as appelé ARISTOCRAT. On t'a mal informé. Sais-tu ce que c'est qu'un aristocrat? C'est par exemple un artiste (eût-il peint les Horaces, Brutus, Socrate) qui a mis jadis son talent aux gages d'un roi. Comme toi je n'ai jamais été d'une académie protégée par un roi; comme moi tu n'as jamais été honoré de la haine des rois, des ministres, des parlemens et des prêtres. J'étais patriote avant toi. Plus que toi je suis républicain, car je le suis avec connaissance de cause. Tu me dois une réparation; je te la demande; je l'attends. Signé: SYLVAIN MARÉCHAL, de la Bibliothèque Mazarine."

THE May-June number of the *Tidskrift for Bildande Konst och Konstindustri*—the Scandinavian *Gazette des Beaux-Arts*—a very good fine-art periodical edited by five professors from the five universities of Upsala, Lund, Christiania, Helsingfors, and Copenhagen, contains two etchings by Leopold Lowenstam from pictures of Hobbema and Ruysdael, the second exceedingly clever in its characterisation of sudden lights on a landscape under a windy, cloudy sky. The other illustration is from a drawing by Count G. von Rosen, the young Swedish painter who has suddenly taken a foremost rank among the artists of the North. This design, full of a sad poetic momentousness, represents a young painter who falls asleep before his easel, worn out in the vain endeavour to represent his ideal. Behind him Death stands grimly satisfied, watching the last sands hurry down the hour-glass. The character of the design recalls Holbein and Rethel, but the figure of the young man has a realistic originality that is at the same time beautiful and startling. We learn that a portrait of the King of Sweden by Count von Rosen is by far the best work in this year's Exhibition at Stockholm, and there seems reason to hope that Sweden has at last found in him a painter of a really high class. To return to the *Tidskrift*, Dr. Scholander sketches the condition of art throughout Europe in 1874, and is rather scornful of us English for raving about Miss Thompson. Herr L. B. Stenessen discusses the question about the origin and destination of the Venus of Milo with acumen and learning; and there is an obituary paper on Ludvig Ruben, President of the Swedish Academy of Arts, and a prominent engraver, who died on March 31 last at the age of fifty-seven. This magazine is conducted with great taste and spirit, and we heartily wish its five editors all success.

THE Annual Exhibition of the Royal Danish Academy is now open at Charlottenberg. The Danish painter Carl Bloch has made a great sensation by a striking picture representing Christ driving the money-changers out of the Temple.

A COLOSSAL piece of sculpture representing the Crucifixion is to be set up this autumn in the village of Oberammergau. The sculpture has been executed by Professor Halbig, of Munich, as a commission from his Majesty the King of Bavaria, and is said to be a grand and impressive work. A difficulty has arisen as to its transport from Munich to Oberammergau, for its mass is so great (it weighs 25,000 kilogrammes) that ordinary means are insufficient for its safe conveyance.

THE STAGE.

IRVING IN "RICHELIEU."

IT was suitable that on the occasion of his benefits at the Lyceum, on Friday and Saturday in last week, Mr. Irving should return to that character of Richelieu in which alone before the recent two hundred appearances in *Hamlet* he had challenged comparison with brother actors of repute, and caused the older playgoers among us to test their present impressions of his power by the light of their earlier memories. For Mr. Irving was probably less satisfied—at all events the public was—with his previous performances in *Richelieu* than with any of his performances in parts which he has himself created. In Richelieu, of old, he had been most unequal, and if his representation of the Cardinal was the first to absolutely prove the actor's mental grasp of character, it was also conspicuous in proving either the lack or the mistaken use of physical means. Mr. Irving's Richelieu in 1873 was, to begin with, admirably conceived, and it was full of fine moments and subtle touches. But it was marred not only by mannerism peculiar to Mr. Irving, but by two or three exhibitions which, failing to be sublime, touched the ridiculous. There were instants when the great Cardinal raved like an angry washer-wife. He may, in literal truth, in life, have done so; but on the stage we have not to do with literal truth so much as with artistic likelihood. In all art there is one thing more important than literal truth—harmony.

Well, then, in 1875, Mr. Irving's Richelieu is changed and bettered. We will not say that he never raves excessively, but he raves less. He brings the representation into accordance with his physical means, and it gains in dignity. In the earlier performances people justly admired the splendid excitement which stirred the aged figure sending François forth from the Cabinet: the unbridled eagerness: the appeal to the young man—half a threat, and half a wiser and more genial encouragement. And these we may admire still, and add to them a new interest in scenes in which the actor was of old deficient, through very excess of effort—the scene for instance in which the Cardinal throws round Julie the protecting circle of the Church.

But I think it is in the first act of Richelieu that Mr. Irving is most likely to satisfy even those few who for the most part are strangely blind to his power. The act, though quite a marvel of dramatic construction—going far to make the piece what its strongest admirers say it is, "the best acting play of the generation"—does not afford the actor a single opportunity for very sudden and effective change: bursts of power for which a performance is remembered. But it does afford opportunity for subtle change—and that constantly: nay, it does not "afford opportunity:" it demands this change as a condition of success. And it is because Mr. Irving is equal to the full to the claims of the demand, that we reckon his performance in this act one of the finest efforts and achievements on the contemporary stage—English or French. It is entirely sustained. An actor of less varied power, an actor of more limited range, must somewhere have broken down: somewhere or other been inadequate: somewhere or other have at least so far failed that your imagination went beyond the thing done, and that you saw possibilities in the text beyond his accomplishment. But with Mr. Irving, in this act, it is not so. His own performance, in expression, gesture, tone, by-play, is always well abreast with your imagination, even when dramatist and actor cause this to be most vivid.

I said, this act is a marvel of dramatic construction. Follow it a little, and you will see that, together with the varied power of the actor, who can adequately represent it. It deals with Richelieu chiefly in intimate life, touching only so far upon affairs of State as may serve to prepare the way for that central dramatic action which is to follow; the story of De Mauprat's schemes being admirably woven into that of his love for the Cardinal's ward. And so before you see, in acts which are to follow, the outward life of Richelieu as his actions affect France, you are to see here something of his inner life, and are to know what secret springs move the greater machinery. And of all this complex inner life Mr. Irving has made himself the master: the strange mingling of aims and desires: the care for his ward, diluted into mere good nature towards her lover: the stronger care for France: the strongest, perhaps, for himself: the uneasy life, now with an enemy who may threaten death at a moment—always though with an armed soldier, during such interview, behind the screen—now with a girl who is the enemy's lover; now pardoning, now commanding, now looking at moments cynical, at moments half envious, upon young loves with which he has for ever done; now turning to that truest life of his, the whim of his age—the verses which his confidant deems execrable, but which are sweet to him because they alone are not the necessary task-work to keep what ambition has already won, but the first steps in a new ambition safe perhaps from the chances of material things. And so it is a picture of many sides of Richelieu's life, in his old age, which Lord Lytton outlines and Mr. Irving fills up; and it is the actor's admirable work upon the lines laid down by the dramatist that interests you entirely in the character, makes you sympathise with his fortunes, good or bad—prepares you in fact to follow, with mind attuned, the central action of the piece.

If the artists acting with Mr. Irving could get a little of the naturalness and seeming intense reality of his play, the representation—should it be repeated—would undoubtedly gain. Confining oneself to those who play in the first act, one might remind the representative of Marion de Lorme that in life when a woman hears words she is not meant to hear, she avoids such exaggerated gestures of listening as would make it very evident that she had heard and was still hearing. She listens naturally: not theatrically, in fine; and if anything reflects the importance of the disclosure, it is her face, and not her arms. One might remind the representative of De Mauprat that, though that hero is reported in the drama to have gone to what he thought was death with some manliness, he probably did not go with much of jaunty alacrity. And even the graceful and intelligent representative of Julie might be besought to avoid certain attitudes of imploring which are more novel than natural. Miss Bateman loses herself in strong scenes when those scenes have to be passionate as well as pathetic. At the end of *Charles the First*, she found accents and an intonation that moved the audience legitimately. She is at her best, because least strained, throughout the whole of *Philip*. But in *Richelieu* her emotional passages are wanting in truth: her passion not passion itself artfully simulated, but a mere stage symbol of it, to be accepted by you as the symbol and not the thing.

A word of postscript may touch briefly on a morning performance given last Monday in a studio in Sloane Street, excellently arranged for the purpose, and filled, as one had occasion to notice, with judges more carefully appreciative than those whose critical remarks one is privileged to hear in the stalls of some of our theatres. As a guinea was the price marked on one's ticket, as the little house held no pit—the right place generally for the fresh air of criticism—one went expecting perhaps not very much. A quickly organised company of foreign artists had assembled to give us of their best. One of them made abundant music:—

> "Over this sample would Corelli croon,
> Grieving, by minors, like the cushat-dove,
> Most dulcet Giga, dreamiest Saraband."

Others sang and excellently, but it was the dramatic portion of the programme that had perhaps the greatest interest, and this because it in-

cluded one of those charming scenes for two persons, so common on the French stage, so rare on our own—scenes which tax to the utmost an actor's art. The little comedy is called *Au Pied du Mur*—it is by M. de Najac—and relates how a wise young man coming to one rendezvous, was minded to stay for another, and that not with the person sought in the first place. A story slight but ingenious—easy to spoil in the telling: easy too to spoil in the acting; but on this occasion charmingly played. M. Bilhaut—whom some readers will remember on the French stage, in public, here, and others will remember as an efficient assistant of Mdlle. Delaporte—was excellently fitted, by ease and quiet humour, for the inconstant Tristan of the comedy; while as Gabrielle, the school girl, Mdlle. Camille made the most of her opportunities of showing some admirable gifts for the theatre. Long since, as Fanfan Benoiton, in the famous comedy, a child found herself famous, at seven years old. That is not generally a benefit; but taking anew to the stage, Mdlle. Camille has the advantage of a very rare union of freshness and freedom. She grasps the whole meaning of her part with thorough comprehension. She delivers common talk with amazing naturalness, and as the scene rises she rises with it in remarkable vivacity and vigour.

FREDERICK WEDMORE.

THE speeches at the dinner of the Theatrical Fund on Thursday in last week were all of them to the purpose, and if none were actually brilliant, all were interesting. Mr. Buckstone vouchsafed much information, and Mr. Irving, pleading for the cause which had brought them together, uttered a good-humoured apology for the frequent impecuniosity of the actor, whose ideal life with dukes and kings and spirits of the air was not conducive to the practical virtues of "the third class underground"—nay, indeed, led him sometimes to think little about money. Of course anyone very seriously disposed might have joined issue with Mr. Irving, and elected to show the economy of actors and the entire regularity of life induced in part by the absorbing nature of the work, and in part by the mere mechanical influence of engagements to be filled daily at certain hours without fail. But no one did so, and Mr. Irving was doubtless quite right in showing for once—and in the cause of charity—the other side of the shield, and in claiming for actors special temptations, instead of transcendent virtues.

SATURDAY was the Dramatic Fête at the Alexandra Palace. For some years the fête has been discontinued, but its resumption at the new meeting place in the northern suburb, whether wise or not, was popular; and on Saturday the profession lent its aid, from Signor Salvini with a recitation, to the young women with nothing in particular. Many favourite comedians gave in the theatre of the Alexandra Palace selections from modern comedies and comic pieces, and these were well attended; while outside, a larger amount of social freedom was observed to reign.

MR. IRVING was to read, for charity, on Thursday, at Grosvenor House, and yesterday at Dover. He will read at the Crystal Palace one day next week.

ASPIRING tragedians of both sexes are not deterred by midsummer from laborious efforts. Indeed they appear to be encouraged. A young tragic actor at the Alexandra Theatre, Park Street, Regent's Park, is endeavouring to arouse Camden Town to a sense of the beauties of *Othello*; while Miss Lottie Wilmot, at the Globe, in Newcastle Street, is seeking to make central Londoners yet more familiar with the sorrows of Lord Lytton's Pauline. In neither case is the effort of sufficient importance to call for detailed criticism.

THE Court Theatre closes its doors at the end of the month, Mr. Hare's company going into the provinces and taking with them the successful play, *A Nine Days' Wonder*. They will first appear at Manchester and Liverpool, and on their return to town, when autumn is well set in, they will reappear in *A Nine Days' Wonder* on the boards where it was produced a month ago.

SIGNOR SALVINI'S benefit was arranged to take place last night, at Drury Lane.

A DRAMATIC and musical entertainment for the benefit of the sufferers by the Toulouse inundations was arranged to take place at the Lyceum Theatre on Thursday afternoon, too late for notice in our present impression. The programme included the comedietta, *L'Autre Motif*, in which Mdlle. Delaporte was to play the principal character—that created in Paris by Mdme. Arnould-Plessy; a concert in which Mdlle. Christine Nilsson and Mdme. Trebelli were to sing; the second act of *Madame Angot*, and a recitation of verses, *Paris—Toulouse*, just written for a like occasion at the Théâtre Français by M. Henri de Bornier, the author of *La Fille de Roland*.

M. MARIO WIDMER has arrived in England, and now gives every night at the Criterion Theatre the additional attraction of his presence in *La Fille de Madame Angot*.

M. ALEXANDRE DUMAS is at work on a new comedy for the Théâtre Français, which having had so decided a success with his *Demi-Monde*, is now about to introduce into its repertory *La Dame aux Camélias*. Of the comedy on which the author of the *Demi-Monde* is now engaged, a well-informed correspondent writes in *Le Temps*:—

"C'est une espèce de contrepartie de ce même *Demi-Monde*, dont Alexandre Dumas roule le projet depuis trois ou quatre ans dans sa tête. Il veut peindre le travail souterrain des femmes de cette sorte dans notre société moderne, les montrer tenant les fils de la politique, de la Bourse, se répandant par mille infiltrations secrètes dans la vie bourgeoise contemporaine. Voilà qui est curieux, et le type de femme que Dumas a rêvé de mettre à la scène est fort connu: il n'est pas un Parisien qui ne puisse lui donner un nom."

MM. HIPPOLYTE RAYMOND AND JULES GUILLEMOT have just read to the company at the Gymnase a three-act comedy to be called *Le Million de Monsieur Pomard*. The cast does not promise to be a strong one.

MDME. JUDIC is going to recite to-morrow, at the Paris Vaudeville, a scene in verse written for her by M. Albert Delpit, the author of *Jean-nu-pieds*—a drama long in preparation at the same theatre, but whose production is delayed by the unexpected success of the funny trifle called *Le Procès Veauradieux*.

Oublier le Monde is the title of a bouffonnerie produced very recently at the Théâtre des Folies Dramatiques. It is an old-fashioned trifle, of the manufacture of which the Folies Dramatiques is asserted to have possessed the secret from time immemorial.

THE Palais Royal's last piece—*Ici, Médor!*—is not likely to rival Meilhac and Halévy's *Boule* in popular success, nor does it appear to deserve to do so. The subject is not new, and the treatment not very bright.

M. SARCEY is this week prodigal of counsels to Mdlle. Bernhardt as to certain changes which are desirable in that performance of *Phèdre*, which, on the whole, M. Sarcey reckons as the actress's greatest achievement, but in which she is too constantly pursued by the desire to outdo Rachel in effects which were Rachel's own. For the expression of terrible energy and passion, Rachel, albeit frail in appearance, had physical means lacking to Mdlle. Bernhardt, and if at such and such a scene she could excite the audience beyond bounds, it does not at all follow that, to be successful in the character, the younger artist must do the same. "It is more than probable," writes M. Sarcey, "that Rachel never said the charming line—

"'Tous les jours se levaient clairs et sereins pour eux'—

with that incomparable grace of poetic melancholy given to it by Mdlle. Bernhardt. Why then will Mdlle. Bernhardt insist on giving the famous exclamation 'Misérable!' with the terrible power of intonation that word had when it was Rachel who said it?" And M. Sarcey persists in these suggestions because old amateurs declare that the younger actress is able in the earlier acts to efface the memory of Rachel; and he will not believe she will continue to spoil the effect of her work by a mistaken treatment of the later acts.

MUSIC.

FRENCH OPERAS—GAIETY THEATRE.

AT the risk of appearing always to dwell upon the same subject, it is really no more than a simple act of justice to return week by week to the French operatic performances at the Gaiety of which we have already repeatedly spoken; because no such highly finished renderings of the best works of the French school have been heard for many years in London. Taking them one by one, no doubt many finer singers have been heard than the larger number of the troupe; there are not more than four or five at most whom one would consider vocalists of the first rank; but, on the other hand, there is not one who cannot sing his or her part at least correctly, if with no great voice, and without a single exception they act charmingly, while the *ensemble* is simply perfection. The result is that these operas are a far greater musical treat than those too frequently seen in which one or two bright particular stars appear, and all the rest of the company are thrown into the background. Of all the works as yet produced at the Gaiety there has been none in which the company has appeared to greater advantage than in *Fra Diavolo*, performed for the first time on Thursday week, and repeated on various occasions since. Both music and plot of this masterpiece of comic opera are too well known to need comment here; it only remains to speak of its interpretation. The part of Fra Diavolo was sustained by M. Tournié, who both in singing and acting left nothing to desire except a little less of the *vibrato* which seems inseparable from the French style of singing. There is hardly a member of this company who is not afflicted with it to a greater or less extent; and the only thing to do is to accept the inevitable. With this reservation we have nothing but praise for M. Tournié, who in his chief solos (the Barcarolle in the second act, and the great air which opens the third act) sang very finely, while his acting throughout was masterly. As Lorenzo M. Barbet proved himself a most useful second tenor, his only important solo "Pour toujours, disait elle" being extremely well given. M. Borés, a most admirable comedian, made great fun out of the part of the English nobleman Lord Kockbourg (a most un-English looking name, by the way), while his wife was capitally played by Mdlle. de Vaure, who, though no great singer, is an excellent actress. M. Joinnisse, one of the most finished actors of the company, was the innkeeper Matheo, and the two brigands, Giacomo and Beppo, were represented by MM. Sujol and Preys. It would be easy to write a column on the impersonation of these two gentlemen, who showed how genuine artists can make much out of small parts. Their make-up was most admirable; two more irreclaimable-looking scoundrels have probably never been seen on the stage. The contrast, too, of their acting, the one as a bully and the other as a sneak, was well sustained; while in the third act, in which they get drunk and betray themselves, their caricature of Zerlina's gestures before the looking-glass in the second

act was so irresistibly droll that on the night we were there the audience insisted on an encore. In the last finale too, the acting of M. Preys was inimitable; the ludicrous mixture of the most craven terror with superstition, when Beppo falls on his knees in prayer to his patron saint, could not have been surpassed. We have left till the last the Zerlina of Mdlle. Mary Albert, as being one of the most important features in the performance. This very clever young lady has perhaps hardly been seen to such advantage in any other part. Her singing was capital, though her voice has not the rich and mellow quality of Mdme. Naddi's, being rather metallic and incisive; and her acting from first to last was perfect. If one part can be mentioned as especially good where all was so excellent, it must be the bedroom scene in the second act, where she admires herself before the glass and sings—

"Oui, voilà pour une servante
Une taille qui n'est pas mal"—

which was given with a point and a coquetry which were admirable. The choruses and the whole *mise en scène* were most satisfactory, and the charming orchestral accompaniments were played with the utmost finish.

On Tuesday last Victor Massé's *Galathée* was given. This opera is founded on the well-known classical story of Pygmalion and Galatea. As a general rule mythological subjects do not appeal much to the hearer; and though the libretto of M. Massé's work, which is by MM. Barbier and Carré, is far from being a bad one, the choice can scarcely be called happy. As a whole the music is hardly equal to the same composer's *Noces de Jeannette*; but some of the numbers, especially the trio and quartette in the second act, are charming; the performance was marked by that general finish which seems always to characterise the French company. Mdme. Naddi was excellent as Galathée, especially in the scenes where the statue on coming to life first makes violent love to her owner's handsome young man-servant, and then takes decidedly more wine than is good for her, and misbehaves herself generally, till Pygmalion earnestly prays Venus to restore her to her former state. The parts of Pygmalion, Ganymède, and Mydas were very efficiently sustained by Messrs. Martin, Barbot, and Borés, and the work was announced for repetition last night. This evening Adam's *Postillon de Longjumeau* is announced, the principal part in which is to be taken by M. Tournié, and we understand that next week will be the last of the present series of performances. All lovers of good music who have not yet done so should take the opportunity of seeing this company before it leaves London; to those who have already done so no recommendation on our part will be needful.

EBENEZER PROUT.

THE eighth and last concert of the Philharmonic Society for the present season took place at St. James's Hall last Monday evening. The most important feature was the reappearance in London of Herr Wieniawski, who seems to have returned to us playing as finely as during his former visit. With the exception of a short "Idyll," composed for the Society by Professor Macfarren in memory of the late Sir Sterndale Bennett, and which, as a *pièce d'occasion*, calls for no special notice, the programme consisted of well-known works, the symphonies being Haydn in E flat (No. 10 of the "Salomon set") and Beethoven in C minor, and the concert concluding, according to the custom of the Society, with Weber's "Jubilee" overture. The series of concerts now completed has been on the whole worthy of the Philharmonic reputation, and the directors in their choice of music have shown much judgment, especially in the production of Raff's "Im Walde" symphony, which was noticed at the time in these columns. The concerts, however, have too frequently suffered from undue length.

THE third series of the National Music Meetings, which during the past week has taken place at the Crystal Palace, requires no detailed mention, simply because its artistic results seem to be comparatively so small. Excepting between the solo singers there has been but little brisk competition, and some of the more important classes were not represented at all. Moreover, although the average solo-singing of the various candidates was certainly superior to that of previous years, the experience of past meetings is not such as to justify any very sanguine anticipations as to the present one. On looking through the list of prize-winners in 1872 and 1873, we find some who have taken a creditable position in the profession, but none who have achieved really high distinction, while others have not been heard of since. The probable explanation of this seems to be that the best class of young artists would decline to compete at all. It is at least certain that a singer of sufficient ability will sooner or later make a position without such adventitious aid; while it has been clearly shown that the mere fact of gaining a prize at these meetings is not by itself enough to establish the reputation of a young artist. As the meetings are still in progress at the time of our going to press, we shall postpone to next week the list of prize-winners. The few remarks we have made will sufficiently explain our reason for not entering into fuller details.

As furnishing a practical illustration of the opinions expressed in the above paragraph, we have to record the *début* of a very promising young singer, Mr. Barton McGuckin, at the Crystal Palace on Monday last. This event took place, not at the National Music Meetings, but at a Ballad Concert given on the occasion of an "American Fête." Mr. McGuckin is, we understand, a member of the choir of St. Patrick's Cathedral, Dublin, and is the possessor of a tenor voice of very pleasing quality and considerable power. In the songs "In native worth" (*Creation*), and "There is a flower that bloometh" (*Maritana*), he showed good training and considerable taste and feeling. He can hardly, nevertheless, be at present considered a finished artist, his pronunciation being not always faultless; but he has such good natural powers that if he would put himself for a short time under first-rate training he would probably take a good position among our tenor singers.

THE competition for the Prix de Rome at the Paris Conservatoire took place on the 2nd and 3rd inst. There were six candidates, and the first prize was awarded to M. Wormser, a pupil of M. Bazin. No second prize was given, but M. Dutacq, a pupil of M. Reber, obtained honourable mention.

A LARGE number of performances, both theatrical and musical, have been given in Paris for the benefit of the sufferers from the recent inundations. This afternoon the French Company at the Gaiety Theatre will give a grand performance for the same object.

THE *Revue et Gazette Musicale* contradicts the news which recently appeared in several papers to the effect that the Société des Concerts du Conservatoire has obtained certain manuscripts and unknown works by Auber, and intends to perform them. The *Revue* says that the statement is entirely without foundation.

SPONTINI'S most famous and best opera, *La Vestale*, has been lately revived with success at Brunswick.

HERR JAUNER, the theatrical director at Vienna, contemplates performing Sophocles' *Antigone* and *Œdipus at Colonos*, with Mendelssohn's music. In order to approximate as nearly as possible to the method of the ancients, the chorus will be placed in the orchestra, and the stage will be semi-circular.

A BIOGRAPHY of the author of the *Dame Blanche* by M. H. de Thannberg is published by Haulard under the title of *Le Centenaire de Boieldieu*. M. de Thannberg is an ardent eulogist of this composer, whom, by the way, he salutes by the novel title of *Ghuckiste*, and gives much interesting information regarding him. The following anecdote is worth quoting: Boieldieu had during his sojourn in Russia composed choruses for *Athalie*. "These choruses," says his biographer, "produced such an effect and contained such great beauties that a celebrated French tragic actress, Mdlle. Georges, then performing in Russia, ceased to play the principal part, and would never take it up again because the music had too large a share of the applause. It was not until after the death of Boieldieu, in 1888, that at an extraordinary representation of Racine's masterpiece, given at the Théâtre Français, these choruses became known to the Parisian public."

POSTSCRIPT.

AT the meeting of the Royal Horticultural Society on Wednesday last Mr. Worthington Smith announced the discovery of the resting spore and antheridium of the potato fungus—a discovery which will, it is hoped, prove of the first importance with reference to the history of this pest.

THE *Geographical Magazine* for July gives its readers an abstract of Captain Napier's account of his recent travels in Northern Persia. A "Turkish Account of Yemen" deserves notice for the fact stated therein that the Porte has calmly included Aden in an official list of the Turkish possessions in Western Arabia! Two maps of a portion of Mongolia and of the East Coast of Africa, including Zanzibar, noticeable for their careful compilation and tasteful colouring, serve to lend attractiveness to a number which we are glad to see appears to be still pervaded by the spirit of its editor, absent though he be in less genial latitudes.

TABLE OF CONTENTS.

	PAGE
WRIOTHESLEY'S CHRONICLE OF ENGLAND DURING THE REIGNS OF THE TUDORS, by the Rev. N. POCOCK	27
WESTMINSTER DROLLERIES, by R. C. BROWNE	28
BARING-GOULD'S LOST AND HOSTILE GOSPELS, by the Rev. W. SANDAY	29
FRESHFIELD'S ITALIAN ALPS, and PRITCHARD'S BEAUTY-SPOTS OF THE CONTINENT, by S. R. GARDINER	29
LEE'S GLIMPSES OF THE SUPERNATURAL, by ANDREW LANG	30
MIKLOSICH'S DIALECTS, &c. OF THE GIPSIES, by W. R. S. RALSTON	31
BARTLEY'S PARISH NET, by the Rev. C. J. ROBINSON	32
ELLIOT'S HISTORY OF INDIA, Vol. VI., by Colonel Sir J. F. GOLDSMID	32
NEW NOVELS, by G. SAINTSBURY	34
CURRENT HISTORICAL LITERATURE	35
NOTES AND NEWS	36
NOTES OF TRAVEL	38
LETTER FROM ATHENS, by the Rev. H. T. SCOTT	39
SELECTED BOOKS	40
CORRESPONDENCE:— *Etymology of the Names Baigorry and Bayonne*, by Prince L.-L. Bonaparte; "*Jefvellis*," by W. L. R. Cates; *The Royal Irish Academy and Dr. Whitley Stokes*, by Professor R. Atkinson; *Historic and Monumental Rome*, by C. I. Hemans	40-41
BASTIAN'S EVOLUTION AND THE ORIGIN OF LIFE (II.), by Professor J. BURDON-SANDERSON	41
BURNELL'S ELEMENTS OF SOUTH INDIAN PALÆOGRAPHY, by Professor R. C. CHILDERS	45
SCIENCE NOTES (PHYSIOLOGY, MICROSCOPY, PHILOLOGY)	45
MEETINGS OF SOCIETIES	45
ART NEWS FROM PARIS, by PH. BURTY	46
LA MAISON LETS, by W. M. ROSSETTI	47
ART SALES	48
NOTES AND NEWS	49
IRVING IN "RICHELIEU," by FREDERICK WEDMORE	50
STAGE NOTES	51
FRENCH OPERAS AT THE GAIETY, by EBENEZER PROUT	51
MUSIC NOTES, and TABLE OF CONTENTS	53

Digitized by Google

SATURDAY, JULY 17, 1875.
No. 167, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Log-Book of a Fisherman and Zoologist. By Frank Buckland, M.A., &c., &c. Illustrated. (London: Chapman & Hall, 1875.)

FRANK BUCKLAND has certainly the knack of realising the ideal of "entertaining knowledge." It is impossible to scan his collections of papers, written mostly in the railway carriage, without admiring the observation and retentiveness of a born and nurtured naturalist. Heir to the quaint humour of his popular sire, still remembered as Oxford's Professor of Geology and for his Bridgwater Treatise, Mr. Buckland inherits too his father's orthodoxy as concerns science, and *lends* no help in his Log-book to Darwinism, unless it be in the insidious and damaging partisanship of one of his pet monkeys, which, he tells us, with mock pride, has appeared in public as an authoress in *Land and Water*, claiming, among other proofs of "the hairy and probably arboreal" quadruped's superiority to its descendants, the discovery of *locomotion*. Samples of the Dean's humour would occur to any Oxonian who in the old days frequented his lecture-room—few, however, better than his retort, of which his son reminds us in p. 38, upon a visitor who interrupted one of his lectures at Edinburgh upon "Fossil Footsteps in the Old Red-Sandstone," by a query why the Cheirothecium went persistently in one and the same direction. "Sir," replied the witty Doctor, "Cheirothecium was a Scotchman: he was ganging south, and na came back again." In a like vein the son is constantly betrayed into a quiet laugh at theories and theorists on the opposition side, as where in his "monkey chapter" he says of those in the "Zoo" that "they are very interesting animals, but not, so to speak, civilised: they have only their own relatives as associates, and they have not learned the elegances and refinements of polite society, to which monkeys accustomed to the continual society of our noble selves will attain" (p. 324). We seem also to see the "indoles nutrita faustis sub penetralibus" and the true sonship to one who was numbered with the "seven chiefs" who writ treatises to show "the power, wisdom, and goodness of God as manifested in the Creation," in our author's averment at the close of his paper on the Aquarium at Brighton that these aquaria "are great educational schools which will do much to teach kindness to animals, to humanise those but little brought into contact with the living works of the Creator, and above all to break down the ideas of scepticism and infidelity which are now temporary candidates for public approval." It should be added that the Log-book before us is calculated to subserve the same ends, and that it renders its task highly palatable by an enthusiasm and curiosity characteristic of the versatile author.

Perhaps there is no faculty which, if cultivated in the young, repays the pains so lastingly and pleasurably as that of "observation," and if to the use of eyes and subsequent reflection is added the habit of making a note of aught that is noteworthy, the profit stored up to the individual and his fellow-creatures is certain, sooner or later, to be considerable. Mr. Buckland's Log-book is at once an incentive to and a lesson in such observation. It would be difficult to get a better example of a copious induction than his survey (pp. 13–16) of almost all Sir Edwin Landseer's pictures with a view to proving that the bit of red—the red spot—in them was the result of set purpose and not a mere accident; but this induction could only be made by a mind practised in the process of observing. One charm in Frank Buckland is the candour with which he unveils his processes. *A propos* of the hippophagic banquet at the Langham Hotel in 1868, he felt himself, no doubt, called upon to pronounce an opinion; and this being adverse, let us see on what grounds he decides that, though horseflesh might be a fair stop-gap for hunters, trappers, or troopers cut off from their commissariat, it can never compete with beef or mutton in point of nutritious and fattening qualities. The instinct of the poor women who would "as soon think of cooking a cat for their husband's dinner as a bit of cat's meat" ought to weigh something; but the experience of Mr. Bartlett at the Zoological Gardens is convincing. His account to Mr. Buckland is that at one time the lions there were fed on joints of the best beef, because the keepers said the lions would not eat horseflesh. "It was observed at the same time that the lions looked very thin and the men very fat. Mr. Bartlett resolved to try whether the lions would eat horseflesh, and he found they liked it as well as beef. He acted upon this discovery. The consequence was that the tables were turned; the men got very lean, and the lions began to get plump and fat: the reader will guess the meaning of this remarkable phenomenon." It is, of course, to be wished that the keepers could have been subjected to a course of hippophagy as a punishment, but the inference from the experience of Mr. Bartlett is scarcely less valuable than had this been so. Of other flesh not commonly regarded as dainty, or even edible, among English folk, Mr. Buckland incidentally cites the appreciation by other nations. In his article on the Scotch Wild Cat, he tells us that at Pampeluna cat's flesh is an exquisite delicacy—white like rabbit's flesh, but more delicate and of finer flavour. It is not good roasted, so the cooks serve it "très friands" (p. 254). As to goat's flesh he gives a guarded opinion. The harvest-men in Scotland seem to like it. The guests of the stingy old lady who, having invited a party to eat a haunch of venison, set before them that member of "Old Billy," "the well-known oldest inhabitant of the stables," were somewhat more qualified in their verdict (p. 272). Readers curious in cooking wrinkles and gossip will find a great deal to amuse and enlighten them up and down our naturalist's Log-book. For instance, in the account of the kangaroos at Blenheim Palace occurs an assurance, which we can corroborate from experience, that kangaroo-tail soup is as good as ox-tail; and a note of the origin of the latter popular soup, which refers it to the date of the close of the Peninsular War and the cheap feeding of our French prisoners. The Commissariat used to supply them, for cheapness, "with ox tails, then considered as offal, and left on the hides." "The Frenchmen, with their usual cleverness in cooking, made these tails into soup." In a cookery book which appeared a year or two ago, a suggestion for a cheap soup was the application of calves' tails to the same purpose; but there is such a thing as improving on our culinary continental neighbours to an unremunerative excess. Mr. Frank Buckland's story of the derivation of the name "kangaroo" (a sort of Australian "Dym Sassenach") is very funny; and perhaps it is reasonable to doubt whether the derivation of the Bore at Gloucester and on the Severn (the interest in which wonderful phenomenon has been quickened and spread wider by Mr. Buckland's paper, though to Severn bank and its population it is an excuse for making up parties of pleasure and sightseeing of very old date) has much more to support it than the witticism of his friend who surmised, in reference to the increased size of the wave, if wind and tide conspired, "that in order to have a good *bore* it must be accompanied by a good *sow*-wester."

In the ranges of fishing and zoology this Log-book deals "cum omnibus rebus et quibusdam aliis." Is the Serpentine to be mudded? Mr. Buckland is there and details its finds and its non-finds, the most noticeable of the latter being the eels which should have thriven in its mud. Is he visiting the great authority on snakes, Mr. Higford Burr, at Aldermaston: what amusement is so congenial as "out a-snaking with the squire"? Statistics and economics meet together and get a valuable tribute in those pages of the Log-book, which detail our author's visit to Great Grimsby; and it is high time that action should be taken in town, as it is, we believe, in some cases in the provinces, as regards the statement of the Grimsby fishermen that they "never see a quarter the price for the fish which you pay in London. We have all the job of catching of 'em, and the least profits on them" (p. 89). Taking the market prices and the tons of fish sent away last year, Mr. Buckland finds the total sum of 544,500*l.* worth of fish. It would be interesting to learn how our great fishmongers would meet the proposal to halve this, in the interest of the fishers. One of the curiosities of the subject is the device of cod-boxes floating in the docks, like gigantice dice, each filled with one solid mass of living cod. The live cod, by the way, is not, Mr. Buckland and the aquarium tell us, the flabby big-headed creature whose head and shoulders we see on the fishmonger's slab: even as the

"herring" alive in the water, and glittering with gold, silver, and ruby, is a very much brighter being than our "Yarmouth bloater" ideal.

Had we space, we might extract for the zoologically-minded one or two of the author's experiences of mouse-valour. He was eyewitness of a stand-up fight between a mouse and a scorpion, as exciting as the combat between Heenan and Sayers, or their classical parallels Pollux and Amycus. The odds were strongly against the mouse, yet he killed the venomous beast and—ate him. As a set-off, in another page we read of a mouse caught and trapped (head and shoulders) by a Whitstable oyster. It is to be seen in Mr. Buckland's museum. Our author deserves a strong word of praise and sympathy for his uniform advocacy of kindness and conservation of animals. In this point of view, as in others, this book will be an admirable present to young people. It may also have the effect of teaching them to see in their Virgils something more than hexameters devised only for repetition or for verse-models. Mr. Buckland has the Mantuan poet at his fingers' ends for illustration of natural history. He is a little abroad, however, we think, as regards the meaning of the Greek inscription on the *rustic temple* at Blenheim. ΑΡΤΕΜΙΔΙ ΑΓΡΙΑΙ ΙΑΔΙ ΟΡΕΣΤΙΑΔΙ can never mean "Dedicated by the rustic mountain-nymphs to the Ionian Diana." It most probably means, "Dedicated to the wild and mountain-ranging Ionian Diana;" ΑΓΡΙΑΙ being the same as *ἀγρίᾳ* with the "ι" not subscript, but appended, as in the case of capitals. If the inscription had ended with ΟΡΕΣΤΙΑΔΕΣ Mr. Buckland's interpretation would have been tenable. It is with reluctance we close so entertaining a book. JAMES DAVIES.

Three Northern Love Stories, and other Tales. Translated from the Icelandic by Eiríkr Magnússon and William Morris. (London: Ellis & White, 1875.)

IF anything would induce us to forgive the author of the *Earthly Paradise* for his long poetic silence and those scholarly divergences into this path and that of which rumour accuses him, it would be the inherent preciousness of the things he seeks, and the beauty of whatever he burdens himself with in returning. Nor can any muse, even though she be as untiring as Mr. Morris's, remain for ever in mid-air, and it is well when the creative brain satisfies itself, in its moments of repose, with the contemplation of the great works of past times, instead of frittering away its powers on the barren and unfamiliar pursuits of metaphysics or politics. Besides writing his epic poem of *The Lovers of Gudrun*, a work for forcible simplicity, breadth of purpose, and even serenity of power, almost unequalled in the literature of our time, Mr. Morris has twice already combined with Mr. Magnússon in rendering the best Icelandic sagas which remained untranslated into English, presenting us first with the "Grettissaga," next with the story of the Völsungs and Niblungs. He follows this time with six short sagas, the most important being the three first, the "Gunnlaugssaga," the "Friðþjófssaga," and the "Viglundarsaga," and the others being smaller tales of varied interest and weight.

The treasure of the book is its first story. It is difficult to understand how a poem so exquisite as the tale of Gunnlaug the Worm-Tongue and Raven the Skald has eluded the attention of translators so long, especially during this present generation, when so much notice is being paid on all sides to the language and literature of the North. It is true that the bare outline of the story has been made known to Englishmen, notably in Messrs. Cox and Hunter's *Tales of the Teutonic Lands*, published three years ago, but now for the first time we have the saga rendered word for word. It is one of those works for which any rendering less exact than this is wretchedly inadequate; it claims admiration for a rounded and finished form, a passionate perfection of style, a fulness of detail without an iota of triviality or thinness, which distinguish it above all its fellows. Without the grandeur of "Njála," the romantic verve of "Grettis," the fulness of humanity of that "Laxdaela" which we can only hope Mr. Morris may yet find time to render for us, the "Gunnlaug" has a concise picturesqueness, a purely artistic perfection, which place it at least as high as these, perhaps higher. A delicate critic has pointed out how far removed "les pensées douces, les rêveries" of this saga are from the rough manners and fierce emotions of most of the Icelandic romances, and those who are less eager for tenderness in poetry than the excellent M. Choieçki may yet allow themselves to be subdued by the subtle and exquisite perfume of love that breathes from this faultless saga. The strong young poet, with his goodly light-red hair, his lovesome countenance and masterful mind, whose tongue is so shrewd and bitter that it bites men like a snake, is contrasted with the stately and gentle Helga, meek and maidenly in all her ways, so bathed in the glory of her gold hair that Gunnlaug calls her face a sweet field islanded in sea-flame. For all their passion and all its fitness they never win more than brief words together before all men, save that once when Gunnlaug spoke with Helga in Thorkel's hall and gave her the fairest of things, the cloak, Ethelred's gift. Then, when both the men who loved her were dead, slain on the moor of Dingness by one another's hands, Helga meekly marries the man she cannot love; but with a final touch of genius that completes the poem, we are told how, when she came to die, resting her dying head against her husband's knees, she had the cloak of Gunnlaug's gift sent for, and after gazing at it awhile, sank back into her husband's arms and died, dutiful to the last, true to her pledges, true also to her love. Mr. Magnússon, for the best reasons doubtless, alters slightly the dates of the story. The birth of Gunnlaug has been quoted as belonging to the year 988; the present volume places it five years earlier; and the date of his death, too, in 1008 instead of 1015. These are details of minor importance, but in one matter Mr. Magnússon seems to be incorrect on his own showing, since he makes Gunnlaug twenty-three years of age at his death, whereas by the internal evidence of the saga he must have been twenty-five or twenty-six. The oldest MS. which is known attributes this work to Ari Froði, the great skald to whom we owe the first draft of the *Landnámabók*, and one of the most famous of Icelanders; he died at a great age in 1148, and therefore if this attribution can be relied on, about a century elapsed between the occurrence of the events and their narration. There seems good reason to believe that the persons mentioned really existed, and that the adventures described, in great part, at least, really happened. The chief characters in this saga are mentioned elsewhere—in *Landnáma*, in the *Egilssaga*, and in the *Edda* of Snorre, for example—and both Gunnlaug and Hrafn (Raven) are mentioned in the list of the most eminent skalds preserved in the Upsala MS. of the younger Edda. Some of the incidents, as for instance that exquisitely humorous one of King Sigtrygg Silkybeard in Dublin, who has never had a song made in his honour before, and who does not know what it would be etiquette to offer Gunnlaug for his, bear a stamp of truth about them, while others may well be the pure creation of the wonderful genius who evolved and arranged them. If that genius was indeed Ari, then Ari ought to be named in honour among the great world-poets.

In "Frithiof" we at once pass into the domain of a more limited and less powerful imagination. Full of strong and lovely passages as it is, it is not put together with an art so masterly as to retain and subdue the memory with the spell of first-rate work. The gift of the author seems to lie in his ability to present certain scenes with intense vividness before the inner eye; he does so notably in describing Ingibiorg's bowers in Baldur's Meads, in the splendid passage about the storm, in the burning of Baldur's temple by Frithiof, the three passages that enthrall the imagination most and satisfy it best. It is considered wholly mythical in character; it seems pretty certain that it was written in Iceland about the year 1300, and no account of its principal *personae* is found in any older saga. Certain critics have maintained that Frithiof was a genuine historical personage, but others and among them more especially P. A. Munch, have strongly contested this view. That historian mentions it as one of the few purely romantic works of the imagination which the early literature of Scandinavia has preserved, and avers that it contains absolute historical and geographical absurdities. Munch's strictures are very minute and stringent; the most important of them are that, at the time that Frithiof is supposed to have lived, no Norse vikings had yet come to Orkney, and so that Frithiof's finding of Angantyr settled as earl in those islands is obviously a myth; and, again, that it is incredible that any kings of Sogn and of Ringerike can have waged war with one another by land or sea; but these arguments have been met by Nyström and other Swedish critics, and the matter remains uncertain.

The story of "Viglund the Fair" is far inferior, in interest and ability, to its two predecessors. With all deference to Mr. Magnússon's learning and Mr. Morris's taste, we feel doubtful whether they were justified in occupying so much time and

Digitized by Google

space with a saga so late and so poor as this. It has a certain outward resemblance to "Njála," which it palpably imitates in various points, but it is infinitely beneath it in regard of merit. It is one of the *skrök-sögur*, or fabulous sagas, and the very name expresses a kind of scorn of it, as a bastard-growth upon a nobler stock. The "Viglundarsaga" is understood to be inelegant and unclassical in language; its oldest MSS. belong to the fifteenth century, and its date of composition cannot possibly be put earlier than the end of the fourteenth. Passages have been pointed out which prove its author to have been familiar with the "Frithiof," and with another of the *skrök-sögur*, the "Bárðarsaga." The best parts of the work are the passages in verse, which bear marks of an earlier and a far more gifted hand. Vigfússon, whose Copenhagen edition of 1860 remains the standard one, considers the best of the staves to date from the close of the thirteenth century—two hundred years, therefore, before the bulk of the saga. We would take this opportunity of pointing out how especially beautiful are Mr. Morris's versions of these short poems. It seems to us that he has excelled most of all in the "Viglundar;" the staves in the "Gunnlaug" are often so extremely obscure that they hardly present any idea to the mind when literally translated. The determination of the Icelandic poets not to call a spade a spade if there was anything in heaven or earth that it could be called besides, makes their fancy difficult to follow. Here, for instance, is a beautifully worded but very elaborate way of saying that "none but the brave deserve the fair:"—

> "He who brand of battle
> Beareth over-wary,
> Never love shall let him
> Hold the linen-folded,
> For we, when we were younger,
> In many a way were playing
> On the outward nesses
> From golden land outstanding."

Of the remaining three stories the best is that of "Roi the Fool." A certain franklin is so unfortunate that all men call him Roi the Fool, but, after bearing many affronts, he proves himself shrewd enough at last, and baulks his enemies as Shylock was duped. Henceforward he is called Roi the Wise. This is a version of an oriental story, found in the Thousand and One Nights and elsewhere. The story of "Hogni and Hedinn" is amplified from a tale in the treatise of poetic diction called *Skaldskarparmal*, and in an appendix the authors give a version of this earlier original. Finally is added the short saga of "Thorstein Staffsmitten," the son of Thorarin. It is to be hoped that all lovers of literature will turn to these pages, in which Mr. Morris has enshrined the grand legends of our forefathers in the crystal of his pure, simple and idiomatic English. EDMUND W. GOSSE.

A History of the Weald of Kent. By Robert Furley, F.S.A. Vol. II. (London: J. Russell Smith, 1874.)

THERE has been for some years a good deal of agitation among the antiquaries and historical students of Kent with the object of bringing out a new history of the county. Hasted deserves the highest praise for his well-known History, on which he spent about forty years of his life and the chief part of his fortune; but the progress of historical knowledge since his day would render it comparatively easy for a successor to correct many errors and supply many imperfections which it was impossible for him to avoid. The present century also has seen many events take place in Kent which are worth recording. It is well known in the county that two distinguished antiquaries collected a large quantity of material from the records of the kingdom and private libraries with this object; but unfortunately neither of them lived to carry out their intentions, and their collections are waiting for some other hand to utilise. Their value must be so great that it will be a serious loss if they are doomed to be put away and forgotten like the note-books of the unfortunate scholar, so feelingly described by George Eliot in her last novel. It is no small boon to have a history of a portion of the county, such as the present book, but it would be better still if this were only an instalment of a larger and more complete work.

We have not seen the first volume, which appeared, we believe, about three years ago. The second takes up the history at the reign of Henry III., and carries it down to the present time. All the events in the annals of our country which specially concern the locality in question are narrated at considerable length, especially the two insurrections of Wat Tyler and Jack Cade. In the former case the author has not been able to clear up the confusion in the usual accounts of the leaders of the rebellion, and seems to think that John Tyler of Dartford, and Wat Tyler of Maidstone were really the same person; while he cannot decide whether John Ball, the priest, or one of the Tylers, was known as Jack Straw. His assumption is that the confusion arises from the ringleaders having had several aliases, which is by no means improbable.

On another point of greater importance Mr. Furley uses his local knowledge to refute Mr. Rogers' theory that the former rebellion was an attempt on the part of the customary tenants to vindicate their right to pecuniary compensation against a threatened invasion of the custom. If this was the true origin of the discontent, our author thinks it strange that Kent should have taken a prominent part in the outbreak, as but little of the land in the county was held by copyhold or customary tenure. It is just on such points as this that a local historian is valuable. His knowledge of detail enables him to correct the generalisations of an historian, even when they seem most reasonable.

From one of the chief features of a county history—long pedigrees of the holders of manors—this book is happily free. Not but what authentic pedigrees are often of the greatest use in historical work, but there is so much looseness in their compilation, and often so many contradictions in descents of the same families derived from different sources, that it is impossible to place much reliance on them in general. Instead of this Mr. Furley has endeavoured to put before his readers a picture, or rather materials for forming a picture for themselves, of the state of the common people on the Weald in past times. With this end in view, he has printed full abstracts from the Plea Rolls and Hundred Rolls in the reigns of Henry III. and Edward I., from which may be gleaned curious and graphic particulars of the social state of the inhabitants of the Weald, though, as might be expected, they rather illustrate the worse than the better side of human nature. We find, for instance, accounts of a party of labourers breaking into a beershop and maltreating the proprietors, who had refused to sell them drink; of a fight between some burglars at Ightham and the night watch, an institution which one would hardly have expected to find in such a small place; of men, doubtless drunk, tumbling into marl-pits and being drowned, and other accidents incidental to an agricultural population. Two rather serious cases concern the Church. Of these one was a fight, which ended fatally, between the inhabitants of Tenterden and the proctor of John Maunsel, provost of Beverley, who held the church as one of 700 livings; the other was a contest between the secular and ecclesiastical authorities, in which the latter had very much the best of it. The bailiffs of the king and the archbishop disputed about the right to levy a distress, and the last step in the affair was the cudgelling of the royal bailiff round Maidstone church on three Lord's Days, by order of the official of the archbishop. There are many presentments for encroachments on the highways, and as Hasted tells us that even in his time the roads were atrociously bad, and fifty or sixty feet wide with sward on each side, it is scarcely to be wondered at. In most cases the occupier is allowed to retain what he has appropriated on payment of a fine. The abstracts of these rolls are accurately and carefully done, and are well worth the perusal of all readers resident in the Weald, containing as they do references to most of the towns and villages in the district.

One of the last chapters in the book i devoted to an investigation of the origin o the parish. Mr. Furley examines the chief theories previously proposed, and shows reasons for not accepting them. Blackstone's idea that the parish is identical with the manor, he disproves by his statement that in East Kent only one parish is coextensive with a manor, and that no churches in the Weald except perhaps Hawkhurst, are appendant to manors. Mr. Kemble's theory that the Christian church superseded the pagan temple does not appear satisfactory, as it seems probable that all traces of temples had disappeared long before any ecclesiastical organisation was set on foot. More space is devoted to a refutation of Mr. Toulmin Smith's book on the subject, which was written a few years ago, as Mr. Furley suggests in the interests of the Liberation Society, to disprove the ecclesiastical origin or purpose of the parish, which Mr. Smith believes to be identical with the tithing, a division of the hundred. This is at all events unlikely, as in Kent there are very many parishes whose boundaries do not coincide with either the hundred or the lathe, and were evidently formed irrespectively of

Digitized by Google

either division. We have not space here to state Mr. Furley's arguments, but his conclusion is that the *borough* was the foundation of our ecclesiastical division, one or more being taken to form a parish. This is not, however, absolutely proved, for there are several instances in the county where boroughs are divided by parishes. Strange to say, also, although Mr. Furley will not allow Mr. Smith to father the parish on the tithing, and advocates the claims of the borough, he distinctly states in another place that "what are termed tithings in other counties are called boroughs in Kent," so that it seems, in spite of all his arguments, that he really agrees with Mr. Smith after all, except in his statement that the tithing is an integral portion of the hundred. The etymology proposed for the word parish is ingenious, but we fear will not find many philologists to accept it:—"The word is derived from *preostscyre*, which signifies the precinct of which one priest had the care—in English priestshire, in Latin *parochia*, in French *paroisse*."

The derivation suggested for the word *hobbler*, a light cavalry soldier, is equally unhappy. Mr. Furley states that it is derived from the French *hobile*, a quilted cassock, a comparatively rare word, while the English *hobby* is in constant use in the middle ages, especially in the sixteenth century, as applied to a small kind of horse, and affords a much more obvious etymology.

It sounds odd to read that the King of England "became head of the Church and defender of the faith," in consequence of the Statutes passed in 1533, when the latter title was conferred on Henry VIII. by the Pope for supporting his authority by his book against Luther, and the former title was assumed as a protest against the same authority. This, however, is no doubt a mere slip of the pen. In his account of the Boleyn family, Mr. Furley has adopted the theory revived by Mr. Hepworth Dixon in his recent book, that Anne Boleyn was older than her sister Mary, mother of Lord Hunsdon, but has made no comments on the subject. The authorities adduced by Mr. Dixon certainly do not bear out his statement, and if Mr. Furley has discovered any new evidence on the subject, it would have been better to have produced it.

C. TRICE MARTIN.

Hopes of the Human Race Hereafter and Here. By Frances Power Cobbe. (London: Williams & Norgate, 1874.)

UNDER the above title, rather too big a one perhaps for the book, Miss F. Power Cobbe has reprinted several theological essays, and introduces them to her readers by a very interesting preface, in which the latest views of Mr. Stuart Mill are considered entirely from a theistical point of view. There is always something to be gained from the writings of this valorous and noble woman. She has inherited the boldness of her master, Theodore Parker, as well as his humanitarian sympathies and rationalistic mysticism, and though less forcibly eloquent than the Boston orator, she is superior to him as regards good taste and that flexibility of thought which distinguishes her sex. If, as E. Renan believes, the truth really does lie in the shade of colour more than in the colour itself, then this feminine faculty is more necessary for the attainment of truth than the logical inflexibility of the opposite and presumably the stronger sex—provided, of course, that the understanding, by being more ductile, lose none of its force of penetration. Now, such is the rare quality of Miss Cobbe's mind, that she is able to combine masculine penetration of thought with feminine delicacy of sentiment. She is familiar with all the evolutions of contemporary science and philosophy, and unfettered by any traditional *a priori*. Her rare energy in upholding the just and too often unrecognised claims of theism is due to the vivacity as well as the sincerity of her religious feelings. In her case the conjunction of sublime affections and a faith that is full of hope with modern science is a *fait accompli*—one most encouraging for those who will never consent to a complete separation between the two divine sisters. Although I can trace nothing positively new in her endeavours to unite them, and at the same time assign to each a distinct and lawful sphere, there is something original and personal in her view of their respective claims and her manner of defining them. Her reasoning is always straight to the point, and she waives numberless objections that are commonly raised by those who do not as yet understand how to reconcile them. There is much ingenious and novel insight discernible in the details by which glimpses are obtained of the truth which we shall never wholly possess, under its hitherto little explored and even disregarded aspects. As a specimen I would gladly cite the page in which the writer, while speaking of the conceptions we are capable of forming of the divine goodness in relation to man, foresees the difficulties that will be raised on various sides, by taking her stand on our incapacity to determine in any way what does or does not accord with the perfection of the Divine being:—

> "Remember, when we are presuming to speak of the awful character of God, it is not our business to enquire what it is *just possible* He may be or do without injustice or cruelty; but what is the very highest, the noblest, the kindest, the most royal and father-like thing we can possibly lift our minds to conceive. . . . It is the nearest we can yet approach the truth."

I recommend this as a principle of a sound and fruitful theology to those who make use of the divine attributes in their deductions as if the Divinity had hidden no secrets from them; and to those, likewise, who under pretext of being incapable of forming any adequate conception whatever of the nature of the Divinity, deny the lawfulness of all statements concerning God.

The volume before us contains three essays, the first on the great question of the "Life after Death;" the second, "Doomed to be Saved," on the universality of that salvation which is reserved by divine goodness for the whole of humanity; while the third, "The Evolution of the Social Sentiment," is a curious history of the development and growth of the feeling of sympathy in the human race. The second is the least remarkable and the least original. The writer has especially aimed at proving that the assurance of salvation to which we are all destined, under the limitations of the trials each must undergo in order to obtain it, very far from having an evil influence on our moral dispositions, exerts on the contrary a salutary effect on our spiritual nature, and supports us in our struggles after righteousness. Moreover, we are told (and this is very striking), that as the unhappy individuals who had, as they imagined, sold their souls to the devil and were therefore, they believed, irreclaimably his, sank through their despair into the lowest depths of vice and crime; so the theist of our day who feels that he is destined to righteousness, to salvation, and to eternal communion with God, reaps from this precious certainty continual encouragement and the best inducement to rise again after having fallen, to persevere when he has once had strength to resist evil. It is, in point of fact—the authoress will not deny the truth of this observation—a transformation, as far as the making it universal is regarded, of the cherished thesis of ancient Calvinism, namely, the "persévérance des élus," or "l'inamissibilité de la grâce." How often it is sufficient to strip Calvinism of its scholastic jargon, its Canaanitish dialect (without for that reason giving up its essential tenets), to find that it is embodied, though under a changed aspect, in the most philosophical and religious form of modern thought! This essay, which is in itself little else than an edifying sermon, yet contains useful lessons for many worthy Christians who would think they were lost if everlasting punishment were to disappear from their view.

With the essay called "The Life after Death," which is divided into two parts, the case is different, although the one part is very preferable to the other—the first, namely, in which the writer has indicated the reasons on which, even on the ground held by modern scientific thought, the assertion of a future life may be based. The second treats of questions bearing on the same subject, very interesting questions undoubtedly, such as the immortality of the understanding, of the memory, of the æsthetic perception, of the affections, and the earthly ties that love has formed, &c.; but it offers us nothing but vague conjectures, which are necessarily the fruit of the imagination rather than of logical argument. For the answer to all these questions the authoress should simply have referred us to the fundamental principle of the first part, *Faith, Trust in God, "L'Eternel y pourvoira."* It is the only reasonable and at the same time religious answer to the questionings with which our souls are beset when we attempt to face the great mystery of the life beyond. And we may add to this the comforting experience that time has taught us, namely, that in all cases in which man has attained any positive knowledge of the works of God, he has invariably discovered them to be a hundred times more beautiful in reality than his dreams had pictured them.

The question which forms the subject of the first part is the main question and throws all the others into the shade. May we, are

we to hope for a life consequent on the dissolution of our earthly organism? Not to know that this is a problem that has grown to be more serious and formidable now than ever, is to have remained completely ignorant of the progress of modern science and philosophy. The writer is, I consider, perfectly justified in asserting that with the disappearance of faith in a future life, the moral level of human society must necessarily sink. Religion loses its infinite charm. God is the Master still, but no longer the Father. To the individual, good and evil are no more of the same paramount importance. Life, as soon as we have passed its noonday, resembles a garden in autumn, where there is neither sowing nor weeding: why should there be, since the winter is coming in which nothing can grow, neither flowers or weeds? The most virtuous must be ready to give up their virtue, which is perishable like all their other possessions; those who love God most truly must be prepared soon to love Him no longer. Yes indeed, this question will shortly become "the battle-ground for one of the most decisive struggles in the history of the mental progress of our race."

On the other hand it must be admitted that as modern thought cannot rest any longer, as it did of old, on supernatural revelations, it finds itself cast adrift when it examines into the classical arguments on which in former times rational theology and spiritualist philosophy pretended to found belief in a future life. Accustomed, henceforward, to base all its assertions on observation and experience, it finds itself face to face with a subject that obtrudes itself on its notice, but to which the inductive method cannot be applied. Will it be said that the natural sciences, physiology more especially, condemn this grand belief? No; at least those who maintain that they do, give them a tongue which they never possessed. The real truth is, that it is a point on which they remain absolutely silent. We notice only that in their onward march they reveal to us more and more of the majesty of what a learned writer has called "les infinies possibilités de la nature." In return, whoever has within himself a living sense of God as of a Being supremely good, faithful and just, finds that his faith fully counterbalances all the doubts which the gloomy silence of natural science might suggest to him. In the main, all the usual arguments lead to the encouragement of that trust that the human race will not be deceived, that in human destiny justice will have the final word, that the man who dies for the cause of truth or charity will triumph over him who saves his mortal life by falsehood or egotism. It is the *moral argument* which gives all the other arguments their value. Do not let us regret the absence of scientific certainty. The mental chaos in which, in our day, those who fancy that they possess tangible proofs of the life beyond the grave are engulfed, proves that none but moral proofs are concordant with our true nature. The life present claims its own just worth, it would be cancelled by palpable evidence of the life to come. By virtue of the moral argument we may say that faith in a just, wise and loving God indicates to us by different but converging lines a future life as the necessary postulate.

The following are the seven principal lines:—1. Justice cannot be vanquished, man is incapable of admitting her final defeat. The Buddhist who lives without faith in God is not living without faith in justice, and among the most ridiculous errors of the day a foremost place must be assigned to the theory which attributes our sense of supreme justice to a "set of brain" which we have inherited from the experience of preceding generations, as if our forefathers had witnessed more often than we have the steady triumph of justice on the earth. Will it be said that the ways of justice on the earth are unknown ways? The instances of the triumph of tyranny, the deaths of the martyrs, &c., do not admit such a supposition. 2. The designs of Providence as regards man—whatever they are taken to be, either the possession of happiness or his moral perfection—fall short of their accomplishment under the conditions of an earthly existence. 3. The body can grow to its full stature, the soul never can. 4. Our human affections, the noblest, the purest, the most tender, are poisoned if they are linked to the sense of their being ephemeral. 5. The creatures whom God loves are for that very reason, in so far as they are objects of the divine love, imperishable (argument of Mr. Newman). 6. Humanity has always had, in the whole course of its historical development, the instinct, or rather a presentiment, more or less obscure, of its immortal destiny. Finally, 7. Our religious weakness has a right to appeal to the testimony of souls that have been closely and exceptionally knit to God, and with whom immortality was an intuitive evidence. "Faith in God and in our eternal union with Him are not two dogmas, but one."

These, according to the author, are the seven great indications of a future life; they are like the first notes of a melody, the continuation of which is lost in a region whence it cannot reach our ears. As I generally share Miss Cobbe's opinion on these various points, I can only recommend her views to the reader's careful study; they are clearly and methodically stated and show great prescience of the possible and probable objections that may suggest themselves, as all those who have seriously reflected on the famous question *to be or not to be* cannot fail to acknowledge. It will be enough to point out an apparent lacuna. Why has the authoress not given due weight to the special argument that may be deduced from the act of "death from devotion," that highest of all moral acts? Whenever it finds its accomplishment, we see two sovereign laws in direct contradiction—one which has dominion over every living creature and makes "self-preservation" the first impulse, and the other which governs the moral being and demands *casu quo* the sacrifice of his mortal life. This is an antithesis, and one of which the synthesis is to be found nowhere but in an order of things in which "he who loses his life shall find it."

The last essay, though not so important as regards the subject, is nevertheless very interesting, beside being probably the newest and the most original of the three. It goes to prove, in a clever and intelligent manner, that the feeling of *sympathy* which occupies so great a place in these days, both in public and private life, is not far from being a new feeling; that it is a transformation of other and very different feelings which long held undivided sway, and of which more than one vestige still exists in the present day. When human societies were in their infancy, the sight of the sufferings or the enjoyment of others provoked anger and annoyance, rather than pity and good will.

Man in his primitive state, like many kinds of animals, used to kill his fellow-creatures when they grew old, or were sick or maimed; a practice common still among more than one savage tribe. The ancient historians tell us of customs of this kind as existing, even in their own time, in certain remote corners of Europe. The total absence of the sympathetic faculty, at least its extreme weakness, is at the bottom of all the barbarous customs which are still in force in China, of the perfect indifference society in its ancient form shows for the poor and the infirm, of the taste the Romans had for combats of gladiators and cruel forms of punishment; of the aversion so many men, even in these days, have from misery and suffering of all kinds; of the cruelty to women, children, and animals, so frequent among the lower classes, &c.

The author tries with all the acuteness of a subtle* and observant mind to discover in our habits and prejudices the vestiges of the ancient heteropathy, and is probably not mistaken in indicating the mother's love for her weak wailing offspring as the sacred source whence the sympathetic faculty arose, to extend successively to the father, the family, the tribe, the nation, and finally to the whole of humanity. We, as yet, see but the dawn of the changes this faculty will work as it expands in social life, but may fearlessly predict that its influence on the future of the human race will be no less beneficial than productive in its results.

ALBERT RÉVILLE.

* Too subtle, sometimes; and I would recommend this clever and enthusiastic seeker after truth to be ware of a propensity she shows to give far-fetched explanations for very simple things which have in reality much more immediate causes—to do, in fact, what in French is called "chercher midi à quatorze heures." For instance, who could help smiling on reading, p. 175, that "the immense success of insurance offices in France is attributed to the value of their *plaques* placed prominently on a house as a protection against malicious arson"? Who could have told Miss Cobbe such a tremendous. . . . *blague* about these *plaques*? They are put up in a "prominent place," simply as a means of advertisement, by the insurance companies. And directly afterwards, we read—"In Normandy, of very recent years, the inhabitants of several districts have adopted the use of tiles (slates, more correctly speaking), instead of thatch, avowedly to save themselves from the danger arising from the envy of neighbours and relatives"(!) Pardon me, the Norman peasants—and you may credit one who is a Norman himself and lives in the midst of them—are neither such incendiaries nor such bad neighbours, nor such poets as that would imply. They are substituting the more costly tile or slate for the ancient thatch roof now because they have grown richer, and because from the manner in which their farms are organised the thatch roof is a constant danger in cases of unintentional fire. We should be careful not to try to prove too much; the wisdom of old said that it came to the same thing as proving nothing at all.

HISTORY OF EASTERN CIVILISATION UNDER THE KHALĪFEHS.

Culturgeschichte des Orients unter den Chalifen. Von Alfred von Kremer. Bd. I. (Vienna: Braumüller, 1875.)

THE author of *The Leading Ideas of Islam* * will not suffer in reputation by his new work. The history of the civilisation of the Mohammadan East during the rule of the Khalifehs is a most fertile subject—so much so that it is matter for wonder that it has not already been thoroughly explored—and Herr von Kremer has done a good work in making some portion of it known to European readers. When we learn that more than a thousand years ago a Mohammadan philosopher laid down the proposition that "the first pre-condition of knowledge is doubt;" and when we are told that in the jurist schools of Baghdad it was debated whether the life of a slave or of an unbeliever was not worth as much as the life of a freeman or a Muslim, whether a woman could hold the office of judge, and suchlike questions, we need not ask whether the civilisation that showed itself in thoughts such as these is worth investigating. But were the pitch of civilisation less high it would still have been historically of the greatest importance to study the system of government and the military and financial organisation employed by that power which, in half a century, from possessing a corner of Arabia, came to spread from the Indus to the Atlantic, and from the Black Sea to Aethiopia.

It is the province of a history of civilisation as much to describe the formation and organisation of the State, as the manners and customs, the literature and modes of thought, of the people. Accordingly, Herr von Kremer has divided his work into two parts: the first, dealing with the political and judicial civilisation of the Mohammadan East during the rule of the Khalifehs; and the second, yet to be published, treating of the religion, the culture, and the social condition of the period.

Passing over the first chapter, which is an interesting, though somewhat diffuse sketch of the characteristics of the Khalifeh's office when held by the first four or "orthodox" Khalifehs, showing the essentially religious nature of the office and the absence at that time of any notion of its hereditary right, we come to a very interesting part of the book, headed "The Town-Life" (das städtische Leben). In it we obtain a most charming glimpse of the daily life of the busy merchant-city of Mekkeh in preïslamic times, with its caravans bringing the silks and woven stuffs of Syria, and the far-famed damask, and carrying away the sweet-smelling produce of Arabia, frankincense, cinnamon, sandalwood, aloe, and myrrh; its assemblies of merchant chiefs "on 'Change," near the Kaabeh; and, again, its young poets, running over with sonnets and chivalry; its Greek and Persian slave-girls brightening the luxurious banquet with their native songs, when as yet there was no Arab school of music, and the monotonous but not unmelodious chant of the camel-driver was the national song of Arabia; its club, where busy men spent their idle hours, and idle men what should be their busy ones, in playing chess and draughts, or in gossiping with their acquaintance. The passion for poetry and music among the Arabs at that time is well illustrated by the numerous stories of poets and singers abounding in this chapter. One of these is worth quoting. A certain stonemason named Hudalī had a wonderful gift of singing. When he was at his work, the young men of the city used to importune him and make him presents of money and food to induce him to sing. He would then make a stipulation that they should first help him in his work; and forthwith they would strip off their kaftans, and the stones would gather round him rapidly. Then he would mount a rock and begin to sing, while the whole hill was coloured red and yellow with the variegated garments of his audience. Singers were then held in the highest admiration, and the greatest chiefs used to pay their court to ladies of the musical profession. One of them used to give receptions, open to the whole city, in which she would appear in great state, surrounded by her ladies-in-waiting, each dressed magnificently and wearing an elegant artificial chignon. This honourable condition of the preïslamic musicians contrasts unfavourably with their later state. In the check he put upon music, as in most of his dealings with the fine arts, Mohammad made a mistake. For, although in pagan times there was a shady side to the musical enthusiasm, and it was not all singers who were honourable, the Muslim suppression of the art only brought that shady side into prominence, and nearly obliterated what was high and noble in it. An art that is made illicit and is held of ill reputation is sure to bear out its enforced character.

The third chapter deals with the administration under the four "orthodox" Khalifehs. On the question of finance we find that the sources of income (beside the very important one of war-spoils) were chiefly the *zekāh*, or prescribed alms, which was levied on all Muslims but the very poor, and consisted of a certain proportion (generally about 2½ per cent.) of their camels, sheep, money, produce of land, etc., and which went to pay the army, to provide the salary of the officers who superintended the levying of the tax, and to support the poor; and, secondly, the poll-tax, levied on male adult unbelievers, amounting to about 40 francs* a-year from the rich, 20 from the middle class, and 10 from the poor. The most curious feature of the administration was the annual distribution of the balance in the State treasury to the faithful, in fixed proportions. 'Omar had a careful census taken of the whole body of Muslims, and every addition or decrease caused by birth or death was duly registered from time to time. The distribution of the treasure began with the prophet's family. His favourite wife, 'Aïsheh, received 12,000 frs. a-year, the other widows 10,000; each of the Helpers (Ansār) and Exiles (Muhājirūn) who had fought at the battle of Bedr, 5,000; and the Khalifeh himself received the same sum. So the distribution went on till it came down to 300 francs a year given to certain ordinary men of the Yemen. Women who had left Mekkeh for Medineh after Mohammad's flight had 6,000 a year; children at the breast 100, increasing to 200 and further as they grew; and foundlings were similarly brought up at the State expense.

The effect of this unparalleled system of finance in consolidating the nation and uniting it with one centre—the State—is obvious. The same chapter contains a very valuable account of the war-department—the tactics in battle, the arms, officering and marshalling of the early Muslim armies, and the practice of establishing garrisons and military depôts in a large number of the principal cities of conquered countries.

"Damascus and the Court of the Omeyades," as the next chapter is headed, seems to have been introduced chiefly with a view to the picturesque. The German language, however, except in the hands of a chosen few, does not lend itself readily to the description of scenery, and we must vote Herr von Kremer's account of Damascus, its country, its houses, its inhabitants, and its intrigues between high-born ladies and enthusiastic poet-lovers, a little tiresome.

Chapter V., "The Formation of the State," is a sort of constitutional history of the rule of the Amawī (Omeyyade), and 'Abbāsī Khalifehs, abounding in important information concerning the division of the empire into provinces, the duties of the various divans, or departments, in the head administration, and of the various ministers and officials. The account of the postal communication is excessively curious and unexpected. It appears that there were lines of couriers between all the more important cities of the empire and the capital; and stations at intervals for changes of horses. The number of these stations in the entire empire amounted at one time to nearly a thousand; and in early times the annual cost of maintaining the horses and paying the postboys in the single province of 'Irāk came to what was equivalent to four million francs. The speed of the post left nothing (except perhaps railways) to be desired, for we read that a courier travelled 750 English miles in three days. The pigeon-post was also used.

We are not able to do more than refer to the remaining chapters, VI. and VII. ("Das Kriegswesen" and "Die Finanzen"), two of the most important in the book; VIII. ("Der Organismus des Staates") equally valuable; and the last, on the Mohammadan Law (IX. "Das Recht"), which, after an account of the formation of law among the Muslims and of the principal judicial schools and their founders, proceeds to give a brief summary of Hanafī law. At the end of this chapter the author seeks to trace the origin of the Mohammadan code, and among other points he shows the improvements Mohammad effected in the existing systems of law in Arabia as concerned marriage, slavery, and the blood-revenge, etc.; a part of the work which will be specially prized by those who reverence the memory of the great Arabian

* *Geschichte der herrschenden Ideen des Islams.* A. von Kremer. (Leipzig, 1868.)

* Counting the dirhem at about equal to the franc, weight for weight, without reference to the fluctuating exchange value of silver.

Prophet and believe in the good influence he has exerted on the East.

One word of criticism before we end. It were much to be desired that Herr von Kremer would give us more authority for his statements, many of which are so startling as to require the fullest proof before they can be accepted as facts. We do not question his accuracy, but we should be glad if he would substantiate each statement by a reference to the original authorities from which it was derived. In a second edition the work might also very well be improved by a more perspicuous arrangement, and by being made considerably less prolix.

The gratitude, not only of Orientalists, but of students of history and of what Mr. Freeman calls the new-born science of Comparative Politics, is due to Herr Alfred von Kremer for one of the most important contributions to our knowledge of the East that has for a long time been made. To Orientalists it will be "a thousand years" until the second volume is completed.

STANLEY LANE POOLE.

TRAVELLING IN NORWAY.

Norway: Illustrated Handbook for Travellers. Edited by Chr. Tonsberg. With 134 Engravings on Wood, and 17 Maps. (Christiania: Chr. Tonsberg, Publisher. London: Trübner & Co., 1875.)

The Vade Mecum, or A B C Guide to Denmark, Sweden, and Norway. By Ttenrub Elohta. With Map and Illustrations. (London: Provost & Co., 1875.)

THE popularity of Norway as a place for summer resort has so much increased within the last few years that any information respecting that country is a matter of interest to an infinitely greater number of people than it was fifteen or even ten years ago. A very complete illustrated handbook for travellers in Norway has been published by Mr. C. Tonsberg, of Christiania, which can be obtained at Messrs. Trübner's, of Ludgate Hill. It is about the size of a Continental Bradshaw, and contains nearly 600 closely printed pages of valuable information, together with a series of clearly executed maps of various routes; while some idea may be formed of its exhaustive character from the fact of the index containing upwards of 1,200 names of places to which reference is made. In addition to this the preface contains an account of the geology and natural history of the country, the national character of its inhabitants, statistics of commerce, &c., together with suggestions for tours, and useful information regarding equipment and other matters which add to the traveller's comfort. The scenery of Norway varies a good deal in different parts; though mountains abound all over the country, those in the south do not attain a great altitude, while there is more of a woodland character in the landscapes, and more verdure, especially as the foliage of the larch is blended with that of the fir. The finest scenery lies undoubtedly in the fiords and their neighbourhood on the north and west coasts, such as the Sogne and Hardanger fiords and the Romsdal valley up to Dombaas, where the snow-capped hills and the cliffs and waterfalls are extremely grand. The mountainous parts of the interior are rather disappointing where they consist of vast tracts of dreary heath with no sign of life save a few hoodie crows and magpies, while the height that the traveller has to ascend takes off very much from the apparent altitude of the mountains. The very best and most comfortable way of seeing the fiords and western coast of Norway is in a steam yacht, landing here and there, and making short excursions up the country. All trouble about hotels is avoided; and the grandeur of the cliffs and mountains is much enhanced when seen from the water. A sailing vessel is of little use unless where there is unlimited time, and even then it is a precarious mode of locomotion, owing to the prevalence of long calms in the summer and the chances of contrary winds. There are, however, convenient lines of country steamers which run all round the coast, and up and down the fiords, stopping at the different stations. The greater part of their course is in smooth water, owing to the landlocked nature of the fiords and the belt of reefs and rocky islands which surround nearly the whole of the western coast and act as a natural breakwater. Carriole travelling, though pleasant enough at first and for a day or two, when pursued for hour after hour for several days in a springless vehicle is apt to become very monotonous and tiring. It is impossible for a traveller to see the whole of Norway in one season, and many people visit the country year after year apparently with increasing pleasure. Those who wish merely to pay a flying visit will find Mr. Burnett's little book of use, but as he compresses Denmark and Sweden as well as Norway into the short space of 90 pages, the information though good is not very extensive; he has, however, added 160 pages of vocabulary and advertisements, which it is to be hoped may be of service. There is, apparently, some confusion in his account, in the preface, of the season allowed by law for shooting, as he places it in the breeding time of the different birds which he enumerates.

A. J. CROSBY.

NEW NOVELS.

The Boudoir Cabal. By the Author of "The Member for Paris." (London: Smith, Elder & Co., 1875.)

The High Mills. By Katharine Saunders. (London: H. S. King & Co., 1875.)

"Comin' thro' the Rye." (London: R. Bentley & Son, 1875.)

Jean. By Mrs. Newman. (London: Smith, Elder & Co., 1875.)

A Garden of Women. By Sarah Tytler. (London: Smith, Elder & Co., 1875.)

THE fashion of novels seems to change almost in the same way that dress changes. One season will devote itself to colonial life, another to continental life, a third to mistaken identity, a fourth to the ideal and ill-used governess, a fifth to the beautiful fiend, and so on. We seem lately to have taken to the newspaper novel which is about equally divided between politics and the money-market, with occasional police intelligence and breach of promise cases to make it palatable to the lowest tastes.

The Boudoir Cabal is full of "the weary ways of earth and men." The trials and temptations of the very highest circles form the subject-matter of the three volumes. Lord Mayrose the hero is one of those beautiful and gifted beings who chiefly exist in books like *Lothair*. He begins life with 5,000*l.* a year, and after many vicissitudes ends with 25,000*l.* In the course of a year or two of Parliamentary life, he becomes a Cabinet Minister, rejects an earldom, marries the daughter of a millionaire, refuses to commit the Government to a speculative loan for his own private interests, gets into unhappiness and out of it, goes through many difficult and compromising circumstances, and at last saves the life of his greatest enemy from a raging lunatic in what is called by the author "a palpitating scene." But we cannot help thinking that his conduct towards Lady Azalea Carol, when he makes up his mind to cure her of her love for himself after he is married, by means of an affectionate correspondence and a series of clandestine meetings in a summer-house, is at least open to question, though we are informed it was all done with the highest motives—at any rate it does not warrant him in his violent treatment of Grace Marvell when she finds him out. Sir Ham and Lady Pennywon, the "nouveaux riches," are exaggerated characters, though the author treats them with a certain amount of respect and kindness because they represent the class of people who *buy* novels at 31*s.* 6*d.* Their daughter Mary, and a quaint secretary called Quilpin Leech, are the only people who inspire us with any admiration, and we feel that Mary is much too good for Mayrose, who looks down upon her, and Quilpin Leech is too good for Grace Marvell. In real life we do not think that she would have married him, or that he would have wished it.

The book will probably be read, for it contains some smart writing, a sensational plot, much political allusion, club gossip, and fashionable scandal.

Several of the characters seem to be portraits from the life, and we think are not always drawn in the best taste; but that is a matter of opinion. But to set against what is amusing we have such passages as the following:—

"It was like the room of a royal palace. There was no gas, but six wax candles of pearly whiteness, set in branches jutting from oval mirrors, bathed the blue furniture in a light beautifully clear. On the round table in the centre of the room stood a small, exquisitely chased silver urn and a tea-service of porcelain, so transparent as to be like pink shells. These preparations for tea removed all *melodramic* glamour from the room, &c."

And in another place we read that "Mayrose glanced in from the threshold, and his eye fell on the portraits of his ancestors. They were standing motionless in their frames!" —we are not told what they ought to have been doing—"so motionless that they seemed to be like an army saluting him."

From the strength and pathos of the former short stories by Katharine Saunders, we had expected something better than *The High Mills* in a longer book. It is in-

teresting and in parts well-written, but it is too much at high pressure. Life does not consist entirely of violent emotions, and a miller's man even with homicide on his mind would not be always striking attitudes. The scenery of the story is very picturesque. A windmill plays the principal part in it, and the old miller and his wife (always watching for the return of the son who has deserted them to be an artist in London) are pathetic and suit the scene. The story commences with the arrival of a mysterious stranger, who works for them night and day under the pressure of some terrible secret. He falls in love with Nora, a beautiful girl in the neighbourhood, who is betrothed to the miller's absent son. The arrival of a blind beggar, with a blind granddaughter, who are in some mysterious way connected with his secret, throws Michael, the miller's man, into great anxiety; and in passing it may be noticed that the blind beggar Bardsley is the most original and amusing character in the book, as, for instance, when he tells Polly, his granddaughter, who is half idiotic:—

"I'm well aware as you're not strong, and can't reckon on your mind in the right place and the right time, and it ain't for *my* sake but your own hintirely as I could wish for you to break off this sort o' childish way you has of roaring out over a bit of trouble, which as I've told you often is a thing as we're all born to, and as runs in your own family most pertickerly."

At the end of the second volume the secret comes out, and the third shows the consequences of it, which are not so very fearful after all. There are very few characters in the book, and if the emotional and descriptive parts had been restrained, the plot, with the exception of the end, which we think is an anti-climax, would have entitled the book to a high place among the fictions of the day; but we cannot feel the reality of a miller's man of whom it is written "that with eyes closed in rapture, Michael erected himself, turned his dark face skywards, and laughed." Or again, when he hears a skylark that "starts up out of the silence and languor, like a sudden sweet deed from a stagnant life, he looked up and laughed, and muttered, while his worn upturned eyes danced in light, 'Well said, little silver-pipe, I believe you too.' What was said and what believed in lay between Michael and the speck growing more and more minute against the blanched blue of the evening sky." And this fine writing turns to bathos occasionally, as when "those tiny dents" on the grey-walled church are accounted for "as if through Time having let so many of his baby years cut their teeth on it;" or again, when Michael "looks out of the window in the early morning, pushes back his cap, and throws upward, as if straight into God's eyes, a smile of irrepressible, lowly, but full-hearted congratulation." There is plenty of imaginative power in Miss Saunders' writing, and an abundant gift of words; but her style needs pruning and dramatic force, the force which will faithfully represent, not what a person's feelings and actions would be under certain circumstances if that person's mind were regulated by Miss Saunders' will, but what he would really think and do if left to himself.

We have traces of an inspiration derived from Miss Broughton in *Comin' thro' the Rye*. It is written with an ease and lightness which make it readable, though it condescends every now and then to vulgarity, and also to such words as "unhungry," "boughten," &c. Its hero "looks deep into the heroine's laughing face with his brown, brown eyes, that are self-willed and strong and tender at one and the same time;" and it quotes poetry and quotes it wrong, as in Shakspere's lines where it speaks about

"Pale primroses
That die *unmurmured*,"

when it should be "unmarried;" and in Jean Ingelow's song "When sparrows build," where our author quotes with great approbation a line about

"The faded bents *o'erhead*,"

totally oblivious of what "bents" are, or that the word in the original is "o'erspread," which makes sense, while her quotation is nonsense. The book conveys the impression of being written very rapidly, and somewhat recklessly, and it rattles on cheerily through all difficulties. The heroine is one of a very large family, who have a disagreeable father, styled "the governor" all through the story. She has, of course, two lovers—one good and sensible and devoted to her, and him of "the brown, brown eyes" whom she prefers. The latter, who has the remarkably ugly name of Paul Vasher, has broken off a foolish engagement, and engages himself to our heroine Nelly, whom he sees "comin' thro' the rye" with a crown of poppies on her head; but very unforeseen circumstances arise, through the wickedness of his first love, who puts Nelly's marriage to somebody else into the paper, and in ten days (an incredibly short space of time for all that happens in them) these two happy lives are blighted. At the end we hear of Paul Vasher in heaven, expecting to see Nelly "comin' thro' the rye, God's rye." What is the meaning of "God's rye," with which the book closes emphatically, we cannot tell; it reminds us irresistibly of C. S. C.'s line, "We thrid God's cowslips as erst His heather," and we wonder that the author's own sense of humour, which is evidently strong, did not make her think of the same thing.

Mrs. Newman's Jean is the most gushing, unpractical, and foolish young person that ever took upon herself the duties of companion or governess. She is always "blushing rosy red" and shedding "delicious tears." She talks about "a tiny little" of things, she throws her arms round the neck of the nearest housemaid whenever her feelings are too much for her; for a considerable time she keeps a will hidden which would make her wealthy while she nearly starves, and draws a good woman who is kind to her into difficulties on her behalf. Her death is put into the newspaper when she is not dead, and she becomes companion to her own mother without ever knowing it. These indications of the plot will be quite sufficient to make people sure that there is plenty of incident in the book, and some people like a gushing heroine.

The Garden of Women, by Sarah Tytler, is a charming volume of stories, mostly reprints from *Fraser* and the *Cornhill Magazine*. The stories are told with a graphic sprightliness and a grace and delicacy of touch that make them Miss Tytler's *spécialité*. The little plots are so clear and well-balanced, the sketches of character, however slight, are all so thoroughly defined, that none of them are uninteresting. We like "Rue" (Keeping Faith) one of the best, and well remember the charm it had for many readers when it appeared not very long ago in the *Cornhill*; but the "Lent Lily" (Rae Gifford) and the "Sprig of Heather" and "Sweet Pea" are almost as delightful in their own way.

F. M. OWEN.

CURRENT LITERATURE.

THE new Aldine edition of *Campbell's Poetical Works* (George Bell & Sons) will suggest anew for the consideration of poetical students one of the most curious of poetical anomalies. For mere and pure "bloodstirringness" Campbell's three great martial lyrics probably stand alone—or if not alone, in the company only of *Brave Lord Willoughby*, of Drayton's *Agincourt*, and of the *Schwertlied*. On the other hand, the languid admiration with which one endeavours to read the remainder of his poems—numerous as are the lines which have somehow commended themselves to the general memory—is perhaps not the most desirable crown for a poet. Mr. Allingham has written a biographico-critical introduction for this volume—which introduction we would praise, if we could. Mr. Allingham's style appears to us to be that of a man who has endeavoured to achieve a manner of his own, and has succeeded in producing a by no means lovely patchwork. Neither are his critical deliverances happy. The mermaid in the "Battle of the Baltic"—upon whom Mr. Allingham has committed an aggravated assault—is surely a harmless personage with some peculiar local propriety. The verdict on "Lochiel," that "there is a superabundance of blood in the picture," shows a strange critical insensibility. The poem is a *vision*—and the suffusion of the hue of blood over everything is one of its most characteristic features. But it is easy to skip Mr. Allingham's preface, and then we have in the book a full, convenient, and satisfactory edition of a poet whose position is generally easy to feel, however specifically difficult it may be to determine.

Gleanings for the Curious. Collated by C. C. Bombough, A.M., M.D. (Low & Co.) If Dr. Bombough by means of the quotation from Ruth which stands on his title-page leads any of the curious to expect an "ephah" of good corn from his book, he will not, it may safely be said, leave them long in that expectation. Like Ruth he has gleaned diligently, but unlike her he seems to have quite forgotten to beat out that he has gleaned. Beginning with a chapter on "Alphabetical Whims," Dr. Bombough treats us in the course of the volume to copious illustrations of all kinds of eccentric verse, churchyard literature, epigrams, puzzles, fancies of fact, historical memoranda, &c., winding up with a few odds and ends strung together under the conveniently vague title of "Life and Death." In such a large and heterogeneous collection there must of course be a great deal to interest and amuse, but Dr. Bombough seems to forget that many things which might suit the "Varieties Column" of a provincial newspaper are simply astounding in a book which purports "At one time to rescue from oblivion fugitive thoughts which the world should 'not willingly let die,' at another to restore to sunlight germs which have been too long 'underkept and down suppressed.'" The book seems American, and it is a little unfamiliar for us to have names of towns which occur both in England and America marked with the enclitic "Eng."

CANON SWAINSON in *The Parliamentary History*

of the Act of Uniformity (Murray), has given in great detail an account of the proceedings of Convocation and of the two Houses of Parliament in the revision of the Prayer Book and the production of this important statute. This is founded on the memoranda recently discovered in the House of Lords, which enable us to trace day by day the alterations made in the Bill in the course of discussion. The Bill is printed as it left the Lords, and special type is used to indicate the changes made by the Commons. By this means, with the help of Canon Swainson's elucidatory remarks, a clear insight is given into the aims and temper of the various bodies whose concurrence was necessary, which will be of the utmost use to the historian even when the special circumstances which are just now drawing attention to the Act shall have passed away.

WITHIN a year two works have been published concerning the history and historiography of a city which, after Rome, has hardly any equal. Paul Scheffer-Boichorst's *Florentiner Studien* contains a series of critical dissertations on the forged chronicles known hitherto by the names of Malespini and Dino Compagni, and on such other sources as were chiefly used by Giovanni Villani for compiling the history of Florence during the twelfth and thirteenth centuries. On the other hand, the *Istoria della Repubblica di Firenze*, by the celebrated Marchese Gino Capponi, will be welcomed by the scholars of all cultivated nations. In spite of two such historians, however, there is still room for another fellow-worker. Documents only referred to by Scheffer-Boichorst are printed for the first time, and the earliest history of the city, hardly touched by Gino Capponi, since he starts only from the middle of the thirteenth century, is most conscientiously elucidated in Dr. Otto Hartwig's *Quellen und Forschungen zur ältesten Geschichte der Stadt Florenz* (Erster Theil, Marburg, 1875), quarto (xliii, 95). This gentleman, already favourably known by his books and treatises on the history, antiquities, art, and literature of Sicily, has lately turned his attention to Central Italy. After considerable labours, he communicates the results of his researches in the archives and libraries of Florence, Lucca, and Siena, in which he has been most liberally supported by the assistance of certain well-known local historians.

The first instalment of Dr. Hartwig's work, which will soon be followed by a second and concluding part, begins with a critical text of the *Gesta Florentinorum* from the only extant manuscript which was never printed before, and which in fact appears to be the earliest production of Florentine historiography of which the author is known. The editor discusses in an elaborate introduction whatever is to be gathered about the person and the time of the *Index Sanzanome*, whose narrative stops short in the middle of a sentence referring to the year 1231. He draws his conclusions with regard to the relative value of a chronicle which, though its opening lines are fragmentary, begins with the days of Cicero and Julius Caesar.

The second work, printed likewise for the first time, seems to have been known in the fourteenth century by the title of *Chronica de origine civitatis Florentinae*. Its text is taken from a Florence manuscript, to which are added in collateral columns, for purposes of comparison, a version in the Trecento language from a manuscript at Lucca, as well as a reprint of the *Libro Fiesolano*. It is this Florentine chronicle in which occur the very nursery tales told by the women of Florence to their children according to Cacciaguida, *Paradiso*, XV. 123:—

> "Favoleggiava con la sua famiglia
> De' Troiani e di Fiesole e di Roma."

The student will find again in the learned introduction a string of valuable remarks on the legendary, or rather prehistoric, antecedents of the city, whose inhabitants in Dante's time were not satisfied with an origin so late as Caesar and Octavianus.

The third and last item in the present publication is a dissertation by Dr. Hartwig himself on Florence, from its foundation about 190 B.C. to the beginning of the twelfth century. The author shows how the city was re-founded by Augustus, who named her Julia Augusta Florentia, and how she had in later times a very chequered destiny, though the story of her destruction by Totila (*alias* Attila), and her rebuilding by Charles the Great, is doubtless legendary. Moreover, Dr. Hartwig is able to trace the original square of the Roman walls in connexion and comparison with the later mediaeval circumvallation, both from diggings at the spot and from some very curious notices occurring in these early chronicles. The description of the politico-ecclesiastical events, which shook Florence as the residence of the great Countess Mathildis to the very bottom in the days of Pope Gregory VII. and the Emperor Henry IV., is well worth a careful perusal.

The second portion of this interesting work, which is nearly ready for press, is to contain extensive commentaries on the earliest annals, a complete list of the Consuls and Podestas, a dissertation on the so-called *Chronicon Brunetti Latini*, and a reconstruction of the annalistic *Gesta Florentinorum*, from which Villani and other historians of Florence derive nearly all their knowledge down to the year 1308.

DR. WYLIE, in *The History of Protestantism* (Cassell, Petter, & Galpin)—now being issued in parts, and widely advertised as "a new and important work which all who are interested in promoting a true Protestant feeling throughout the land" are earnestly besought to circulate—represents the Albigenses to his uneducated readers as a primitive Church, holding pure doctrines, which suffered persecution for justice' sake, and surrendered a noble army of martyrs to witness with their blood "against the corruptions of the Church of Rome." As the ACADEMY finds its way to the drawing-room as well as the library, it would scarcely be prudent to attempt here any elucidation of so unsavoury a subject as that of the doctrines held and the practices adopted by the Albigenses. It is enough to say that the curious in such matters will find a very full, and, at the same time, a very impartial account of the mediaeval sects generally, in the Protestant Hahn (*Geschichte der Ketzer*, vol. i., Stuttgart, 1845), whose statements are fortified in every instance by copious references—a method of compiling ecclesiastical history which we would venture to recommend to the attention of the Rev. Dr. Wylie.

Geschichte der Christlich-Lateinischen Literatur. Von A. Ebert. (Leipzig: Vogel.) Ebert is known already by several interesting monographs upon the apologists and upon the Christian poets; and as both these subjects are exhaustible, he has ventured upon a larger one, and undertaken a general history of mediaeval literature, of which his present work may be regarded as the first instalment, as up to the time of Charlemagne all literature was Christian, and even ecclesiastical. It may be doubted whether the writer, at starting, had precisely foreseen the nature of his task; for his selection is made decidedly more with reference to what at our day is considered literature than with reference to the proportion in which different writers helped to constitute the common stock of notions and images upon which mediaeval literature went to work. For instance, no writer was more influential than Gregory the Great, but he is very long, very dull, and it sounds plausible to say that his fantastic exposition of the Book of Job does not belong to literature, and so he is dismissed in some sixteen pages after a very perfunctory account of his Dialogues, with a rather fuller treatment of his metrical significance, as marking the transition from metrical to rhythmical hymns. If it was still uncertain to the author how much of the patristic writings had passed into mediaeval literature, it would have been sufficient to describe the whole activity of each writer at a length proportioned to his contemporary rank; but this, of course, would have required philosophical and theological knowledge, and perhaps some accuracy of thought, which can hardly be expected of a writer who regards Bede's Life of St. Cuthbert as an historical romance, merely because Bede, like St. Cuthbert, believed in contemporary miracles. This is the more inexcusable, because in treating Sulpicius Severus's life of St. Martin the writer shows a great deal of acuteness in suggesting how more or less imaginary miracles come to be supported by contemporary evidence. Such evidence, however mistaken, belongs to history, not to historical romance. Nor is it possible to say much of the treatment of authors like Jerome and Augustin; their principal works, or those of them which are regarded as literary, are analysed in a painstaking way, but with no particular insight into their characteristic ideas. On the other hand, the account of the apologists, all of whom the author thinks made use of Minucius Felix, is very suggestive and good. One curious inference the author is perhaps too discreet to draw, that Paganism succumbed to a criticism as unfair and inadequate as Voltaire's criticism of Christianity. Still better is the treatment of the poets, whose intrinsic literary merits are scrutinised with exemplary patience and a skill which almost convinces the reader that solid results are reached. Perhaps patience and skill are rather thrown away on writers like Commodian or Dracontius, but it is a gain to have our attention called to the services of Prudentius as the creator of the ballad, and it is promising for the future portions of the work to observe how ingeniously the author traces the spirit of modern Spanish literature in Prudentius, and that of Northern French literature in Paulinus and Sidonius Apollinaris.

EDITOR.

NOTES AND NEWS.

WE understand that the article in the current number of the *British Quarterly Review* on "Augusta Trevirorum" is from the pen of Dr. E. A. Freeman.

THE first volume of the long-expected *History of Co-operation in England*, by George Jacob Holyoake, embracing the period from 1814 to 1835, will be published in a few days.

MR. W. CAREW HAZLITT has in the press a supplement to his *Hand-Book to the Popular, Poetical, and Dramatic Literature of Great Britain, from the Invention of Printing to the Restoration* (J. R. Smith, 1867). The new volume will be uniform in size and type with its predecessor, and will contain the results of Mr. Hazlitt's unwearied gleanings from rare books during the last seven years.

As a compliment to its English subscribers, who number twenty-five out of its list of 350 members, the Old-French Text Society has resolved to reprint and re-edit "*The Debate betweene the Heraldes of Englande and Fraunce*, compyled by Jhone Coke, Clerk of the Statutes of the Staple of Westmynster," black letter. As the volume concludes with three pages of verses addressed by Coke to the enemies of Edward VI. (Hazlitt), its date must be about 1550 A.D.

WE understand that the Rev. N. Pocock, author of *Principles of the Reformation*, intends to publish very shortly a series of documents which will prove the authenticity of the facts detailed in that work.

MESSRS. ABEL HEYWOOD AND SON have in preparation a new and complete edition of the poems and songs of Mr. Edwin Waugh, confessedly the first of those who have illustrated in its own dialect the poetical side of Lancashire life, and not only in Doric, but in cultivated English also, a poet of great lyrical power and beauty.

THE Hunterian Club of Glasgow has just sent out its first issue for the third year 1873–4, consisting of Samuel Rowlands's *More Knaves Yet?* no date; *The Knave of Harts*, 1612; *The Melancholie Knight*, 1615; Lodge's *Phillis: Honoured with Pastorall Sonnets*, 1593; and *The Divel Coniured*, 1596. The text of Patrick Hannay's *Poetical Works*, 1622, is ready, but waits for Dr. D. Laing's Introduction to it. The Club hopes to issue this year the second part of the Bannatyne MS.; and has in the press Rowlands's *Betraying of Christ*, 1598; *'Tis Merrie when Gossips Meete*, 1602; *A Sacred Memorie*, 1618; and Lodge's *Catharos: Diogenes in his Singularitie*, 1591; *The Wounds of Ciuill War*, 1594. The Honorary Secretary of the Club, Mr. Alex. Smith, Laurelbank Place, Shawlands, Glasgow, will be greatly obliged by information about any of the following rare tracts of Samuel Rowlands, as the Club wants to reprint them, but can find no copy of any of them:—*Tis Merrie when Gossips Meete*, 2nd edition, 1605, for collation; *A Theatre of Delightful Recreation*, 4to, 1605; *Democritvs, or Dr. Merry-man*, 4to, 1607; *Six London Gossips, &c.* (mentioned in the Harleian Catalogue), 1607; *Guy Earl of Warwicke*, Lond. by Edward All-de, 4to, no date.

MR. EBSWORTH'S reprint of *Merry Drollery* (Boston: Roberts) is just ready.

THE Report of the committee appointed to examine into the alleged errors in the lithographed facsimile of Lebor na Huidre has just reached us. It leaves us in ignorance as to the composition of the committee, but it betrays the fact that its main object was to exculpate the copyists as far as possible. So it is very significant when these experts, if such they are, admit that the copy is not quite accurate in ten cases out of the twenty alleged by Mr. Stokes; of course, they take care, as a rule, to qualify the inaccuracies as very trifling, but we are not sure that practised tracers would agree with them on that point. One cannot help thinking that the Report read in this light virtually admits the inaccuracy of the copy in three more cases, especially as it cannot be regarded as a point in favour of the copyists that, when a character may be read as *a* or *u*, for instance, they reproduce it as a decided *a* or a decided *u*, rather than by a character equally equivocal with the original. On the whole, then, Mr. Stokes seems to have the best of it in thirteen cases out of twenty, and the inaccuracy of the work is established. But whether "such errors as have been proved to exist must," as the Report tells us, "be expected to occur in all human work," is a question which demands the Academy's most serious consideration, and one on which we could offer it no advice.

IT was not likely that M. Groen van Prinsterer would allow Mr. Motley's version of Barnevelt's fall to remain without reply. In his *Maurice et Barnevelt* (Utrecht: Kemink et Fils) he has answered in the best possible way by reprinting from the *Archives de la Maison d'Orange Nassau* the correspondence between Maurice and his cousin William Louis, together with his own introduction to the volume, in which that correspondence is found. To this he has added a long and discursive preface in which he expresses his high admiration of Mr. Motley's powers, but gives reasons for thinking that he has misapprehended both Maurice's character and the nature of the revolution of 1618. Mr. Groen van Prinsterer is, as is well known, a fervent admirer of the decrees of the Synod of Dort, but even those who do not agree with him on this point will hardly deny that he has shown good cause for questioning Mr. Motley's inferences.

PROFESSOR C. F. HARTT has printed at Rio de Janeiro an interesting brochure on the Amazonian Tortoise Myths. He experienced great difficulty in obtaining these narrations from the Indians, and it was only when they were surrounded by the circumstances "that make story-telling proper and enjoyable" that they could be induced to communicate them. The myths are told not in Portuguese but in the Lingua geral, and the same story is found with but slight variations from near the mouth of the Amazonas to Tabatinga on the frontiers of Peru. Professor Hartt does not think it probable that these fables have been introduced by the negroes. There are myths of "the Paitúna, the wonder-working son of woman belonging to a tribe of females with only one husband," of Kurupíra the wood-devil, of water-sprites, and of a species of were-wolves. The tortoise myths narrate the stratagems by which the creature outruns the deer, cheats a man, kills two jaguars, provokes a contest of strength between the tapir and the whale, kills a jaguar and makes a whistle of one of his bones, kills an opossum by inducing him to bury himself, sends the jaguar on a fool's errand, &c. These are all explained by Professor Hartt as sun and moon myths.

THE *Revue Critique* of the 10th instant contains an unpublished letter of Schlegel, in the possession of M. E. Egger, which is interesting as showing the great critic's tender regard for Mdme. de Stael, who had just died. It is as follows:—

"Monsieur,

"Foudroyé par la perte immense que j'ai faite quelque précoce (*sic*) qu'elle fût, je suis incapable de voir personne, autrement j'aurois assurément été chez vous, pour vous témoigner ma reconnoissance de toutes vos bontés, et surtout de l'intérêt que vous avez toujours pris à la maladie de mon illustre et immortelle protectrice. Devant partir ce soir pour la Suisse pour remplir un devoir triste et sacré, je vous fais mes adieux par écrit.

"Je vous renvoye les livres que vous m'avez si libéralement communiqués, et j'espère que vous les trouverez soigneusement conservés. J'en joins la note à cette lettre.

"Je ne sais pas quand je reviendrai à Paris. Veuillez me conserver un bon souvenir et croire à l'assurance de mes sentimens les plus empressés.

"J'ai l'honneur d'être,

"Monsieur,

"V. tr. h. et tr. obl. serviteur,

"16 juillet. "A. W. DE SCHLEGEL.

"A Monsieur Monsieur Langlès, chevalier, etc. (*sic*), à la Bibliothèque Royale. Ci-joint 3 volumes."

THE May and June numbers of the *Preussische Jahrbücher* contain an interesting discussion on the manner in which the public semi-official task of editing the *Monumenta Germaniae* is being carried on. The subject is one that presents wider interests than those appertaining to it as a mere question of German literary management, and in Professor Brunner's protest against the unwieldy dimensions, expensive forms, and arbitrary system pursued in the publication of these standard national records, other commissions besides those of Imperial Germany might find useful hints. Professor G. Waitz, in his defence of the undertaking for which he is now the responsible director, explains that the alphabetical order of arrangement to which Dr. Brunner had objected in regard to the publication of the Laws was due to the accidental circumstance that Dr. Merkel had completed the "Leges Alamannorum" and the "Leges Bajuvariorum" before any others in the series were ready, and that for uniformity's sake the alphabetical order was thenceforth adopted. Professor Waitz admits the tardiness and shortcomings charged against the department of the "Leges," when compared with the course pursued in regard to the "Scriptores," but he pleads in extenuation the magnitude of the section, and the necessity for subdivision under a number of hands. He does not, however, as far as we can see, explain or extenuate the practice objected to by Dr. Brunner of printing in folio books intended to be carefully studied and frequently consulted by jurists, nor that of having given notes and prefaces in Latin in cases where clear definitions in the vernacular would seem to be especially called for.

IN another paper in the same journal, Samuel Puffendorf is drawn forth from his obscurity by Herr von Treitschke. The almost total absence of letters or any other direct memorials of the great Saxon thinker, whose hand was raised against all men, and who was at once admired and hated by his brother scholars, has made his task a difficult one, but for that very reason the writer is the more to be thanked for the new light which he has thrown on the character of Puffendorf, who is known to us rather as the erudite Protestant jurist of the seventeenth century than as the original thinker, keen wit, accomplished traveller, and acute politician, which he really was. We can scarcely wonder at the storm of wrath and perplexity excited in the minds of princes, courtiers, and professors by the opinions advanced in his scathing satire, entitled *Severini de Mozambano de Statu Imperii* (published anonymously in 1667 in his thirty-fifth year), when we bear in mind that he could suggest no remedy for the deep-seated lesions which he brought to view in his demonstration of the conditions of the head and extremities of the entire body politic of Germany, but the speedy extinction of the male line of Hapsburg! Herr v. Treitschke has given us a clear description of the current mode of thought in German universities and at German Courts at the time when Puffendorf and his contemporary and opponent Leibnitz were at the zenith of their fame in regard to this and other points.

THE well-known German critic, Herr Julian Schmidt, has been giving the readers of the *Allgemeine Zeitung* a minute analysis of the character and style of the late Charles Kingaley's earlier novels, more especially *Alton Locke* and *Hypatia*. The writer's intimate acquaintance with English literature and with our social and political history during the last half century, enables him to judge of Kingaley's works from a broader and more comparative point of view than any usually at the command of a foreign critic. Thus, for instance, in estimating the merits of *Westward Ho!* he compares the author's pictures of the Elizabethan times with those given by contemporary dramatists, and in recent novels, such as *Kenilworth*, and again analyses its distinctive features when compared with those presented by historical fictions bearing upon different periods of national history, as Thackeray's *Esmond*. By this method of comparative analysis, Herr Schmidt's critique of Mr. Kingsley's writings acquires even greater interest for English readers than for those to whom it especially addresses itself, while his estimate of the real importance of that period of ferment in which Kingsley played so prominent a part is highly suggestive, and merits attention as the unbiassed opinion of a foreigner.

THE publication of Proudhon's correspondence is now complete with the exception of the twelfth volume. The principal characteristic of the eleventh, which comes down to February, 1862, is its tone of grief and discouragement:—

"We have not time, my dear friend," he writes to M. Neveu, "to complain in these days. I see miseries far otherwise lamentable than bruised limbs and dead men; it is a society falling into dissolution, a civilisation becoming extinct, a collapsing world. Eighteen centuries ago the world was, as now, in travail; then the character of this decomposition was frantic licentiousness; now its character is cowardice. All is cowardly and vile, base and flat, from the sovereign down to the beggar. . . . I rise every day with the thought of my nation dishonoured and taking pleasure in her shame, of a generation that is rotten and loves its rottenness, of a public that is imbecile and admires itself in its imbecility."

And later on, in January, 1862, Proudhon thus notices the absence of reading and the paucity of thought in France:—

"The smallest idea alarms, the least reasoning fatigues; debilitated intelligences no longer receive, no longer hear anything. . . . Is this, then, the end of civilisation, or only the end of the French democracy? That is what a near future will teach us."

Digitized by Google

WE have to thank the Rev. W. Shaw Caldecott, vicar of Southsea, for a letter—our space forbids its insertion entire—in which he points out the probability of Bunyan's indebtedness in one or two passages of *The Pilgrim's Progress* to Bishop Womack's *Examination of Tilenus* (see a reprint in Nichol's *Arminianism and Calvinism Compared*) and to Bishop Patrick's *Parable of the Pilgrim*. The list of the Jury in the former work is certainly worth comparing with that of those who returned a verdict against Faithful. The latter production has several points in common with Bunyan's work, and it was the earlier to appear; for Mr. Caldecott states that the first edition of the *Parable of the Pilgrim* came out, not in 1678 (as has been said by Sir Walter Scott in the *Quarterly Review*, vol. xliii.), but in 1665, and that the edition of 1678 was in fact the fifth—a striking proof of the wide-spread popularity of the book. Here are three extracts:—

"Your way to Jerusalem lies through the world. You must not think to step into none but religious houses, or to fall into no company but that of the pious: much less must you expect to lie immured from the spectacle of vanity; and to secure yourself from temptations within the enclosure of high walls which they cannot climb over to approach you." (Third edition, p. 109.)

"Take the advantage of any shades or groves that you shall meet withal, for secret conference and discourse between God and your soul. Repose yourself as long as you can in those cool and still places, and there invite Heaven into your society. Nay, I would have you form yourself such occasions as oft as you are able, and contrive opportunities for privacy and inclosed thought. Build a great many little arbours with your own hands, into which you may withdraw yourself and be alone. . . . These quiet places are the resemblances of the serene regions about, and little models of heaven. They are hung round about also with a great many pictures of Jesus which will ravish your heart, and draw it out of your body to snatch it up to himself. In one corner you will see him pictured as the Lover of Men; and in another you will behold him in the greatest abasement and humility that ever was. On this side you will see him dealing his Charity to the poor, and on that he will discover himself attending on the sick. Here his Meekness, there his Patience will be livelily represented to your eyes. In one place you will find him pouring out his instructions, and in another place pouring out his blood, for the good of men." (Pp. 129–131.)

"At last, having gained the top of an high hill, which, without some difficulty could not be climbed, they met with a knot of more excellent persons who recompenced them for the tediousness of that company into which they had lately fallen.

"The spectacle which now presented itself was no less wonderful than it was new. For there they beheld sundry pilgrims like themselves who had placed their bodies, though in several postures, as if they never meant to stir from that place, unless it was to be carried directly up to heaven. Some of them were fallen upon their knees, and, with their hands upon their breasts, their eyes elevated to the skies, and a very smiling countenance, seemed not so much to ask as to possess something that they dearly loved, and for which they rendered thanks to God. Others of them stood gazing upon their tiptoes, with their mouths open and their eyes so fixed, as if their souls were gone half-way out of their bodies to fetch in something which they hungered to receive. And others also stretched out their arms to such a length as if they saw that thing coming to them; or else they thought them to be wings whereby they could fly to that which they looked so greedily upon."

The two Pilgrims looking in that direction

"had not done so very long, but by the advantage of this mountain, and the clearness of the air, and the steadiness of their eyes, and the quiet and silence wherein they all were, they had a very fair prospect of the heavenly *Jerusalem*. . . . It did not seem to be situate in a region like to any that they had as yet beheld, but in one so clear and pure that the sky is but a smoky vapour in comparison with it.

"There was no cloud that durst be so bold as to come within sight of it, nor was there any darkness that could approach to sully its beauty. But as there was a perpetual serenity about it, so an everlasting day was one of the principal ornaments of it. . . . Nay, the very garments of the inhabitants (which he could discern a little) were so glittering that they seemed able of themselves to create a continual day to those that wore them." (Pp. 454–456.)

THE LATE PROFESSOR CAIRNES.

PROFESSOR CAIRNES has been laid to rest with extraordinary honour. No other author's death in our time, save Mr. Mill's, has called forth so strong and general an expression of feeling; and Mr. Mill had been a leader of a philosophical school for a generation, and for several years a distinguished and active member of Parliament, while Mr. Cairnes had resided in England only for a few years, during the greater number of which he was the victim of a cruel malady which secluded him from the world and deprived him latterly even of the use of his pen. It is but thirteen years since Professor Cairnes, then holding a chair of Political Economy in Ireland, and known only to a few of the more studious economists in England, suddenly attained a wide celebrity by the publication, at the most critical moment in the American civil war, of *The Slave Power*; one of the most masterly essays in the literature of political controversy, and, even now that American slavery is extinct, one of the most instructive and interesting treatises which students either of politics or of economics can find in the English language. The progress of economic science, and the changes in the views of economists, of which there are indications all over Europe, may disturb some of the conclusions of Mr. Cairnes's other works, but *The Slave Power* will ever defy criticism; and no serious answer was attempted to be made to it, even when the war was at its height, and when the Southern States had the sympathy and support of some of the most powerful organs of the English press. The practical object for which *The Slave Power* was published has been triumphantly accomplished, but it had also a philosophical purpose which gives it a permanent value as an economic classic, for its subject was originally selected by Mr. Cairnes for a course of lectures "to show that the course of history is largely determined by economic causes." The skill and ability with which this purpose was carried into effect will, we believe, make future economists regret more and more as their science advances that Mr. Cairnes did not in his subsequent works develope another side of the relation between history and political economy, namely, the connexion between the whole social history of a country and its economic condition as one of the phases of the entire movement, and not as the result of a single principle or desire.

Before the publication of *The Slave Power*, two essays in *Fraser's Magazine*, "towards the Solution of the Gold Question," had attracted the attention of economists in this country, especially Mr. Mill, to Mr. Cairnes's remarkable talent for deductive reasoning and exposition in economics. We think for our own part, and we have reason to believe that such was subsequently Mr. Mill's view, that in his practical conclusion Mr. Cairnes took insufficient account of the influence on prices of the acquisition by France, Germany, and other continental countries of the power of production and communication by steam, contemporaneously with the diffusion of the new gold; but those who dissent from the proposition that prices have risen more since the discovery of the new gold mines in England than in any continental country, will nevertheless find nothing to dispute in the principles which Mr. Cairnes applied with consummate skill to the solution of the problem. The causes which have raised prices on the continent so greatly above their former low level are causes of the same order with those whose operation Mr. Cairnes discussed in relation to England.

Although an invalid, impeded in every physical movement by the malady from which he suffered, Mr. Cairnes took an active, though sometimes an unseen, part in the discussion of all the chief political controversies in this country during the last ten years, especially the Irish land question and Irish University education; and to him more than to any other single person it is due that University education in Ireland is not now under the control of an Ultramontane hierarchy, and that some of the chief subjects of historical and philosophical study have not been banished from the University of Dublin and the Queen's Colleges.

Last year, although then no longer able to write with his own hand, Mr. Cairnes published his *Leading Principles of Political Economy newly Expounded*, a work which ought to be regarded, even by those who dissent most from some of its principles, as an important contribution to economic science. To state with the greatest possible clearness and force the reasons for espousing one side of a scientific controversy, is to render one of the best services to those who seek to know all that can be said on both sides. And if any position which Mr. Cairnes takes up is unsuccessfully maintained, the student may feel assured that if literary and dialectical skill could have defended it, it would be impregnable. The second edition of Mr. Cairnes's *Logical Method of Political Economy*, which has recently been published, and which we hope on a future occasion to review, ought in like manner to be welcomed by those economists who incline to the inductive or historical method, not only for the intellectual interest which the reasoning of a powerful mind must always excite, but also as a masterly exposition of the deductive method, and a complete presentation of all that can be said for it or got out of it.

We have no words to express our admiration of the heroic fortitude and public spirit without which no amount of intellectual power would have enabled Mr. Cairnes, under sufferings of the most prostrating kind, to maintain so high a place in the philosophical and political history of his time as that which is assigned to him by universal consent. His moral as well as his intellectual qualities won for him the reputation which has now become historical. T. E. CLIFFE LESLIE.

WILHELM CORSSEN.

WE learn with deep regret from the *Augsburg Gazette* the death of Wilhelm Corssen, the author of the great work on the *Pronunciation of the Latin Language*, whose name has lately been so often mentioned in connexion with the decipherment of the Etruscan inscriptions. Corssen was born at Bremen in 1820. He was a pupil of Meinecke, Böckh, and Lachmann. As early as 1844 he published his first book, *Origines Poesis Romanae*. Afterwards he worked during twenty years as one of the masters at the public school of Porta. He resigned his mastership in 1866 on account of ill health, and lived chiefly at Berlin, supporting himself by literary work. His work, *Ueber Aussprache Vocalismus und Betonung der Lateinischen Sprache*, which received a prize from the Berlin Academy, was published in 1858, the second edition in 1868. It was followed up by two controversial books, *Kritische Beiträge zur Lateinischen Formenlehre*, 1863, and *Kritische Nachträge zur Lateinischen Formenlehre*, 1866. Corssen devoted the last years of his life to a collection of Etruscan inscriptions. He spent several years in Italy, exploring museums and private collections, in order to have none but autoptic copies in his *Corpus Inscriptionum Etruscarum*. The first volume, containing the inscriptions with commentary, was published last year; the second, which was to contain the linguistic results, was to have followed this year. We believe that it was nearly, if not altogether, finished before his death, and that it will contain Corssen's replies to the criticisms passed on his first volume. There has

been but one opinion as to the colossal industry with which the materials necessary for a scientific study of the Etruscan language have been brought together by Corssen, but hardly any scholar of authority has expressed himself convinced by his interpretations. This is all the more significant, because of late years almost every comparative philologist of note had given a more or less qualified approval of the theory advocated by Corssen, viz., that the Etruscan is an Italic dialect, or, at least, that it belongs to the Aryan family of speech. Though it is but fair not to express a final judgment before seeing Corssen's second volume, every reader of his first volume must have felt the forced character of the interpretations there proposed. There is a system in every language, and in attempts at deciphering, nothing is more curious than to observe how, if the right path is once found, we are led on naturally from passage to passage till the dark labyrinth is changed into a chessboard. In the interpretations of the cuneiform Achaemenian inscriptions, nothing was more striking than the facility with which, after the right spell had been found, words and grammatical forms dropped, so to say, into the lap of the decipherers. In Corssen's interpretations every inscription, every word, every grammatical form requires a new effort, and though we may admire the force expended by the indefatigable decipherer, we cannot help feeling that a real Aryan or Italic language would have yielded to much softer pressure. Corssen shows himself in his Etruscan book the same as in his previous works. He seems to have no eye for difficulties. His power of collecting evidence and producing truly or apparently analogous cases for every change of letters is great. But he is deficient in that delicate tact which shrinks from doing violence to language, even where language seems unable to resist his determined assault. Much of this want of self-control is due to Corssen's imperfect knowledge of Sanskrit, which he quotes largely, but not always wisely. However, with all these drawbacks, not only his work on Latin pronunciation, but his Etruscan work also, will retain a permanent value. If Corssen's attempt at explaining Etruscan by means of Latin and the Aryan languages has failed, the experiment need not be tried again. In this sense even an unsuccessful experiment, if only conducted according to strictly scientific principles, will mark a real advance in science. Bopp's attempt at proving the Malay languages to be related with Sanskrit failed, but it left this positive advantage, that where Bopp had failed no one need repeat the experiment. Here is the difference between Mr. Isaac Taylor and Professor Corssen. Etruscan may be Turanian, it may be Samoyedic, in spite of Mr. Taylor's book; it can never be Aryan or Italic, if Corssen has failed to prove it so.

A VENETIAN VIEW OF SOME ENGLISH AFFAIRS.

THE transcripts of the despatches written by Venetian ambassadors and secretaries resident in England—which are being collected by Mr. Rawdon Brown from the archives of Venice, and deposited by him in the Record Office for public use—promise to be of great assistance to future historians, not only by placing within their reach the opinions of unbiassed contemporaries upon the greater political events of the time, but by supplying details of matters, of minor moment and yet not without their influence on affairs, which are usually slurred over by historical writers. A few notes and extracts in proof of the value of this correspondence during the latter years of the reign of Charles I., and the Commonwealth will not perhaps be unattractive to the student of history.

In July, 1638, Secretary Zonca resigned his charge to Giovanni Giustinian, who came direct to England from Madrid, where he had resided as ambassador from the Signory to Philip IV. Giustinian is said to have been an able diplomatist, and indeed the task of conveying to the Senate a clear weekly account of the confusions in England during his residence there required a man of no ordinary powers and ability. One of the leading female politicians in Great Britain at that period was the staunch Covenanter, Anne Cunningham, daughter of James, Earl of Glencairn, and mother of James, Marquis of Hamilton. In January, 1639, Giustinian writes of the decided part taken by her

"in favour of the agitators in Scotland where she had great authority so that persons the best informed were suspicious of Marquis Hamilton's good faith; by so much the more, as in default of the royal line, he was heir to the crown of Scotland."

"This comment," observes Mr. Brown, "is in accordance with the remarks made on this nobleman by Lord Clarendon, who has been reproached with prejudice and bitterness in this matter, and therefore it is but fair to state that his opinion was shared by contemporaries, including so impartial a bystander as Giustinian, who maintained 'that the son of such a mother would do the Covenanters no harm.'"

Giustinian has also much to tell the Senate about a "female firebrand," whose visit to England had been long threatened, but was not accomplished until October, 1638, when Mary de Medici was driven by stress of weather into Harwich, she having sailed from Holland with the intention of landing at Dover. Her retinue consisted of six hundred persons, all of mean extraction and therefore the more inclined to take every advantage of the magnificent reception prepared for their royal mistress. For some days Mary de Medici remained in bed under medical care, to recover from the effects of her stormy passage. Queen Henrietta Maria did not go to Harwich to meet her mother, her own state being such that at the close of January, 1639, she gave birth to a daughter who died instantly; but, though unable to travel, she exerted herself to allay the general discontent caused by the immense expenditure to which the country was subjected by this untoward visit. She announced that the queen mother would have her expenses defrayed only for a few days, and that ample funds would be subsequently remitted to her from France. These assurances were not, however, verified, as the sojourn in England of Mary de Medici, at the cost of the British Crown, lasted nearly three years, namely, from October, 1638, until September 1641. On Wednesday, November 17, 1638, she was met by Charles I. at a distance of twenty-five miles from London, and nearer the metropolis found her daughter waiting to receive her. The king and queen conducted her with every mark of respect to St. James's Palace. On the morning following, the Queen Dowager of France was complimented by visits at St. James's from all the foreign ambassadors, including even M. de Bellièvre. The king and queen visited her constantly, Charles for the most part addressing her standing and bare-headed, and Henrietta Maria likewise exhibiting no less extraordinary marks of filial deference to her exiled parent. Five thousand pounds were at once paid down for her maintenance, a monthly assignment of three thousand pounds was also made to her, and the citizens, moreover, presented her with a gilt bowl containing one thousand pounds. Mary de Medici vouchsafed but a cold return to all the demonstrations made in her honour. She remained seated when the cabinet ministers went in a body to visit her; to their compliments she made a most laconic reply. Nor did she treat the nobility and chief ladies of the Court much more cordially. Her Prime Ministers during her stay in England were the President Coigneux, Montgigot, and Fabrom, the last-named being the favourite. Early in 1639 the French President endeavoured to oust his Italian rival from the supreme post filled by him at St. James's; while at the same time it is suggested that the Queen Mother is adopting a more courteous manner towards the most influential members of the Privy Council, a necessary step, perhaps, towards attaining the prompt payment of her monthly allowance.

English historians have very little to tell us of this visit of Mary de Medici, though there is no doubt that it was the cause of much discontent throughout the country.

In November, 1639, Giustinian writes that Wentworth, who had recently arrived from Ireland, was paramount and prime minister. By all possible arguments he urged the King to have recourse to the sword; he promised 20,000 Irish soldiers, and Laud offered 10,000 on behalf of the Anglican clergy. The Privy Council also determined on levying ship-money, which was expected to yield 200,000*l.*; the nobility were to subscribe 300,000*l.* Of the proceedings of the Long Parliament Giustinian transmitted the most minute details to the Senate, and on May 24, 1641, narrates the execution of Lord Strafford. Mr. Rawdon Brown thus translates the Italian version of this event:—

"The King nevertheless being determined to leave no means untried for the preservation of the life of the Lord Lieutenant wrote on Tuesday a touching and humble autograph letter to the Parliament, of whom he asked as a favour that the sentence of death passed on his favourite might be commuted for perpetual exile, or at least that its execution should be deferred until another year. To give this letter more force, he sent it by the Prince, who seconded it most earnestly, but was uncivilly dismissed by the Lower House, which refused to read it; neither would the Lords grant the King's suit, so that to his additional shame, on Tower Hill, last Wednesday, in the presence of an exulting crowd of 200,000 persons, the sentence was executed, and they took the life of this minister whose noble qualities (*prestanti conditioni*) were assuredly worthy of a better age, and of a happier end."

In December, 1642, Giustinian quitted London on his way home, leaving the secretary, Girolamo Agostini, in charge of the Venetian embassy. The latter's first mention of Cromwell is dated Sept. 9, 1644, in reference to an attack made by him on Prince Rupert's cavalry near Chester, causing the Royalists a loss of 300 horse. The ordinary histories of the period contain no account of this little episode in Oliver's military career, so far as we have been able to ascertain.

On March 4, 1644, Agostini tells of the unceremonious manner in which the "Committee" or "Council" of State took possession of Lord Derby's mansion in Cannon Row, Westminster; and he also alludes to a fine imposed on absentee members, thus:—

"The two Houses of Parliament have established the new Council of State, consisting of individuals of the two nations (English and Scotch) who are invested with supreme authority, and they have held several meetings, possessing themselves for this purpose of a house belonging to a nobleman of the opposite party, furnishing it with hangings from the King's wardrobe; and some of the first business proposed by them related to a restriction of the command held by the Earl of Essex, binding him to do nothing without their commission. Anticipating, too, that the Lords and Commons not on the Committee—and for whom there will consequently remain but small and unimportant business to transact—may absent themselves, they have made the two houses pass a bill, charging the members to be present every morning from nine to twelve, and establishing a fine of one shilling to be paid by any member who chances to be absent at the appointed hour."

In December, 1644, Agostini gives the history of the quarrel between the Earl of Manchester and Cromwell, and adds that the Earl's written vindication presented to the Commons was to the effect

"that Cromwell besought Manchester to join him, promising to form an army of independent sectarians, which should dictate the law, not only to the king, but also to the Parliament, freeing themselves thus from this tyrannical synod of conscience; that he, Cromwell, would be the first to draw his own sword on the Scotch who aimed at introducing Presbyterianism, and that ere long he should hope to destroy the

nobility of England which consisted of a mass of traitors."

In Lord Clarendon's account of this dispute (ed. Oxford, 1843, p. 515) there is no allusion to any such invective on Cromwell's part against the Scotch Presbyterians and the English nobility.

Agostini's last letter, dated London, January 27, 1645, announces the death of Archbishop Laud in terms which Mr. Brown thus renders into English:—

"The Archbishop of Canterbury died, affording a singular example of constancy. He made a long speech on the scaffold, celebrating the King's observance of Religion and the Laws; he reproached the City of London with its bloodthirstiness, nor did he omit adroit allusions to the confusion which this present Parliament has introduced both in the Church and in the law of the land."

Agostini himself died in London a few days after the date of the above letter, and for seven years afterwards there was no Venetian Ambassador or Resident Secretary established in England. The appointment of an envoy to the Commonwealth was discussed in the Senate in April, 1651, and strongly advocated by Berlucci Valier—a most influential member of the Republic, who was elected Doge in 1656—but without success. At length, in February, 1652, just five months after the battle of Worcester, the Senate ordered the ambassador Morosini, in Paris, to send his secretary Lorenzo Paulucci to London, under pretence of chartering vessels and negotiating levies for the defence of Candia. Paulucci was instructed for this purpose to have recourse to some of the leading members of the Government, and in the event of their alluding to a renewal of the political intercourse between England and Venice, he was to declare the Signory's willingness to give the Parliament "proofs of the esteem due to its grandeur, and in conformity with the ancient custom of the Venetian Republic." J. J. CARTWRIGHT.

NEW YORK LETTER.

New York: June 30, 1875.

A Short Account of the Niobe Group, by Thomas Davidson, has just been published by Mr. L. W. Schmidt of this city. This little pamphlet calls attention to one of the most admired of Greek antiques, and one over which there has been much controversy. What figures among the excavated hundreds should be allotted to the group, and, when that is settled, what position the elected statue should occupy in relation to the others, has been the cause of wordy battles not a few among lovers of the antique. Mr. Davidson writes from the standpoint of the best German authorities a very pleasing and interesting treatise.

Mr. Hjalmar Hjorth Boyesen, who has been living in the United States for only a few years past, and who occupies a Professor's chair at Cornell University, is already a thorough American, and his writings are looked upon as important additions to current American literature. Mr. Boyesen has a new and rich vein to work, and he works it like a skilful miner. It is that of the romance and tragedy of emigration. He has studied the subject from a Norseman's standpoint, and that of an enthusiastic American also. Mr. Boyesen's latest work is *A Norseman's Pilgrimage*, a novel recently published by Sheldon and Co. of this city. The story ran first as a serial in the *Galaxy*, where it attracted favourable attention. One great attraction of this author's writings is their simplicity. The reader gets only the reflection of the writer's erudition—there is none of that learned display which is the trick of the half-educated and the weakness of the well-educated. *A Norseman's Pilgrimage* is written in beautiful English and in the purest literary style. As a story it has little plot and little adventure, but the reader's interest never wearies for a moment. The story opens in Germany, where the hero, Olaf Varberg, has stopped for a while on his way to Norway from America, where he has been living for some years, and where he has already established himself as a successful man of letters. While in Leipzig he re-reads *Faust* one day, and rushes out of the house in a romantic mood in search of a Marguerite. He is not long in finding one in the person of a beautiful American girl, whom he afterwards becomes acquainted with in an unconventional way. They become fast friends, and he looks upon her for some time as an interesting literary study, and is about to stow her away in his brain for future use, when the man gets the better of the artist, and he falls in love with his model. Mr. Boyesen is never more delightful than when he shifts his scene to Norway. The heroine of this story visits her lover's home, among the pine-trees and glaciers. The author fairly revels in the long twilights and ice-bound rivers of the land of the Vikings. He weaves the charm of the mysterious legends of the North through all his pages. Mr. Boyesen, I believe, has some distance to go yet before he reaches thirty, and his two first novels, *Gunnar* and *A Norseman's Pilgrimage*, are likely to be mere forerunners of more serious and more ambitious work in the field of fiction. He is also known as a poet and a critic. He is now engaged upon a series of articles on German literature for the *Atlantic Monthly*. Some of Mr. Boyesen's shorter stories have recently been, or are to be, translated into Danish and published by a Copenhagen firm.

General William T. Sherman's *Memoirs* have met with a large sale. We have no public man who is more universally popular than General Sherman. He is an impetuous writer as well as a fighter, and he wrote his book almost entirely from memory, I am told, hardly referring to the papers in his possession. The consequence is that although his style is bold and brilliant, his facts are not altogether trustworthy, and do not always agree with the official statements. It is said that the President, who is his warm friend, has expressed his regret that General Sherman was not more careful about having his facts correct, and thinks that he was a little hasty. No doubt the President is right, but if General Sherman had not written as the humour seized him, we should probably have had a very stupid instead of a very entertaining volume of memoirs.

Mr. John Hay, who was known during the recent civil war as the secretary of the late President Lincoln, is now better known as a writer of brilliant prose and of dialect poetry. For some years past he has been one of the most valued members of the *Tribune's* editorial staff, and the contributions from his pen have been a marked feature of that journal. To the regret of a large circle of friends, both public and private, Mr. Hay now leaves this city for the West, where he will make his home in Cleveland, Ohio. He will, however, continue his contributions to the *Tribune's* editorial page, but not to the same extent as heretofore. The Hay and Nicolay life of Lincoln may now be looked for ere long. By the way, Mr. Hay, who is intimately acquainted with the Lincoln family, warmly sustains Mr. Robert Lincoln in his much censured action of placing his mother, the wife of the late President, in a lunatic asylum. Colonel Hay thinks that there is no question as to Mrs. Lincoln's insanity, and that her son should have the sympathy rather than the blame of the people.

Henry Holt and Co. have recently published the first English translation of the writings of Richard Wagner. Mr. Edward Burlingame was the translator, and he has done his work well, having kept the spirit of that wonderfully spirited writer. Wagner's German is like his music—original and bold, and complicated, too, if the truth must be told.

Scribner, Armstrong and Co. have on sale for the owner a tastefully gotten up little volume, entitled *Haud Immemor*, which contains some half-a-dozen autograph letters written by Thackeray to Mr. Wm. B. Reed, of Philadelphia. There is also a letter from Miss Thackeray and one from Shirley Brooks in the volume. On the back of one of Thackeray's letters is a characteristic little sketch of a man and woman dancing. These letters were reproduced in a recent volume of the "Bric-à-brac" series. At an autograph sale in this city a few days ago the highest price paid was for a letter by John Penn, of North Carolina, one of the signers of the Declaration of Independence. This brought $30. A poem by Mary Howitt came next, and sold for $14. Dickens, a short letter, $5; a letter of Bulwer's, $1.33; Lord Jeffrey, letter, fifty cents; Mark Lemon, signature, six cents; Sheridan Knowles, letter, $3.50. The liveliest bidding was for signers of the Declaration of Independence, as collectors are all anxious to get complete sets of these, and also of the Presidents.

The August number of the *Atlantic Monthly* will contain the first instalment of Mrs. Fanny Kemble Butler's autobiography. The varied experiences of this gifted lady as an actress, and her relations with literary people of distinction, together with her admirable style, will make this an attractive feature of the Boston monthly.

You have doubtless heard on your side of the Atlantic of the grand musical festival recently held in Cincinnati. To you, with whom musical festivals are an everyday occurrence, the Cincinnati jubilee has perhaps not seemed like a matter of such vast importance. With us it marks a new era in musical culture. This far-western city has had such festivals before, but not on such a magnificent scale. The festival opened on May 11 and continued for four days. The streets were decorated with flags, and portraits of the great composers framed with evergreen appeared on every hand. People from all parts of the United States were in attendance, and the excitement was equal to that of Derby Day. The Exposition building, seating 4,000 persons, was used for the concerts. The orchestra, under Mr. Theodore Thomas, of New York, numbered 100 performers, and the chorus, under Mr. Otto Singer, numbered 800 voices. The opening programme consisted of Brahms's *Triumphlied*, baritone solo, double chorus, orchestra, and organ; Beethoven's Seventh Symphony in A; and selections from Wagner's *Lohengrin*, solo voices, chorus, and orchestra. On the evening of the third day, Bach's Magnificat in D was performed for the first time in this country. This was the *pièce de résistance* of the festival. It was beautifully rendered, and when the end came the entire audience arose to its feet, and cheered and shouted, and called for Mr. Thomas with the excitement of madmen. Eight thousand persons had crowded into the hall, and the building was surrounded by as many more. The programmes of each performance were skilfully managed, and Mr. Thomas and Mr. Singer were treated like conquering heroes. None but the most classic music was given, and orchestra and chorus outdid themselves in their efforts to do justice to the great composers. Since the festival a private citizen has offered $150,000 for the purpose of building a permanent hall for such concerts if the same amount be contributed by other citizens.

The Spring Exhibition at the National Academy of Design was a semi-centennial occasion; so you see that academic art in America is half as old as the country. Although it seems to be a good deal a matter of chance—the degree of excellence achieved by any single show of this kind; yet as some stress was laid upon the exhibition as an "occasion," it is fair to assume that it was in more than an ordinary sense a representative collection. Taken in that light there were many points of discouragement; and on the other hand many pleasant and hopeful prognostications. It was discouraging to find places of honour given to a great deal of trash and trumpery; to a great deal of arrogant bad taste backed by academical prestige; but, then, never perhaps has the spirit of genuine art been more thoroughly avenged

Digitized by Google

than by the scorn with which such conspicuousness has been met; not merely in the public press, but in the sessions of sweet silent criticism; in the blame visited by the constantly increasing artistic sense of the community. Then, too, there was some work of a vigorous and very suggestive and promising sort; work in diverse methods and under various inspirations. Mac Entee, Homer, La Farge, Wyatt Eaton, Thayer, Miss Bridges, and others who could be mentioned, contributed some of their most important work.

Soon after the exhibition at the Academy was opened, a collection of American paintings was placed upon free exhibition at the Fifth Avenue Rooms of Messrs. Cottier and Co. (the American branch of the well-known London firm). It consisted of pictures by John La Farge and William Hunt, and of some younger painters of New York and Boston, among whom were several pupils of these masters. It was an interesting little exhibition very different in tone from any single collection ever before exhibited in New York. The more serious modern French art seemed to have been the prevailing influence with these artists—although English methods were represented, and there were some things done (and some good things) "in the admiration" of the old Spanish masters. There was plenty of originality, however, and the exhibition shows that there is skill as well as intellect among some of our younger and least known painters.

J. L. GILDER.

SELECTED BOOKS.

General Literature and Art.

DUCROT, le général. La Défense de Paris, 1870-1871. T. 1. Paris: Dentu.

HUCHER, E. Le Saint-Graal ou le Joseph d'Arimathie, première branche des romans de la Table ronde; publié d'après des textes et des documents inédits. T. 1. Le Mans: Monnoyer. 7 fr. 50 c.

JAHRBUCH d. Schweizer Alpenclub. 10. Jahrg, 1874-75. Bern: Dalp. 11 M.

PERROT, G. Mémoires d'archéologie, d'épigraphie, et d'histoire. Paris: Didier. 8 fr.

WOOD, C. F. A Yachting Cruise in the South Seas. King.

History.

DELORD, T. L'histoire du second Empire. T. 6. Paris: Germer-Baillière. 7 fr.

HARTWIG, O. Quellen u. Forschungen zur ältesten Geschichte der Stadt Florenz. 1. Thl. Marburg: Elwert. 7 M. 20 Pf.

L'EXPÉDITION du duc de Guise à Naples: documents inédits (1647-1648) publiés par Loiseleur et Baguenault de Puchesse. Paris: Didier. 10 fr.

MARTENS, F. Recueil des traités et conventions conclus par la Russie avec les puissances étrangères. Tome II. Traités avec l'Autriche. 1772-1808. St. Petersburg: Devrient.

MERIVALE, C. General History of Rome. Longmans.

SCHIRRMACHER, F. Beiträge zur Geschichte Mecklenburgs vornehmlich im 13. u. 14. Jahrh. 2. Bd. Rostock: Werther. 7 M.

Physical Science, &c.

DANA, J. D. The Geological Story briefly told. Trübner.

GILLET, C. C. Les Champignons qui croissent en France. 1re partie. Paris: Baillière. 22 fr. 50 c.

LEPSIUS, R. Beiträge zur Kentnniss der Juraformation im Unter-Elsass. Leipzig: Engelmann. 3 M.

MOELLS, H. Geschichte der deutschen Medicin. Die medicin. Classiker Deutschlands. 1. Abth. Stuttgart: Enke. 14 M.

TERREIL, A. Traité pratique des essais au chalumeau. Paris: Savy. 10 fr.

TRENTINAGLIA-TELVENBURG, J. v. Das Gebiet der Rosanna u. Trisanna, mit besond. Berücksichtg. der orographischen, glacialen, ... u. meteorologischen Verhältnisse. Wien: Gerolds Sohn.

Philology.

MEHLIS, Ch. Die Grundidee d. Hermes vom Standpunkte der vergleichenden Mythologie. 1. Abth. Erlangen: Deichert. 1 M. 20 Pf.

PINART, A. L. Bibliothèque de linguistique et d'ethnographie américaines. Paris: Leroux.

RAPPEN., G. Die altfranzösischen Präpositionen. 1. Abth. Od, par, en, ens, denz, dedens, parmi, enmi. Berlin: Weber. 1 M. 50 Pf.

SATHAS, C., et E. LEGRAND. Les Exploits de Digénis Akritas, épopée byzantine du X^e^ siècle; publiée pour la première fois. Paris: Maisonneuve.

CORRESPONDENCE.

THE TOMBS OF CH. LENORMANT AND OTFRIED MÜLLER AT COLONUS.

London: July 6, 1875.

When at Athens last month, I saw a scene at Colonus which may be interesting and instructive to your readers. We had gone out, as every visitor does, to see the home of Sophocles, the waters of Cephissus, the ivy and the olive trees, and if possible to hear the traditional nightingale complaining in the fresh green glades. And of course we ascended the tiny mound, known as the hill of Colonus, and sat down at the marble tombs erected, as is pompously inscribed, by the Greek nation to Ch. Lenormant and O. Müller, both of whom died at Athens, the victims of their thirst for Greek archaeology and art. While sitting there, and enjoying the beautiful view of the Acropolis which the place affords, we observed with indifference several workmen with pickaxes quarrying out stones close to us on the slope of the hillock. We did not attend to them, for we were engaged at first with admiring the view, and next with wondering at the state of the two tombs, which we found peppered all over with marks of shot and bullets. They were evidently the habitual targets of the neighbourhood, and in several places the scanty ornaments which the Greek nation had generously carved upon them were of course knocked off. But in the midst of our contemplations, we were suddenly startled by a shout from the workmen, who were all running away from the spot. After a moment's hesitation, my companion called to me that the men were blasting the rock beside us. So we took to our heels just in time to escape an avalanche of stones, earth, and dust which came down upon the tombs where we had been sitting. When the danger was over I came back and measured the distance of the spot where the powder had been laid. It was exactly *twelve paces* from the nearest tomb. As the men were gradually working their way towards the top of the hill, I suppose that by this time the monuments are not only in daily danger of being blown down, but that the remains of the two amiable gentlemen there buried will likewise be blown up out of their venerable resting place. So much for burying one's friends in a foreign country, and among barbarous and reckless people.

J. P. MAHAFFY.

THE MARLBOROUGH GEMS.

London: July 10, 1875.

The sale of the famous Marlborough collection of gems a week or two since to a single purchaser for 35,000 gs. will have its chief interest for the world in general in the proof it affords of the vast stores of wealth that the prosperity of many years has accumulated in England, and the enormous increase which has accrued as a consequence to the value of objects which are remarkable for exceptional beauty, or for what seems to be a still greater source of attraction, mere rarity. The fantastic pitch to which mere rarity will carry the value, or rather the price paid for an object, is being continually illustrated at public auctions; and yet where is the man endowed with any pretension to taste who would not derive a pleasure of a higher and truer kind from a good little drawing, or other morsel of artistic work—such as an intaglio engraved by a Sirletti or Natter—than he would, for instance, from one of the seven cents that alone were struck in one year at Washington, and which only on that account will fetch 170*l.* in any sale room; or even, we may add, from a piece of not very pretty china possessing as its only valuable attribute the mark of some obscure and extinct pottery. And yet not only a gem by Sirletti or by Natter, but frequently even a good Greek gem will not produce at a public auction a sum comparable with that for which either of the other objects will find plenty of purchasers.

The sale in separate lots of the Marlborough gems would possibly have helped a little to correct this disease of the public taste, or perhaps would have shown that after all it was the dearth of objects endowed with a higher beauty that had fostered it.

Unfortunately, however, the debased sentiment that supposes that an inferior gem of antique engraving must be more beautiful or, at least, more valuable than a fine work of the same class wrought in the Cinque-cento period, or during the last century, was flattered rather than rebuked by the clumsy mutilations that converted a catalogue that had been made some time ago with every effort to assign to each gem in the Blenheim Cabinet its true date and character into a mere auctioneer's advertisement, from which every indication of the Cinque-cento or modern origin of any of the gems was as far as possible expunged, and the words of its author in many cases so twisted as to present the opposite meaning to that which they carried in the original. To such an extent, indeed, was this done, that when connoisseurs came to examine the gems with the catalogue they found that it merely misled them. Then, after using his name to give authority to this mutilated work, an effort was made to throw aspersions on the author's literary capacity and competence for the task, and by direct misstatements to assign as the original purpose of the catalogue a motive of the meanest kind.

What I wish, however, here to point out, is that quite the best thing even for the purpose of the sale room would have been to let the gems be sold with the actual descriptions and honest criticisms they bore in the original catalogue, and to have relied on the common sense of the only people likely to spend large sums on gems. Such people are either, on the one hand, archaeologists who are not likely to be taken in by the transparent trick of a *couleur de rose* catalogue, whatever the name on its title-page; whereas they would undoubtedly have had their own hesitations as to the date of a gem frequently set at rest—and that far more often, as it happened, in its favour than against it—by a catalogue the history of which was known probably to every archaeologist in the sale-room. Or, on the other hand, the purchasers who would have bought on other and, as far as the genius of collecting is concerned, less pedantic grounds than those of mere "antiqueness," if we may coin a phrase, would have certainly not given less for a beautiful gem on account of the date when it was engraved. And the Marlborough Collection is so rich in Cinque-cento works of curious interest and of great beauty, not merely as regards the gems themselves, but also in respect of their mountings, and in some respects of their historical associations, that to vulgarise a catalogue that recounted these points of interest with at least conscientious care, by omitting in all cases where it was possible any hint or suspicion of a sixteenth or eighteenth century origin, was simply to have knocked off from the selling value of the gems the half of the enhancement to that value which the collection confessedly owed to the catalogue.

No one, probably, who was prepared to buy the far-famed cameo of the Nuptials of Cupid and Psyche would think of spending a large sum of money upon it without asking what was known of its history, what criticisms had been passed upon its work by distinguished scholars, and the date of the hand to which it must be ascribed. And surely this gem, which is perhaps the *chef d'œuvre* of the age of Raphael and Marc Antonio, would have a higher value as such, than if it were invested with hesitation and uncertainty in the mind of the buyer as to whether it belonged to the age of Augustus or to that of Gregory. Again, in the part of the Collection which the third Duke of Marlborough acquired from the Earl of Bessborough, is a series of forty Imperial heads, from Augustus to Valerian, of admirable workmanship and on beautiful stones. They were the undoubted work of Laurent Natter, one of the master hands of the last century in gem engraving. The manipulator of the catalogue expunges this cardinal fact, thereby diminishing by probably more than 80 per cent. the value of this series, a series which obviously no one would have bought with the idea of its being other than modern. Some of the most beautiful gems in the collection, indeed, owe their value to associations of this kind; while of others—which

are among the gems the most important—it may be asserted that their value in a sale room would depend entirely on such criticisms as those gathered round them in my original catalogue: for they were gems that no archaeologist would have bought as antique but for those criticisms, while no connoisseur would have set much value on them on account of their beauty. One of these is the Rape of the Palladium (No. 341); and another is the large and deeply sunk intaglio of Pallas with a long and suspicious looking signature. To the archaeologist, however, these gems with their signatures are of the greatest interest as landmarks in the history of the art. The Pallas, for instance, I hold to be undoubtedly the original gem, as I described it in the catalogue, to which a pedigree without a flaw must be attached that carries it back to a period too early for it to be a forgery.

The patience and labour expended in ransacking ancient as well as modern volumes, and in forming casts from existing collections, in order to rest the criticisms of such a gem on a sound basis, and vindicate it from the doubts that one of the first of modern archaeologists and scholars had thrown round it—doubts certainly known to every true archaeologist in the sale-room—were simply thrown away as far as the sale was concerned, and the gem thereby reduced to probably one half its value.

Without expending further discussion on this suicidal and worse than shabby treatment of a literary work which the owner of the gems received as a free gift—treatment which his Grace, however, would certainly have indignantly repudiated had its true character been brought to his notice—we may proceed to consider what place this important collection holds among similar private collections in the world. Of these there are but few. The collection of gems of the Duc de Luynes has passed into the Bibliothèque at Paris. Its rival, formed by the Duc de Blacas, rests now, thanks entirely to the appreciative promptitude of Mr. Disraeli, in the British Museum.

The Praun collection, formed two centuries ago in Nürnberg, has been dispersed; and the Arundel collection—probably the only contemporary of the Praun that had survived to our time in private hands—has now, as one part of the Blenheim gems, just changed its owner, with what further destination who shall say? Last year a collection of some repute in Paris—consisting of 500 gems, the property of M. Leturcq, was brought to the hammer in London, though the result of its sale is said to have produced disappointment owing to over *finesse* in the arrangements.

There indeed remain a few collections of fame; notably that of the Duke of Devonshire and one less known but of choice excellence collected by Lord Algernon Percy, and inherited by Mr. Heber Percy; and there is an almost unknown collection, the home of which should be Castle Howard. In Paris, too, there remains divided between the two brother Barons Roger, the Roger collection; to each portion of it further additions have been made by their present owners, and they contain a few admirable cameos and specimens of cameo work, and some intaglios, chiefly small but of a high character, including many that are antique. A select collection formed during recent years by Mr. Cooke of Richmond, and the curious collection of Mr. King the well-known author, and in great part reviver of the taste for gems, may be named among the few minor collections of our own time and country. But among all of these the great collection of the Duke of Marlborough stood the highest.

When we remember that the 800 gems of the Blacas collection which, as far as the intaglios went, were even a more remarkable series than those in the Blenheim cabinet, might be with some confidence valued (leaving out the great cameo of Augustus) at about one-third of the 48,000*l.* paid by the nation for the entire Blacas Museum, the great sum which Mr. Agnew's enterprise laid down for the purchase of the Marlborough gems may startle the world. On the other hand, it is to be remembered that the value of gems has advanced, at least on a par with that of other objects of vertu, and that probably the gems in the Blacas collection would produce now in a sale-room from 30 to 50 per cent. more than the share they were estimated to bear in the sum for which Mr. Disraeli closed the purchase of the Blacas Museum in his telegram to Paris. But in one respect the Marlborough cabinet stands conspicuous, and that is in the large cameos which adorn it. Although such cameos belong to the Roman period, and some of the most striking of them to a comparatively late period of Roman art, they possess an archaeological interest of a high order, and if they are to be valued by their rarity they at least deserve to be as keenly sought after as the vases in which a Chelsea potter tried to imitate the delicate products of the Sèvres manufactory.

The sale of the Blenheim collection in a single lot leaves it still a matter of conjecture what would be the fair selling price of such objects as these large cameos, while also it still remains entirely uncertain how far an improved appreciation of the beautiful products of the gem engraver's art in the sixteenth and in the last centuries would have permitted the fine examples of these gems in the Blenheim Cabinet to be sold below their value.

N. S. MASKELYNE.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, July 17,	3 p.m.	Sixth Summer Concert, Crystal Palace.
	8 p.m.	French Operas at the Gaiety (last night).
FRIDAY, July 23,	8 p.m.	Quekett Club: Annual General Meeting.

SCIENCE.

Ancient Greek Inscriptions of the British Museum. Edited by C. T. Newton, Keeper of the Greek and Roman Antiquities. Part I. Attika. Edited by the Rev. E. L. Hicks, M.A. (Oxford: Printed by order of the Trustees at the Clarendon Press, 1874.)

(*First Notice.*)

AN edition of the Greek Inscriptions of the British Museum, about a thousand in number, is an undertaking in which the whole educated public of Europe has an interest. Not only is it a sign of the continued vigour with which this great institution is conducted, but the matter itself has a special importance. It is not everyone who is called to study the subject of epigraphy, but it is daily becoming more and more clearly recognised that every scholar ought to be familiar with the inscriptions within his own province of history or philology. The student, indeed, is inexcusable who neglects the monuments which speak to him with the very voice of past ages. But as it is impossible in an ordinary lifetime to examine the originals of everything brought under discussion, and as these originals themselves are perishable and sometimes wantonly destroyed, the production of exact and trustworthy texts is an absolute necessity. Each country has its own work to do in this matter, it must have its trained epigraphists capable of undertaking expeditions into foreign countries, but above all is it specially called upon to edit and interpret the inscriptions contained in its own local or national collections. It is only such persons upon the spot who have the time and opportunity for the repeated consultations of the original stone or brass which are necessary to produce an exact text. Much, indeed, may be done with wet paper squeezes, with photographs, or with rubbings, especially when supplemented by manuscript copies taken at the same time. The use of squeezes is, in fact, now recognised as almost indispensable even in editing inscriptions close at hand. But nothing but a repeated examination of the originals under different lights and varying conditions will give absolute certainty in such minutiae as broken letters and half rubbed-out words, the peculiar shapes of characters, and the like. It matters, therefore, comparatively little what competent scholar edits a corpus or collection of the inscriptions of any province or group of provinces, provided that the originals have been first properly studied by those in whose possession they are. Thus, while we could not but feel a certain regret that the Latin Inscriptions of Britain had not been edited as a whole by an Englishman, we felt bound to confess that, in all probability, the task was better performed by Professor Hübner than it could have been by anyone else. He had studied the great area of the Gallic quarter of the Empire to which Britain belonged more widely than any other philologist; and he had besides a just appreciation and knowledge of the local work of English epigraphists. But without the accurate labours of a long line of native editors from Camden and Horsley to the present day, little or nothing could have been done.

The collections of Latin inscriptions in this country are mostly of British origin, and have been recently worked up in a variety of ways, many of them in a popular form. It is not so, however, with the Greek, which have been collected by various travellers and explorers from a number of distant localities. Much has been discovered since the publication of Boeckh's great work, and it has long been known that the copies there given, owing to the haste and inaccuracy of many of the transcriptions, were not implicitly to be relied on. Others were only to be found in large and expensive books of travels or the transactions of learned societies, others again have never been published at all.

It was therefore very fortunate that the Trustees of the British Museum possessed in Mr. Newton a skilled archaeologist, enterprising enough to undertake this task, and that he was able to secure the services of so excellent a coadjutor as Mr. Hicks. Of Mr. Newton's qualifications it is almost needless to speak, but we may remind our readers that when a young man he was chosen to complete and edit the collection of Roman Inscriptions in the *Monumenta Historica Britannica* after the death of Mr. Petrie, and that in his very successful expeditions to Halicarnassus, Cnidus, and Branchidae in connexion with his important architectural and historical discoveries, he collected and edited more than a hundred Greek inscriptions, few of which had been ever printed before. His practical ability as an archaeologist is abundantly apparent, even in such

small *brochures* as the catalogues of vases and of the Blacas Collection in the British Museum. Mr. Hicks is also well known to our readers as a writer in this journal, and he has contributed valuable papers to the *Journal of Philology* and the *Hermes*. This is, however, the first volume of any size which he has produced, and it must be pronounced, without any kind of pretence or flattery, a great success. Mr. Hicks is a scholar of whom the University and City of Oxford may well be proud, and that he is at the same time a hard-working country clergyman is a fact that deserves to be mentioned. We think, too, that the Oxford Press should receive some credit for the way in which the book has been got up. In type and printing and paper it is admirable, striking exactly the right mean between cheapness and luxury. The uncial type is, we believe, new in this country, and deserves attention. It is cast from the fount made originally for Lebas' *Voyage Archéologique*, and seems to reproduce the different characters of each period with great success. Actual misprints seem very rare and unimportant. A slip of the pen at the bottom of p. 156 may here be noticed where "dissyllable" is a curious confusion for "synizesis" or some such term. As a matter of mere technical arrangement we should have much preferred a full table of contents at the beginning to a bare list of chapters. A short title with the actual or proximate date of each inscription, would not have occupied much space, and might have been given as well at the beginning of the volume as in the heading of each number, and in the headline of each right-hand page. We should like also to see a cursive text following in all cases immediately beside or below the uncial, even where it is repeated in detail in the commentary. Something too might be done to make the breakages in the stone more evident to the eye, by applying, as far as may be, the principles of the *Corpus Inscriptionum Latinarum* which are in advance of those generally adopted in editing Greek inscriptions. The use, for instance, of thick type in cursive texts, where in Latin we should use italics, would enable us to dispense with many a tiresome bracket. We mention these minutiae, as we know by experience that upon them much of the attractiveness, and indeed usability, of a book depends in this hard-pressed and hurrying age. We shall look forward with interest to the indexes, which, no doubt, will be given when another part or parts shall have appeared.

Our readers will, no doubt, desire to have a more detailed account of the character and contents of this volume. It contains 136 Attic inscriptions, all edited by Mr. Hicks, with the exception of the important no. 35, the Survey of Works in the Temple of Athene Polias, which is edited by Mr. Newton with some thirteen pages of commentary. All the uncial texts have been first carefully collated with the original marbles by Mr. Hicks, and then by Mr. Newton, who has also revised the whole in its passage through the press, with the assistance of Mr. A. S. Murray and Mr. Percy Gardner, so that we have every guarantee for the first great desideratum—exactness of reading. The results of this careful collation are apparent throughout the book wherever a broken line has to be filled up, or worn and rubbed letters have to be made out:—

"A repeated examination of the stone has rendered some of Böckh's conjectures untenable and suggested others" (p. 1).

"I am glad to have recovered ὀλείζοσι from the stone. Rose and Böckh are quite in error, and Sauppe only arrives at the right meaning by the violent conjecture τοῖσι ἐν Ἄγρας οὖσι Μυστηρίοισι" (p. 7).

"The surface has been much worn away, but by assiduously poring over the stone, I was able to arrive at a considerably more perfect copy than that given in the Corpus" (p. 40).

These are merely specimens of the manner in which Mr. Hicks has worked patiently at his task. As instances of his success in restoration, we may refer to no. 2, the Reorganisation (?) of the Eleusinia, as compared with Kirchoff Corpus, no. 1, and to no. 24 B, compared with Kirch. no 185, p. 84. See also pages 60 and 61, where his rearrangement of some of Chandler's letters is found to coincide with a collation of the stone long supposed to be lost. But probably his greatest triumph is the reading of no. 74, a small archaic fragment arranged *βουστροφηδόν*, on the restoration of which Böckh at one time prided himself as a type of his own method, though in later life he seems to have given it up as hopeless. Dr. Kirchoff also is at a loss to interpret it. Mr. Hicks shows that the letters which remain are perfectly clear, and that they are not arranged *στοιχηδόν*—*i. e.*, in vertical lines exactly under one another. Hence any restoration that is made *must* include the actual letters on the stone, but need not keep to the same number of letters in a line. Böckh by the aid of bold conjectures made up the *lacunae* on the *στοιχηδόν* principle, and interpreted the whole as a record of building expenses. But such conjectures could only be allowable supposing there existed a considerable uncertainty in the extant letters. Mr. Hicks assures us that this is not the case. He therefore reads it very ingeniously as a record relating to the sacrifices to be paid by some deme or society, and probably a list of the perquisites of the priests:—

"ΧΡΙΘ[ΟΝ : ΗΕΜΙΗΕ]ΚΤΕΟ[Ν : ΠΡΟΑΡΚΤ]ΟΥΡΙΟΙ[ΣΙ : . . . . ΚΑΙ : ΤΟΙ : ΒΟ]ΤΥΠΟΙ : Χ[ΣΥΛ]Α : : : ΔΙΠΟΛ[ΙΟΙΣΙ] : ΤΡΙΣ : ΧΟΙΝΙ[ΚΕΣ : ΠΕΝΤ]Ε : Μ[ΕΔΙΜΝΟΙ],"

i.e., in ordinary spelling, *κριθῶν ἡμιεκτέον* (or *ἡμιεκτέων*) *Προαρκτουρίοισι* [*τῷ ἱερεῖ* ?], *καὶ τῷ βουτύπῳ ξύλα. Διπολίοισι τρεῖς χοίνικες πέντε μέδιμνοι.* Mr. Hicks' commentary on this should be read in which he defends the above conjectures by a comparison of similar lists of sacrifices. The restorations *τῷ βουτύπῳ* and *Διπολίοισι* may, we think, be accepted as certain, and *Προαρκτουρίοισι* and *ξύλα* as extremely probable. The latter is defended by the repeated mention of *φρύγανα* in the similar inscription in Rangabé, no. 816. We wish, by-the-by, that Mr. Hicks had quoted the parallels more at length, both here and in other cases, as the volumes and periodicals edited by Greek savants are not in every library. The identification of the little fragment no. 30 is also a good piece of original work, though it does not yield so much.

With regard to the exercise of the critical faculty in the determination of dates, we do not know that Mr. Hicks has had much opportunity for the achievement of such successes. A very fair specimen, however, of his ability in this respect will be found in the commentary on no. 21, the decree of the guild of Sarapiasts, which he assigns with great probability to about 150–100 B.C. More interesting still is the argument from a combination of internal evidence by which the fragment of regulations of the Eleusinia (no. 19) is referred to the reign of Marcus Aurelius. But in this case Mr. Hicks is chiefly indebted to Dittenberger's commentary.

JOHN WORDSWORTH.

Dr. Ure's Dictionary of Arts, Manufactures, and Mines. By Robert Hunt, F.R.S., Keeper of Mining Records; and F. W. Rudler, F.G.S., assisted by numerous Contributors. In Three Volumes. Seventh Edition. (London: Longmans & Co., 1875.)

THE Great Exhibition of 1851 did much to promote the application of science to the useful arts, and during the last five and twenty years our industrial arts have flourished and progressed to an extent quite unknown before. One of the main advantages of the first and of all succeeding international exhibitions has been to bring before our notice the industrial products and processes of other countries, and thus to enable us to compare them with our own. This comparison has often proved to us that our own processes are inferior to those of other countries, and that our own artisans and manufacturers are less educated than those of neighbouring countries. Then there came a great cry for the better education of artisans, coupled with the establishment of local museums of arts and manufactures, emanating in many instances from the great central institution of South Kensington. Thus it happens that so great a stimulus has been given to our arts and manufactures, and that scores of new processes are patented and put in practice every year. Thus also it happens that Dr. Ure's *Dictionary of Arts and Manufactures* has attained its seventh edition and its present magnitude. The book has always been welcome as a work of general reference, and as almost indispensable to the manufacturer. Whether it be the brewer, or the dyer, or the cotton spinner, he will find a *résumé* of all that is important in his manufacture:—the newest dye, the last invented gun, the new methods of boring rocks, the new blasting agents, are all described in detail, and the description in nearly all necessary cases is accompanied by a good woodcut.

During the lifetime of the promoter and first editor of this work it went through four editions; in 1858, Mr. Robert Hunt became editor, and this is the third edition which has been called for during his editorship. He has associated with himself a number of men each a master in his own branch of science or art. We find the names of such eminent men of science as Dr. Frankland and Professor Ramsay, side by side with those of eminent manufacturers. The general result has been that every article is complete in itself, and that it embodies the opinions of sound practical

Digitized by Google

men well acquainted with the subject which they discuss. It is, however, somewhat to be regretted that articles are not signed by their respective authors.

We will briefly notice some of the more important articles. The article on *Alcohol* commences with an account of the production of that substance, and the general theory of fermentation. The preparation of alcohol is divided into three stages:—

1. The production of a fermented vinous liquor—the Fermentation.
2. The preparation from this of an ardent spirit—the Distillation.
3. The separation from this ardent spirit of the last traces of water—the Rectification.

This is followed by an account of the properties of absolute alcohol, and a number of very useful tables are given to show the specific gravities of mixtures of alcohol and water, and the percentages of absolute alcohol. We find also tables to show the relative strength of different fermented liquids, ranging from London small beer with 1·28 per cent. of alcohol, to Scotch whisky with 54·32; while midway we have burgundy with 14·57 per cent., and port with a percentage of 22·96. A curious table is given, on the authority of Dr. Bence Jones, to show the relative stimulating powers of different liquids, beginning with cider, the stimulating power of which is taken at 100, and ending with rum, whose stimulating power, according to the same scale, is 1243, or nearly 12½ times greater than that of cider. From these results it may be deduced that ten glasses of cider or porter, six glasses of claret, five glasses of burgundy, four glasses of champagne, three glasses of port, sherry, or marsala, are equal to one glass of brandy.

An interesting article on *Alloys* contains tables giving the analysis of various ancient coins and bronzes, and also of all the principal modern alloys of copper, such as Muntz's metal and aluminium bronze. Under the heading *Aluminium* we find a complete account of the manufacture of that body in Newcastle. Considering the enormous extent of the aniline-dyes industry, the article devoted to them is, we think, rather meagre, but separate treatises exist on the subject. The article on *Artillery* contains some capital woodcuts showing sections of the breech of Armstrong's and of Whitworth's guns; we also notice an account of the most recent experiments and deductions on the subject. An exhaustive article of nearly one hundred pages treats of *Calico Printing*, and an article of more than fifty pages on *Coal* (no doubt by the editor) contains all the most recent returns of coal raised in various parts of the world, and of the consumption. In the great plain of China there are no less than 30,000 square miles of coal-bearing ground, and coal costs here only 7*d.* per ton at the pit-mouth, while the wages of the miners are 6*d.* a day. The account of *Diamonds* furnishes us with the most recent details concerning the South African Diamond Fields, from which we learn that the largest South African diamond (the "Stewart") was discovered in November, 1872. It weighs 288⅜ carats, and is a fine straw-coloured octohedron; it is only exceeded in weight by three diamonds in the world—the Great Mogul, the Nizam, and the Mattan.

Under the heading *Distillation* a very clear description, accompanied by a woodcut, will be found of Coffey's very complicated vertical steam still, which is now used in all the large distilleries. The saving of coal effected by this still is so great that Dr. Muspratt has calculated that throughout the kingdom no less than 140,000 tons per annum of coal are saved. The working of the still is on a gigantic scale, and one of them recently erected in Leith works off no less than 3,000 gallons an hour. Under the article *Diving Bell*, the author remarks that it is curious to find that as early as 1693 a diving bell was designed, but George Sinclair (d. 1696) wrote his treatise *De Urinatoria* long before this; moreover, Robert Fludd describes a diving apparatus in his *Historia Macrocosmi* (1617), and before him Nicholas Tartaglia, the Italian mathematician (b. 1500). A valuable and well-illustrated article on the *Dressing of Ores* receives additional importance from the knowledge that the editor and sub-editor and several of the contributors are officially connected with the School of Mines—the first school of mining in the kingdom; and no doubt this article is from the pen of one of them. It contains all the most recent methods and processes. Among other noticeable articles are: a long article on coal gas, its manufacture and products of distillation; an account of Mr. Siemens' gas furnace; and a long account of the extraction and manufacture of iron.

In the third and last volume the first articles which strike one are those relating to mines and mining; they are very concise and comprehensive, and embody all the most recent knowledge. The mineral statistics, compiled by the editor, are of great interest and importance. Mint operations are fully described, and the very complex balance which automatically weighs every coin, rejecting those which are too light or too heavy, is figured and minutely described. We have also a long account of the manufacture of sugar, by a practical sugar refiner, and many sketches of recent improvements.

Throughout the more than 3,000 pages of the work we find constant references to original memoirs, to specifications of patents, and to other books. A vast amount of research has from first to last been expended on the book, and each succeeding edition has improved it very much. In this last edition the whole of the type has been reset, and a number of woodcuts have been added. It will be useful to the general reader, by furnishing him with information on general subjects of arts and manufactures, while to the manufacturer himself it will furnish the minutest details of his craft. The work has been so much improved by successive editions that we have no fault to find with it at all, and we can cordially recommend it to our readers.

G. F. RODWELL.

SCIENCE NOTES.

ASTRONOMY.

Transit of Venus.—In the *American Journal of Science* Professor Newcomb has given a summary of the operations of the American expeditions. The contacts were well observed at the three northern stations, in Siberia, China, and Japan; but unfortunately ingress was only secured at Queenstown in New Zealand, a station of comparatively little value for this phase, and egress only in Tasmania, the Americans having had very bad luck in the matter of weather. Professor Newcomb seems to place some reliance on observations of external contact, which was observed at ingress at Kerguelen, but the observation is so largely dependent on the telescope used that great caution is necessary in accepting results from such observations. In their photography the Americans were much troubled by the weather, their unsilvered glass mirrors not giving a sufficiently bright image of the sun when faint from haze, and thus there were a very large proportion of failures, only forty photographs out of 250 taken at Hobart Town being good; but notwithstanding the bad weather no less than 163 good photographs were secured at northern stations, and 187 at southern, a result which does great credit to all concerned. From a combination of the results obtained by all nations, Professor Newcomb considers that the sun's parallax will probably be determined within 0″·02, and his distance within 200,000 miles, but unforeseen sources of error may modify this estimate considerably.

M. ANDRÉ has communicated to the French Academy of Science the result of a comparison of the difference of durations observed at Nouméa (New Caledonia), and St. Paul's Island. The results obtained from one of the telescopes at Nouméa compared with those at St. Paul's agree well with the received value of the solar parallax 8″·86, but the other two telescopes give results differing much from this, and these observations are therefore suppressed. The two stations are not at all favourably placed for comparison of durations, and the results seem to have been worked out solely with the view of getting something tangible out of the observations, and cannot be expected to decide such a delicate question as that of the sun's parallax. There seems too to be some risk of the danger which M. Le Verrier predicted of the suppression or modification of some of the observations as the result of such partial discussions.

The reduction of the English observations is proceeding vigorously, and all instrumental errors that could possibly affect the results are being carefully determined, but many months must still elapse before the final value of the sun's parallax could be obtained, even if the English observations alone were used, and we must probably wait for years before the data collected by all nations are combined into one grand result.

The Eclipse of (A.D.) 1239.—Dr. Celoria has exhaustively discussed the accounts of this solar eclipse, which was total in North Italy, and seems to have produced a great impression wherever it was visible. In particular it terrified the besiegers of Castelfranco so much that they precipitately raised the siege and removed to Verona. Most of the reports are extremely vague, so that it is difficult to make out whether the eclipse was really total or not at some of the places mentioned, though it is particularly stated at all those which Dr. Celoria has admitted, that the stars were seen as clearly as at night. There is, however, an account by an old monk, Ristoro of Arezzo, which is admirable for its precision, it being stated in particular that totality lasted for a space of time during which a man could easily walk 250 paces, which would give a duration of about two and a half minutes. If there had only been a few more such accurate observers, the place of the moon could have been fixed with great certainty from a comparison of the duration of totality at different places. As it is, Dr. Celoria considers that Hansen's Lunar Tables carry the band of totality nearly 1° too far south, but how far this results from an error in the longitude of the moon, and how far from an error in the place of the node of her orbit, cannot well be determined from the data at present accessible. If any accounts could be found in the South of France, or in the North of Spain, an im-

portant result might be obtained. Both Professor Schiaparelli, who first collected the notices of this eclipse, and Dr. Celoria, who continued the work and discussed them, have, however, done good service by their labours. Before their investigation records of the eclipse had only been discovered at Mirabeau and Digue in the south-east of France, and at Lesina on the Adriatic.

Satellites of Saturn.—In the *Astronomische Nachrichten*, No. 2043, Mr. Marth gives an ephemeris of the satellites of Saturn, which will greatly facilitate observations of these objects, as they are very liable to be confused with small stars in the neighbourhood. There is considerable uncertainty about the positions of the innermost satellite Mimas and the outermost Iapetus, and no ephemeris is given for Hyperion, the last discovered, as trustworthy observations are wanting for this satellite. The places of the other five are tolerably correct, but observations are much wanted of this extremely interesting system about which so little is known, the mutual perturbations of the satellites and the effect of the ring being most important questions, which can only be solved by accumulated observations. With the view of facilitating these, Mr. Marth has given the approximate times of conjunction of the several satellites with the planet. Eclipses, occultations, and transits only occur when the earth is nearly in the plane of the ring (every fifteen years), except in the case of Titan, whose orbit is considerably inclined to the ring.

Spectra of Stars.—Professor d'Arrest has concluded his spectroscopic survey of the Northern heavens, which has occupied him continuously for more than a year. The conclusions he arrives at are: (1) that the third type of spectrum (channelled spaces) is not exclusively confined to orange or red stars, and that several deep-hued orange stars give an ordinary spectrum. Perception of colour (especially red) depends so much on the eye of the observer that Professor d'Arrest's result must be taken rather as a caution against a hasty generalisation than as disproving any connexion between colour and the nature of the spectrum; (2) that the fourth type of spectrum is much more closely connected with deep orange or red stars, and that the bands in this spectrum may be resolved into a number of fine lines; (3) that as a rule such striking spectra accompany variability in a star; (4) that no general difference can be traced between the spectra of stars in one part of the heavens and of those in another, so that there is no truth in the assertion that the red and yellow are wanting in all the stars of Orion.

IN the same number of the *Astronomische Nachrichten* which contains the above paper is a notice of the death of its author on June 14 after a few days' illness; an announcement which will be received with deep regret by all astronomers. Professor d'Arrest has closed a career of great usefulness with his valuable work on the spectra of stars, having all through life made the most of the means at his command, which were very limited, though in his hands they afforded results which have not been equalled with the largest instruments elsewhere. Only last February the medal of the Royal Astronomical Society was awarded to him for his grand catalogue of nebulae, the main feature of his work being the accuracy both of the positions and of the descriptions, and in his speech on that occasion Professor Adams paid a well-deserved tribute to Professor d'Arrest's skill and perseverance. D'Arrest's name is inseparably associated with that of the periodical comet which he discovered in 1851. This comet has a period of six and a half years, and appears to belong to the Jupiter family.

PHILOLOGY.

AMONG the great number of Greek writings lost for ever, and known only from quotations, the most to be regretted are the historical works of Alexander, called Polyhistor, pupil of Krates. Alexander was made a prisoner in the wars against Mithridates and bought by Cornelius Lentulus, who entrusted to him the education of his sons. He lived about 85 B.C. at Rome, where he met his death in a fire. It is said that he wrote forty-two works; among these is a history of the Oriental nations, of which fragments still exist; those concerning the Jews are to be found partly in some of the fathers, and chiefly in the writings of Eusebius. Although it has long been proved that these fragments are far from being accurate, still they are sufficient to show how valuable his history would have been to illustrate the habits and thoughts of Oriental nations. Dr. Freudenthal, well known by his excellent monograph on the fourth book of the Maccabees (ACADEMY, 1869, p. 15), continues, under the name of *Hellenistische Studien*, his researches on later Hellenistic writers. He begins the critical examination of Alexander's fragments concerning the Jews, as well as of those of Demetrios Eupolemos, Malchos-Kleodemos, Aristeas Artopanos, and an anonymous Samaritan historian on the same subject. Dr. Freudenthal's comparisons of the biblical accounts of those fragments with some of the Midrashim and other Agadic books are both new and remarkable. It is clearly shown that there was current among the Greek-speaking Jews a kind of Agadah which Dr. Freudenthal rightly calls "a Hellenistic Midrash," just as there was among the Hebrew-speaking Jews. These kind of researches on later Hellenistic writers, so successfully carried on by Professor Jacob Bernays, of Bonn, in his monographs on "The Chronicles of Sulpicius Severus," on "Theophrastes' Book on Piety," and others, published as programmes of the Rabbinical school at Breslau, and now continued by his successor, Dr. Freudenthal, are of the greatest importance for the history of the New Testament writings as well as for early Christianity. Dr. Freudenthal's notes at the end of the second fasciculus, as well as the Greek texts of some fragments, collated with MSS. and various editions, enhance greatly the value of his monograph. We may mention by-the-by that he is going to bring out a monograph on Isaac Israeli, the first Jewish philosopher, who lived at the beginning of the tenth century.

THE Rev. W. R. Burgess, Vicar of Hollowell, has published a specimen of a critical commentary on the Hebrew Psalter, with the view of ascertaining what reception such a work may expect from English scholars. He speaks apologetically in his preface of the low level on which he moves, that of "archaeological research and literary criticism." Perhaps there are some among us who will not be disposed to accept this modest disclaimer on behalf of philological criticism. The specimen bears the title "Exsurgat Deus; a Critical Commentary on the 68th Psalm," and is published by Messrs. Williams and Norgate. It shows both learning and independent thought, though the new translations are seldom plausible in proportion to their boldness. We extract a few renderings: Ver. 10. "With a shower of free gifts (sc. *manna*), O God, didst Thou rain down upon Thine inheritance, and when it was fainting Thou didst refresh it with Thy living creatures (sc. quails)." Ver. 14, 15. "What though you (Issachar) lie between the sheep-folds, as if they were the wings of a dove (yourself the dove), that is covered with silver, and whose feathers are yellow gold; When the Almighty (Shaddai) scattereth kings therein (sc. within the borders of Issachar), in Salmon there is (as it were) snow." On the latter words Mr. Burgess compares a description in Macaulay of the battle of Aghrim, "he saw the country . . . . white with the naked bodies of the slain." Ver. 20. "Blessed be the Lord (Adonai) who daily pardoneth us: this God is our salvation." Ver. 28. "There is little Benjamin (who was afterwards) their devastator, the princes of Judah (afterwards) their thunderbolt, the princes of Zabulon, the princes of Naphtali." In ver. 19 Mr. Burgess would render "Mattanoth in Edom" (for "gifts among men"), referring it to the Mattanah of Num. xxi. 18, 19. He thinks it is an echo of an ancient song of triumph, similar to the archaic fragment in Num. xxi. 14, where he identifies "Vaheb in Suphah" with "Mattanah in Edom," connecting "Vaheb" with the Arabic *wahaba* "he gave," and taking Suphah, "tempest," = Seir, which seems to us simply incredible. On the whole we recommend the application of the Horatian "nonum prematur in annum."

Analecta Liviana. Ediderunt T. H. Mommsen et G. Studemund. Accedunt tabulae quinque. (Leipzig.) This little work will interest not only every student of Livy, but every one who cares to realize for himself the earliest forms in which the text of Roman authors has been preserved. It contains five plates executed in photolithography and representing specimen pages of the four earliest manuscripts of Livy. The first is taken from the Veronese palimpsest, which contains fragments of books iii. to vi.; the second from the Codex Puteanus (Paris 5730); the third and fourth from the Codex Vindobonensis, containing fragments of the fifth decade; the fifth copies part of the Vatican fragment of book 91. To these Mommsen has added a few pages of explanation and comment, which, with a complete conspectus of the manuscripts of the third decade, amounting to eighty-two, several pages in which variants from these manuscripts as collated for Mommsen by different friends are given, and a statement as to the relation of the Puteanus to the Turin fragments and the Spires manuscript, so far as the readings of this last can be ascertained from the Munich leaf recently discovered by Halm, and the citations of Rhenanus in his edition (Basel, 1535), form the larger, though not the newest or most interesting, portion of the work. This is a close and obviously very careful copy by Studemund of the fragments of the Turin palimpsest; these fragments are contained in eight leaves, and are taken from book xxvii., c. 11, 12, 13, 31, 32, 33, 34, and book xxix., c. 12, 21, 22. They had already been ascertained to belong to Livy by an Italian savant, Count Baudi a Vesme, and had been transcribed by Mommsen, of whose papers Studemund has made use in re-examining the leaves. It can hardly be doubted that this work, with Mommsen's earlier edition of the Veronese fragments, will contribute much to determine the question of the relation of the manuscripts of Livy to each other. Madvig's view as to the exclusive supremacy, archetypally speaking, of the Puteanus, will require henceforward a more complete investigation.

Heinzel's *Geschichte der Niederfränkischen Geschäftssprache* (Paderborn, Schöningh), is an investigation of extraordinary minuteness and fullness of detail — such as it is popularly assumed only a German is capable of carrying out. Its subject is the language spoken on the Rhine from Mainz to the Netherlands—as far, at least, as it is represented in official documents, charters, &c. These dialects are of great interest as being the connecting links between High and Low German. Heinzel distinguishes no less than eleven of them, with a large number of lesser varieties, which he distinguishes most systematically by means of exponents II^a, VII^z, &c. All of these are treated in separate sections; the documents are enumerated and criticised, the geographical extent of the dialect and its relation to other dialects at different periods are fully investigated, and lastly, its characteristic features are described, based chiefly on its phonetic peculiarities.

The details are, of course, of little interest except for specialists, but the whole plan of the work deserves the most attentive study from all who are engaged in similar investigations. The prefatory remarks on the various criteria for deter-

mining the value of documents as linguistic witnesses are, however, of more general interest. So also are the excursuses on general questions of Teutonic philology. The first of these treats of the change of *a, i, u* into *e* and *o* in the West Germanic languages (following Scherer's division of East and West Germanic); the second of the Lautverschiebung; and the third of the modern high German diphthongs, *ai, au, eu*. All of these essays show a praiseworthy striving after definite physiological determination of the various sound-changes—their value will depend on that of the views of Scherer and Brücke, on which they are based. Thus, in the first excursus, Heinzel takes for granted Scherer's hypothesis that vowel-changes are the result of the attempt to modify the tone of the vowels by raising or lowering. To most English phoneticians of the present school, this is putting the cart before the horse; changes of tone result from physiological tendencies of the organs of speech, economy of energy, and so forth, not *vice versâ*. The long dissertation on the Lautverschiebung, in which Heinzel seems partly to follow Scherer, partly to modify his views, we confess to not having had courage enough to read through. Would that some scholar endowed with the un-German virtue of conciseness would give us an impartial survey of the enormous mass of literature that has accumulated round this subject.

PROFESSOR E. MARTIN'S edition of the famous old Flemish satirical beast-epic the *Reinaert* (Paderborn: Schöningh) deserves the attention of all who are interested either in the language or literature. It not only gives a careful text with the various MS. readings, but also a general literary introduction, together with a glossary, notes, and a brief sketch of the old Flemish inflections and metre.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (*Monday, July 5*).

SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the Chair. The President announced the decease of Mr. Henry Doubleday, one of the original members of this society, and Mr. Stainton made some remarks on the great services that he had rendered to Entomology.

Mr. Dunning remarked that the Ornithoptera bred by Mr. Sealy from larvae taken at Cochin, South India, and exhibited by him at a recent meeting, had been identified as *O. Minos*.

Mr. Bond exhibited two specimens of a Curculio, sent from Nova Fribourgo, Brazil, which were attached to the same twig, and were both attacked by a fungus. Mr. Janson said that they belonged to the genus *Hylopus*, and were well known to be subject to such attacks.

The President exhibited a lock taken from a gate at Twickenham, entirely filled with the cells of a species of Osmia, which Mr. Smith said was, most probably, *O. bicornis*, of which he had known several instances in locks. He also exhibited an example of the minute *Hylechthrus rubi*, one of the Stylopidae, parasitic upon *Prosopis rubicola*, recently obtained from briars imported from Epirus; and remarked upon a method of expanding the wings of Stylopidae. He also exhibited a series of *Halictus nitidiusculus*, stylopised, and recommended entomologists on the South Coast to search in August for stylopised Halicti, especially on thistles. Finally, he remarked on the parasites of Osmia and Anthidium, and enumerated eleven insects attacking the same species of Osmia in its different stages, some devouring the egg and pollen paste, some the larvae, and others attacking the bee itself.

Mr. Champion exhibited a series of recently captured individuals of *Chrysomela cerealis* from Snowdon, its only known British locality. Mr. M'Lachlan stated that he had recently seen this species in the department of Saône-et-Loire, in France in great numbers, each ear of wheat having several of the beetles upon it; and remarked on the singular nature of its sole habitat in Britain.

The Secretary exhibited nests of a trap-door spider, sent from Uitenhage, near Port Elizabeth, Cape Colony. The nests were not (as is usual) in the earth, but in cavities in the bark of trees, and the "trap-door" appeared to be formed of a portion of the bark; thus rendering it most difficult to detect the nests when in a closed condition.

Mr. Charles V. Riley, State Entomologist of Missouri, exhibited sundry insect pests that do so much damage in the State, including the army worm (*Leucania impuncta*), and the Rocky Mountain locust (*Caloptenus spretus*), and entered at some length into the habits of the latter insect, and the vast amount of destitution caused by it; stating that in a short period it devoured almost every living plant, leaving nothing but the leaves of the forest trees, and converting a fruitful country into an absolute desert. From a knowledge of the habits of the insect, and believing in its inability to exist in a moist climate, he had predicted that its ravages would not extend beyond a certain line, and he had seen these predictions fulfilled. Having noticed that hogs and poultry grew excessively fat from devouring the locusts, and considering that the use of them as food for man would tend to relieve some of the distress occasioned in the devastated districts, he had caused a number of them to be prepared in various ways, and they were found to be well suited for food, especially in the form of soup.

Mr. Riley also stated that he was very desirous to take a supply of the cocoons of *Microgaster glomeratus* to America to lessen the ravages of the larvae of the genus Pieris in that continent, and would be greatly obliged to any entomologist who could assist him in obtaining them.

The following papers were communicated:—"Descriptions of new Heteromerous Coleoptera belonging to the Family Blapsidae," by Professor J. O. Westwood; "Descriptions of a new Species of Myriopod from Mongolia," by Arthur G. Butler; "Descriptions of new Coleoptera from Australia," by Charles O. Waterhouse.

SOCIETY OF BIBLICAL ARCHAEOLOGY (*Tuesday, July 6*).

S. BIRCH, LL.D., F.S.A., President, in the Chair. The following papers were read:—I. "On a Tablet in the British Museum, relating apparently to the Deluge," by H. Fox Talbot, F.R.S. This tablet, of which the beginning and end are lost, describes a panic terror which seized mankind and all animals at a time when some great calamity was impending over the world. It has been lithographed in plate 27 of the fourth volume of the *Cuneiform Inscriptions of Western Asia*; it has not been previously translated, and several lines at the beginning of the tablet are broken and illegible. After this lacuna it proceeds as follows:—

"(1) One man ran to another. (2) The girl ascended to her topmost story. (3) The man ran forth from the house of his friend. (4) The son fled from the house of his father. (5) The doves flew away from their dove-cote. (6) The eagle soared up from his eyrie. (7) The swallows flew from their nests (8) The oxen and the sheep fell prostrate on the earth. (9) It was the great day; the Spirits of Evil were assembled."

The remainder of the story, with the exception of a few words, is broken off. II. "On an Early Chaldean Inscription of Agu-kak-nini and other Kings," by William Boscawen. The author pointed out the importance of the text as furnishing the names of five new early Chaldean kings, whose names were—Agu-kak-nini, the monarch of the inscription; Sasi-qurumas, Abi-erakus, Aqu-ragas, and Ummah-zirite. This last appears to have been the founder of the line. The author also pointed out the indications in the text of the probable Kassite origin of these persons as shown in the king claiming descent from the noble seed of the god Sugamuna; this deity is identified with the Elamite or Kassite god Sumu, *W.A.I.*, ii. 65, 2. The king in his titles calls himself first of all "King of the Kassi," and of the "vast land of Babylonia." The inscription also illustrates the belief of the Chaldeans in the future life, for the gods are besought to be "favourable to him in heaven" and in the "house and land of life," and then follows the prayer that "he may attain to the highest heaven." The inscription also furnishes the names of the Chaldean goddesses in company with their consort gods. Reference is made to the great temple of Bit Saggadhu at Babylon.

FINE ART.

ART IN PARIS.

Paris: July 3, 1875.

The obsequies of the sculptor Barye were worthy of that great artist. The Academy of Fine Arts, of which he was a member, was represented by a certain number of Immortals belonging to the different sections. The artists who had been his friends, his admirers, or his pupils conducted him to the Cemetery of Père La Chaise. There a very characteristic incident took place. M. Henri Delaborde made a rather cold speech in the name of the Institute, in which he especially enlarged on the private qualities of the deceased, avoiding any mention of his theory, which was, indeed, very different from that of the other official sculptors. Immediately after him, the Director of Fine Arts, M. Ph. de Chennevières, spoke, and in presence of the Immortals, who grew red and pale with anger and surprise, said that Barye had belonged to the nervous epoch, to a glorious generation. He added that the centuries to come will take greater delight in the *Centaur and the Lapithae*, *Theseus fighting the Minotaur*, the *Elephant overcoming a Tiger*, and other pieces, the small dimensions of which signified little, than in many a colossal figure and many a contemporary group; that he was what, in our own century, Géricault, Ingres, Delacroix, Rousseau, Corot, Millet, have been in their turn; that is to say, an artist who was the creator of his forms and of his method, a contemner of current commonplace, the slave of nature and of truth, independent of his time, and therefore worthy of all time. This speech, which was as regards its allusions purely revolutionary, shows how really violent is the struggle, though apparently courteous, between this powerful body and the Direction of Fine Arts.

It was an innocent and honourable revenge for the trick the Institute has just played this Direction. A Ministerial decree—not, as usual, preceded by a report—has instituted a superior Committee of Fine Arts, which must in future be consulted upon almost all business. The Director of Fine Arts is, therefore, reduced—and for our part we see only great advantages in this—to being simply the head of an office in the department. He will at least enjoy the security of not being carried away in the squalls that overthrow Ministries. But this superior Committee, which is created solely in the interests of the Institute, began by an action that has excited much amusement. It is empowered to draw up the list of the acquisitions the State may make from the Salon. It began by placing a work by one of its members, a very commonplace picture from every point of view—*Thamar*, by M. Alexandre Cabanel—at the head of the list. It may readily be imagined that this member of the Institute, who makes enormous sums by portraits, will draw back in consequence of the noise already made by this fact, which has been noticed by several journals, and will get his picture bought by more delicate means.

Barye was one of the original members of the Central Union of Fine Arts applied to Manufacture, a society that has already organised a very successful exhibition at the Champs Elysées, of which I gave you an account. The Central Union

at present possesses a house in the Place des Vosges, in the Marais, that is, in the quarter generally inhabited by the bronze founders. A general exhibition of Barye's works is to be organised there. I shall then speak to you of the well-filled life of this great artist, one of the most remarkable representatives of the romantic theory.

M. Frédéric Reiset, Director of the Museum of the Louvre and the Luxembourg, has addressed a very interesting note to the deputies and to journalists on the irksome position of our great institutions. This position is deplorable as regards acquisition, of which it only admits with extreme difficulty, and with an inferiority of result very evident in view of foreign institutions. We have had the pleasure of learning that the Commission on the Budget proposes to double the sum appropriated for such purchases. The Chamber will no doubt adopt the proposal, which really is still very modest.

The official world is too ignorant of the direct influence of the museums on the general welfare of the country, on the average of criticism they keep up, on the stimulus they give to excellence of workmanship in the productions of the higher industry. The French people, the population of Paris in particular, has such a singular method of working, of imbibing instruction while seeming to be sauntering about! Would you believe that, on an average, three thousand persons daily enter our museums; on Sunday, six thousand? The presence of men of the people, of workmen, in the museums and in the Salon, is a fact which has always struck foreigners in whose company I have walked through them. The penury of the budget obliged the Direction to open only on certain days, which was disastrous to the artist and to the artisan who required some piece of information at a given moment. The increase of the subvention will allow this inconvenience to be remedied in the first instance.

I have often spoken to you of the great movement which, if not very apparent, is certainly taking place in the public mind with regard to the application of our arts to industry. One of the best signs had been the creation, under the administration of Jules Simon, of commissions of enquiry. A very important work, issued by the national printing press, has appeared at the Ministry of Public Instruction and Fine Arts. It is entitled *Report addressed to the Minister by M. Duc, member of the Institute, in the name of the commission for perfecting the national manufacture of Sèvres.* I commend this work to all persons interested in ceramic art from a practical and aesthetic point of view. The manufactory of Sèvres has played too great a part in the history of Western ceramic art to admit of indifference regarding its fate. Hence, under the influence of different causes, of which the most serious are, I believe, the substitution of a scientific direction for an artistic direction, and also the raising of general education, which is, in our days, rapidly becoming superior to the lazy march of institutions subsidised by the State, the manufactory of Sèvres has deserved serious criticisms. Its exhibition last year in the Champs Elysées, on which I sent you a letter which has been considered too severe on my part, was really deplorable in regard to form and colouring. It was depressing to see such fine material used only for objects so vulgar and ornaments so wanting in originality. That which I said here and in the *République Française* with sorrow and in anxiety for the future, M. Duc has just said with a candour very rare in official documents among us.

He had said it with all the more authority that he is himself a proved artist. He gave the design and superintended the casting of that Column of July which was erected on the site of the ruins of the Bastille to the memory of the citizens who died for liberty in 1830, and in which this form is more agreeably revived than in any other monument of modern times. He is also the architect of the new Palais de Justice, a public building the exterior of which shows classical feeling of a rather monotonous order, while the interior abounds in delicate details.

This report contains the analytical *compte rendu* of the sessions of which it gives the general summary. Herein, as in the books of our illustrious potter Bernard Palissy, we see "dame Theory engaged in a controversy with dame Practice." Here, as there, dame Theory gives, in pompous language, a multitude of counsels, which for an instant glitter before our eyes, and quickly explode like the soap bubbles with which children amuse themselves. One is surprised at the solemnity with which certain serious men propound puerilities, and dismayed at the gravity with which audiences generally receive these flowery inutilities. M. Duc, whom I believe to be very sarcastic, has reproduced several quotations of aesthetic formulae, read by his colleagues, who were at the time Directors of Fine Arts. At the same time, however, M. Duc is a man of sense, evidently concerned for the future of our great ceramic establishment, the fame of which has been so long spread over Europe, and which still possesses a staff and machinery equally unrivalled. Like Bernard Palissy in his *Discours Admirable*, M. Duc warns his readers against what he is careful not to believe—the opinions of those who say that theory has engendered practice. He gives extracts of some simple and substantial notes deposited in the bureau of the Commission by a painter, M. Lameire, and by an authority in ceramic art, now known all over the world, M. Deck.

To sum up, after having taken cognizance of everything constituting the elements of a serious enquiry; after having cast blame on the abuse of the reproduction of ancient models, on the want of attempts at originality, on oblivion of the modern spirit; after having praised the practical science of the artists, the Report of the Commission concludes with recommending an annual public competition for the model of a vase to be executed at the manufactory. The first competition took place this summer. The plans were exhibited at the School of Fine Arts. They certainly did not fulfil the hopes that had been formed of them.

The Report declared that "education and instruction alone are wanting to the aggregate of brilliant qualities possessed by the present artists of the manufactory of Sèvres." That is all very well, and it is clear that artists have everything to gain in regard to influence over the public by acquiring instruction and education. But this is only one of the isolated points in the vast question of public education. Now this, which has already made immense progress during the last twenty years, will not be complete until the French State opens in France museums analogous to the South Kensington Museum, to those which have been opened by all the nations around us, Belgium, Germany, Russia. It is there that by a sort of permanent imbibition, very superior to scholastic education, the taste of the public, the taste of the manufacturer who is in constant relation with it, who while obeying it can succeed in rectifying its errors, is formed. The *naïf* masterpieces of the Greeks, the Russians, the Chinese, the Japanese, speak far more eloquently than the professors.

The question of the uselessness of the institutions subsidised in France by the State will state itself and solve itself when the facts have proved, as they have already begun to do, that the monarchy itself had only been enabled to found and support state manufactories by forbidding all commercial competition by decrees now impossible. Nothing can, in the present day, resist the progress of science made available for the enterprise of private individuals, and the law of the vital competition between interests and needs. A new art will be born of these, which governments, assisted by academies, are altogether powerless to create.

It is generally regretted that a commission analogous to this was not created to investigate the condition of the manufactory of Gobelins, which also has eminent artists and unique materials at its disposal, but which only produces at impossible prices, and orders its models from artists of the lowest mediocrity.

You know only too well what diluvian floods have devastated our south-western provinces. A French sculptor, M. Falguières, proposed in the newspapers to artists to organise a sale for the benefit of the sufferers. The season being very far advanced, it is to be feared that this sale will not be productive. Would not English artists be willing to contribute their mite in the great disaster? Could not your journal suggest this to them? If this project of a sale in London can be realised, it would awaken a ringing echo in France.

PH. BURTY.

THE ROYAL ACADEMY EXHIBITION.

(Final Notice.)

Water-Colours.—In this room we find very little worthy of detailed notice; but one painting, the *Monna Lisa* of Mrs. Stillman, ranks among the very best works of colour, and generally of artistic style, in the exhibition; it is rich, full, and firm—the subject being simply a young maiden, with dispread hair of a bright tawny hue, holding varicoloured roses in a shallow dish of blue china. The green sleeve and the grey parrot may be taken as testing-points for the colourist faculty in this work. Mrs. Stillman (late Miss Spartali) had the advantage of receiving her art-training from Mr. Madox Brown, and whatever she produces testifies to right guidance, as well as to her own genuine fineness of perception. Mr. Holiday has made an interesting and praiseworthy essay in his *Dante Allighieri, studied from a cast said to have been taken from the face of the poet after death*—the well-known cast in which, notwithstanding some counter-considerations, it is difficult not to believe. *The Hon. Eustace Vesey*, a young soldier, of handsome profile and gallant bearing, is a high-toned portrait by Mr. Clifford. *Farningham, Kent*, a landscape and figure-subject, by Mr. E. G. Dalziel, with some ladies and a shy girl, and some geese on the green, and the autumnal trees thinning down to leaflessness, has much delicacy and refinement. *Happy as a Queen*, by the same artist—a girl in a wheelbarrow, and a very plump woman—is also noticeable for finish. Mr. Huggins sends an admirable study of *Tigers*, softly terrific in their sinuous beauty. *The Campanile of St. Mark's, Winter Evening*, by Mr. Darvall, with rich contrasts of blue and orange, is a true and fine piece of colour.

Eaton Hall, Cheshire, it appears, is to be decorated by Mr. Marks; two of his designs of *The Canterbury Pilgrims* are here displayed. The Wife of Bath was, no doubt, not a personage of very exalted faculties or very elevated views of life; but we object to seeing her reduced, as in this instance, to the level of an orange-woman. *Native Talent*, by Mr. E. Buckman, is catalogued as "decorative treatment of modern subject;" it pourtrays some Christy Minstrels and other vagrant personages, and deserves some attention, though no great charm of decoration would appear likely to result from such a method of presentment. Among the remaining water-colours we may specify:—Pilsbury, *When the Trees are Leafless*; Caffieri, *The Critics*; Miss A. Squire, *Garden Friends*; A. Hopkins, *The Mowers*; T. Pritchard, *Chaos in the Valley of Gavarnie, Pyrenees*; J. B. McDonald, *Strathyre*; Jopling, *In the Conservatory*; Miss E. Martineau, *Portrait of a Lady*, and *Miss Emmeline Smith*; T. Wade, *Spring Ploughing*; E. W. Andrews, *King's Lynn, Moonlight*; J. W. Smith, *The Mer de Glace, Chamounix.*

Crayon Drawings, Etchings, &c.—The Gallery contains few things more worthy of examination and praise than Mr. Raven's study, *Storm and Flood*, which may truly be termed a grand piece of work, and shows the great knowledge and capacity of this artist more decidedly than his oil-pictures often do: the Hanging Committee have

one an unrighteous act in placing it at the ery top of the room. Two portraits of ladies by Ir. Sandys, that of *Theodore Martin, Esq.*, by Ir. Laurence, and that of *Dr. Newman*, by Lady oleridge, are excellent productions; in the last ie eyes are fine, and there is a great expression f sweetness and self-refusal in the mouth. Mr. . G. Hunt's work, *May-blossoms, Children of W. I. May, Esq.*, and Mr. Ossani's drawing in oloured chalks, *Mrs. Pope*, should also be noticed.

Among the etchings, we can heartily commend ie *Turner's Calais Pier, etching in two states of he plate*, by Mr. Haden; *Branscombe*, by Mr. Heseltine; *Old Inns at Exeter*, by Mr. Edwards; *On the Beach near Ventnor*, by Mr. F. Slocombe; *The Giudecca*, by Mr. J. H. Bradley; *Mrs. Rose, ifter Sandys*, by M. Rajon; and *View in the Cam-ine near Breda*, by Mrs. Westlake.

Architecture.—In this section, various drawings y Sir Gilbert Scott are prominent, pertaining to he *Premiated Design for the New Parliament-ouse for the German Parliament*. There is in hese an immense profusion of elaborate detail; ut we discern little that looks like originality, r a definite leading idea. The building is a domed othic structure. The same architect sends *An ttempt at the Restoration of the Northern Transept f Westminster Abbey*, offering a formidable sugges-ion of committees, subscriptions, debatings to and iro, and finally a great monumental building need-essly transmuted. Another scheme of alteration or decoration is set forth in the designs by Mr. Burges for *St. Paul's*. These works are "drawn and coloured by A. H. Haig," in pursuance of Mr. Burges's project, and perhaps, in some respects of colour-effect, do rather less than justice to his ntentions. The bandeau of youthful angels just over the Whispering-Gallery is the detail which ppears to us most promising; but, after allowing ll that ought to be acknowledged in favour of he architect's talent and zeal, both of them in-isputable, we must avow the opinion that some-hing more satisfying than this ought to be pro-posed ere the decoration of St. Paul's is actually taken in hand. One of the best designs for new buildings is that of Mr. Street, *South-west View of the Church of St. Paul in the Via Nazionale, Rome, now being erected for the use of the Ameri-an Church*, with courses of red and drab brick. We like also Mr. Shaw's *View of House now erecting in Queen's Gate, Kensington*; a fine and ensible design, in a freely treated seventeenth-entury style, with square-headed windows. Messrs. Lee and Smith, and Messrs. Spiers and Phipps, send *Competitive Designs for the Church of he Sacred Heart, Montmartre*. The former is in laborate French-Gothic, of the thirteenth or fourteenth century: the latter is said to have been "honourably mentioned"—which appears to have been a rather gratuitous compliment.

Sculpture.—The most memorable work in this ection—and a very fine work it is, worthy to ake a foremost place in perpetuating the bodily emblance of a great man—is the *Thomas Carlyle* y Mr. Boehm. Of this our pages have already orne record: also of the *Dead Leander* and the *Philosophy* of Mr. Armstead. Three important works of the late Mr. Foley are included in the xhibition, all of them well worthy of his fame. *The late Sir Benjamin Lee Guinness, Bart., M.P., executed in bronze for St. Patrick's Cathedral, Dublin*, a robed and seated figure, is an honest nd strong work, though not of a very interesting ind. *Stonewall Jackson, bronze, presented by riends in Great Britain to Virginia*, has a grand earless face, and a pose which matches with that. *The Prince Consort, marble, executed for the Uni-ersity of Cambridge*, is one of the few effigies of his personage, much belauded in words, and much belied by chisels, that we can look at with gratifi-cation,—very dignified, without becoming pre-entious. The Prince is naturally represented in is robes as Chancellor of the University.

The *Ione* of Mr. T. MacLean should go far to-wards establishing the reputation of its author, as not only a rising but a risen man. The Grecian maiden is seated with simple and easy grace; well-seated, so as to be comfortable herself, and not merely daintily posed for other people to look at. She is reading from a tablet in her hand, poised on her knee. With her finely moulded face and simple coiffure, she gives one the idea of a quiet yet superior nature—one to whom the gods have been kind, and who shall be loved by men. This figure looks agreeable and composes well from all points of view—a very important merit, and one which tests the sculptor's mettle. Two smaller works in marble by the same artist are also pleasant. *La Fleur des Champs*, a female figure with water-lilies at her feet, might perhaps be regarded as embodying aquatic or waterside vegetation, rather than that of the meadows. *The Finding of Moses* is elegant; but here a certain greater severity of treatment, proportionate to its subject, might have been desirable. The terra-cotta head of *Miss Florence Schütz* has uncommon purity and tastefulness.

The sculptural collection, although not of any exceptional value, contains various other works of considerable merit—especially the following.—E. Davis, *The Swing*, alto-rilievo, pretty and attrac-tive. Tinworth, *Terra-cottas, representing several scenes from the Gospels*, the figures being arranged, without much refinement of style, in tiers one be-hind the other. Some of these groups are well invented and vigorously expressed; more particu-larly the *Release of Barabbas*, in which the male-factor is represented on one side, with his con-gratulators and Christ on the other, each descend-ing the stairs, with Pilate standing in the middle. A. Bruce Joy, *Forsaken*, an unwedded mother who, in the agony of her shame, has stabbed her infant—energetic in emotion and action. Summers, *Lynceus and Hypermnestra*, marble, a striking group of a defiant man and clinging woman. Lazzarini, *Innocence*, marble, a girl with a nestling. Simonds, *Cupid and Panther*, marble, with the motto "The course of true love never did run smooth." This is a work of much talent: Cupid is foiled as yet in attempting to back the panther, which is half-ferocious, half-fawning. Barzaghi, *A Bit of Vanity*, marble, a girl of about twelve years of age glancing backwards at the train of her dress. Percival Ball, *"If I forget Thee, O Jerusalem,"* marble, a recumbent female figure, forcible in expression. Roscoe Mullins, *Divided Affection*, marble, a little girl with a bird and a young cat. T. E. Harrison, *Dionysos*, boldly designed, under the influence of Michel Angelo's great style—a remarkable example. Richeton, *The Broken Pitcher*, terra-cotta, expres-sive and promising. J. W. Good, *Quiet to ride and drive*, bronze group, spiritedly composed. Monteverde, *Le Génie de Franklin*, marble; a bizarre work, in whose symbolism the lightning-conductor plays a leading part. Durham, *Rev. John Barlow, posthumous bust*. Dalou, *J. E. Hodgson, A.R.A.*, terra-cotta, excellent. Gal-lori, *Mrs. Collard Drake*, a little figure in terra-cotta, dressy, but clever in its way.

Here at length we finish with the Royal Aca-demy Exhibition of 1875; having said next to nothing about the works which appear to us bad, but applying ourselves to the less unpleasant *rôle* of discussing the productions of able leading ar-tists, and calling attention to meritorious examples by others whose repute with the public yet re-mains to be established. It must not be supposed however, from the paucity of censorious remarks, that we rate the exhibition very high: on the contrary, its general calibre is decidedly me-diocre. Low aims, and superficial work; super-ficial, though very frequently clever. In one of the plays of the Jacobean dramatist George Chap-man, *The Revenge of Bussy d'Ambois*, we find a few lines which members, associates, and exhibi-tors, of the Royal Academy, would do well to lay to heart, representing as they do only too faith-fully the ideal, aims, and methods, of many of our artistic practitioners:—

"Since good arts fail, crafts and deceits are used.
Men ignorant are idle: idle men
Most practise what they most may do with ease,—
Fashion and favour; all their studies aiming
At getting money."

Chapman's speaker adds—

"Which no wise man ever
Fed his desires with."

We will not say that the artists of the present day may not allowably be "wise in their genera-tion," and make money. Let them sell their works at such prices as they can command: only let them determine that those works shall first of all be good, and done for the sake of being good rather than for that of their money equiva-lent. With this proviso, we shall congratulate them when they interchange sterling art for ster-ling coin.

W. M. ROSSETTI.

BRITISH ARCHAEOLOGISTS IN ROME.

THE British and American Archaeological Society in Rome closed its proceedings for the present season somewhat earlier than usual; namely, at the end of April. As to increase of members, financial circumstances, &c., report may be favour-able; and on the whole it may be stated that this society continues to thrive, receiving encourage-ment with guarantees of future successes and support. During the last winter and spring the number of members, with tickets admitting two persons, was thirty-two; the families with tickets admitting five persons, sixteen; the associates with monthly tickets for one person, five only. The system of admitting such associates by the month was set aside by decision of the committee in the last winter; and henceforth only members for the entire season receive tickets, though in every case those who give lectures may invite friends to join their audiences. As in former years, the Society has kept up its method of supplying weekly lectures on Friday evenings, and afternoon conversazioni on Mondays, and has organised excursions, usually to sites or monuments referred to in the previous lectures, at least twice a week, weather permitting; on wet days the resources of a visit to the Vatican, or other museums, being frequently adopted, and much enjoyed, in lieu of some proposed expedition to distant spots. Mr. J. H. Parker, acting Vice-President of the Society, has been, as indeed from the first year of its exist-ence, its principal supporting column and most energetic collaborator. By him was given the final lecture of this season; a *résumé* of the *scavi* and their results in treasure-trove of whatever kind, during the present year, in this city. The ample and valuable collection of photographs illustrating the entire range of heathen and Christian antiqui-ties in and around Rome, executed by Mr. Parker's orders, are made the most efficient use of by that gentleman on occasion of his discourses (lectures from MSS. they are not, but throughout im-promptu) on Friday evenings. He, moreover, frequently avails himself for further illustration of architectural drawings—diagrams and plans—prepared for him by an able draftsman, Signor Ciconetti. The other subjects treated by Mr. Parker during the past season were: Aqueducts (which he has specially appropriated), the tombs within the city walls, the early arts in the Chris-tian cemeteries (or catacombs), the fortifying walls of Rome considered as works of different epochs, and (in more than one instance) recent antiquarian discoveries. The tombs within the Roman walls were the theme of another lecture, written for the Society by a well-known Italian archaeologist, Signor Lanciani, and read by another gentleman (not for the first time), before an approving audience this season. Lanciani's interesting paper lost nothing from its analogy of subject-matter with Mr. Parker's discourse. During the past season the Society had the benefit of the co-

operation and attendance of its noble President, Lord Talbot de Malahide, who spoke frequently on occasions of meeting, with such evidence of learning, fluency, and *aplomb*, as showed his familiarity with his subject, and his experience in connexion with similar societies. One long and well worked-up lecture was given by him (March 5) on "The Sack of Rome by the Troops of Bourbon"—more indeed than that title promised—for he passed in review the preceding sieges and sacks from which this much afflicted city has suffered, dwelling on the injuries done in the range of monuments and art.

There has been hitherto a deficiency of original lectures, several having been written for the Society in Italian, and read in English translation, comparatively few members of the Society coming forward with their own papers to read at the evening meetings; but in the late season two gentlemen were heard for the first time in the lecturer's chair, and in each instance proved their abilities and knowledge, and their careful study of the matter undertaken. Mr. F. Nichols (one of these gentlemen, and brother to the late Mr. J. Gough Nichols, whose name is distinguished) gave without MSS. an elaborate discourse—evidently the result of much investigation and classical studies thoroughly pursued—on "The Buildings on the Capitoline Hill," illustrated by good drawings and plans, his own performances. He argued to support the conclusion that the great temple of the Capitoline Zeus was situated on the Tarpeian Rock—the south-western, not on the north-eastern summit of that hill where the Ara Coeli church and convent now stand. Mr. Lane Conolly (an artist long resident in Rome, and whose lady also is a gifted artist) was heard for the first time in the Society's lecturing chair, on April 16—his subject "Ancient and Modern Fresco Painting." This lecture comprised a vast field, sufficient indeed for several such treatises, as Mr. Conolly passed in review, with accuracy and good taste, the entire history and chief productions of fresco art from its dawn in Greece till the period of Domenichino and the Caracci. I may (retrospectively) mention his lady's admirable lecture, though not given this season, on miniature and illuminative art, illustrated by her own beautifully-finished water-colour copies from the precious codices in Italian collections, the Vatican and others.

Mr. Parker's last appeal on behalf of the fund for *scavi*, in the name and on account of the Society, has met with a response couched in liberal donations during late months. The undertakings carried on by his orders have been worthy of note—*e.g.*, the works for laying open the buried ruins of a great palace near the southern front of the Antonine Thermae. Others I have mentioned in former communications.

To the above report of subjects brought before the Archaeological Society's attention this season, I should add the Colosseum, a primary one, for it was on this that the opening lecture of the season, at the beginning of December, was given by Mr. J. H. Parker, who indeed thrice treated of the same subject with special reference to the recent discoveries of long buried ruins, on two occasions repeating the substance of his discourses when the Society visited, under his guidance, the great amphitheatre now invested with new interest, and presenting new matter for antiquarian studies. Mr. Parker's explanation of the ruins in detail was disputed, as to some of his theories, by more than one member of the society at the conversazione. So also were certain views maintained by him respecting the Christian cemeteries and their primitive contents, as to which Lord Talbot, then in the president's chair, differed from the able lecturer. The recently exhumed statues were mentioned and criticised at the afternoon conversazione more than once; and at one of those meetings was read a paper on the museum founded by the Jesuit Father Kircher, in the Collegio Romano, now thrown open to the public, which museum the Society visited twice under guidance. Among lectures written for the Society in Italian, and read from English versions this season, were the "Thermae of Antoninus," by Signor Lanciani; and "The Mediaeval Towers of Rome," by Signor Pellegrini. Some papers on the Sculptures in the Vatican, the Capitoline, and Lateran Museums, also on those in the Ludovisi Villa, were read on successive Friday evenings by your correspondent. The Society's library, mostly formed by donations, has developed into some importance, and lately by means both of purchase and presents of books worth having. Two desirable objects have been aimed at by the Society this season, and in each instance through letters addressed by its secretary to those in office: the alteration for the public benefit of the hours of admission into the Capitoline Museum; also the accomplishment of works declared to be in contemplation more than a year ago, for re-opening the great (anciently the sole) entrance to the Mausoleum of Hadrian, that arched portal opposite the St. Angelo bridge which has been closed ever since this imperial tomb served as a fortress for the garrisons of pontifical government. The new authorities maintain that edifice rather as a monument than a castle; but I am sorry to add that the antique portal still remains walled up, and but little of the building of Hadrian can be seen in its gloomy interior.

C. I. HEMANS.

ART SALES.

MR. W. E. J. ROFFEY'S collection—sold by Christie, Manson and Woods at the end of last week—was extremely miscellaneous, and by no means of the highest artistic interest. The only works worth mentioning in any detail are the few reserved for the end of Saturday's sale. Mr. Leighton's *Actaea* sold for 283*l.* 10*s.*, and was the only figure-subject of high aim. The landscapes by H. W. B. Davis, A.R.A., worthily attracted attention. *A Summer Afternoon*—cattle in sunshine—by this painter, fetched 630*l.* *A Panic*—the picture of wild cattle—was sold for 488*l.* 5*s.* It had been, through mistake, described in the catalogue as the well-known work exhibited at the Academy. It is, in truth, we believe, a replica, very much smaller, of the same: the great picture being the property of Mr. Morrison, of Carlton House Terrace. *The Obstinate Man*, by E. C. Barnes, realised 243*l.* 12*s.*; *Rescued*, by W. F. Yeames, A.R.A., 120*l.* 5*s.*; and *The Scarlet Letter*, by the same painter, 147*l.* The most "important" work was the *Salon d'Or, Hombourg*, by Mr. Frith, exhibited in the Royal Academy last year. It was knocked down for 1,995*l.*, which we understand to be a much smaller sum than that originally paid for it.

Monday's sale included a good many sketches, announced as the work of John Sell Cotman—but among the most entirely insignificant, not to say worthless, productions it would have been possible to assign to a great artist. Some elaborate drawings by Paul Sandby were offered for sale: one of the best of which, *Eton College from the Thames*, fell to the Lord Mayor's bid of 25*l.* 4*s.*

But the interest in Monday's sale was practically confined to the engravings after Sir Joshua Reynolds, some of which were both rare and fine. The *Cherubs' Heads*—the subject of the picture in the National Gallery—a proof before letters, of Simon's engraving, fell, together with a print of the same, to Mr. Agnew for 34*l.* 13*s.* *Mrs. Morris*, engraved by J. R. Smith, a proof before letters, was bought by Mrs. Noseda, for 27*l.* 17*s.* 6*d.* *Lady Caroline Montague*—otherwise called "Winter"—by J. R. Smith, described as a brilliant and rare proof, was bought by Mr. Agnew for 69*l.* 6*s.* A choice proof of *Nelly O'Brien*—very rare—was bought by Mrs. Noseda for 71*l.* 8*s.* A rare proof before letters of Valentine Green's *Countess of Aylesford* was bought for 70*l.* 7*s.* (Currie). And for the same great engraver's proof of *Georgiana, Duchess of Devonshire*, 126*l.* was paid by Mrs. Noseda.

On Thursday, the remaining works of Cornelius Varley were to be sold, and to-day what was left in the studio of Frederick Walker.

NOTES AND NEWS.

WE have received from the Liverpool Dry Plate Company a brochure entitled *Every Man his own Photographer*, which describes the latest improvement in simplification of photographic practice. The improvement consists in the formation of a collodion emulsion containing bromide of silver, which when washed from all its soluble elements is redissolved in alcohol and ether and simply poured over a glass plate, and allowed to dry, when it is ready for use—no aqueous solution or washing of the plate being necessary. The Arctic Expedition carried out 200 ounces of this preparation, which seems peculiarly fitted for working in low temperatures where aqueous solutions are unworkable.

IN the market place at Keswick stands the town hall and attached to it is a small tower containing a clock and bell. The guide books tell us that this bell once hung in a building which stood on Lord's Island in Derwentwater, and some of them go on to add that it is a relic of the eleventh century. A dated bell of pre-Norman time would be a most surprising curiosity, more especially if, as in this case, the date were to turn out to be in Arabic numerals. There is, however, no small excuse for the popular belief as to the antiquity of this bell, for it is inscribed in clear characters which no one who sees can fail to read,

RO HD 1001

The letters and figures are of a distinctly seventeenth century character. There cannot be much doubt therefore that the date should read either 1601 or 1661, more probably the latter. Those persons who have examined our old bells know how very commonly we find mistakes in spelling, letters and ornaments turned upside down, and words or parts of words omitted. The workmen employed in bell-casting must have been for the most part illiterate persons. It is pretty certain that in this case they used the wrong figure-stamps, and thus added six hundred years to the date of their work.

THE death is reported from Vienna of the painter Christian Ruben on July 9, after a long and painful illness. Ruben is best known to the public as the painter of a picture entitled *Ave Maria*, which being tender and graceful in feeling, and happily reproduced, has been extremely popular ever since it first appeared at the Munich Exhibition in 1835. Ruben, who had studied under Cornelius ever since 1822, was a successful artist in 1841, when he was called to Prague to reform the Art Institute in that city, a task for which he showed himself well fitted. After eleven years of this work, however, Ruben migrated to Vienna, there to undertake a directorship of the Academy of Arts in the Austrian capital. This post he held for twenty years, at the end of which time he retired, leaving a school of rising artists behind him as witnesses to his zeal and industry. This excellent painter and true lover of art was born in 1805 at Trier, and was, therefore, in his seventy-first year at the time of his lamented decease.

THE *Dundee Advertiser* publishes an item of some interest to numismatologists. Having premised that money was once coined at Dundee, this journal states that the rarest specimen known of the local mint is a unique silver halfpenny of King Robert II. in very good preservation. It is the only one of that reign known to be in existence, and is, further, the only still existing regal halfpenny coined at Dundee in any reign. The coin is not much larger than a herring scale, and only weighs seven grains. On the obverse is a

rofile of the king, and sceptre in front, with the gend "Robertus Rex," and on the reverse a cross, ith mullets in quarters, and the legend "Villa vndei." This rare halfpenny is in the valuable llection of John Lornie, Esq., Kirkcaldy.

THE *Opinsone* announces the discovery at ompeii on July 3 of a quantity of pulverised ooden tablets containing writing. The director-neral of the excavations, Commendatore iorelli, has gone to Pompeii to superintend the scovery of the tablets, part of which still remain low the soil. It is said that the only tablets of ie kind hitherto discovered are those found in ie *Fodinae aurariae* of Hungary, and published y Massmann, the authenticity of which has been ie subject of considerable dispute.

THE Fine Arts Loan Exhibition at Dresden, vhich is to remain open till the end of August, ppears from the report of the German papers to e one of the most successful of its kind. The King of Saxony has enriched the present exhibi-ion with numerous articles belonging to the State nd family *preciosa*, among which none are nore curious than the hunting and toilette ser-ices of the Elector Augustus the First of Saxony, vho died in 1586. These include richly chased nd damascened razors, knives, combs, brushes, tc., remarkable for high finish, elaborate orna-nentation, and originality of design. The 'Kurländer" Palace, in which the exhibi-ion has been held, is not without interest. The all of mirrors, decorated by Casanova, contains ome of the most delicate and characteristic pecimens of the Rococo age to be found in Germany, and has, moreover, the sensational re-utation of having been made the scene of the harlatan Schroeffer's assumed powers of spirit-aising in the summer of 1774.

A RAILWAY has lately been opened between Rome and Orvieto which will no doubt have the esult of taking many tourists and visitors, espe-ially students of art, to that interesting me-liaeval city. It is to be hoped in the moderniza-ion that a railway is almost sure to bring with it hat care which will be taken to preserve the an-ient features of the city. The façade of the athedral has lately been restored, but this was a ecessary work of preservation and has been done vith great care and judgment.

A MONOGRAPH upon Masaccio entitled *Masaccio g den Florentinske Malerkonst paa hans Tid* has ately been published in Copenhagen by the Danish rt critic, Frederik G. Kundtzon, who has devoted nany years to a searching study of the works of he early Italian master and his contemporaries. The *Kunstkronik* promises a German translation of the work very soon.

IN the competition that took place a short time go for the painting of the curtain of the Dresden heatre, it was Professor Ferdinand Keller of Carlsruhe, and not Hans Makart, as was generally upposed, who carried off the palm. Ferdinand Keller, who gained great distinction as the painter f *Nero* at the Vienna World Exhibition, has many characteristics in common with Makart; ut, although these two artists may be said to aint, as a German critic expresses it, "from the ame palette," they express very different thoughts vith their colours. Keller passed a great portion f his early life amid the magnificent scenery of he river Amazon in South America, and gained n the primaeval forests a knowledge and love of ropical nature that are constantly apparent in his vorks. He is now professor of anatomy and gure-drawing in the art schools of his native own.

THE German inhabitants of Milan, in expec-ation of the proposed visit of the German Emperor to that city in August, have commis-ioned the Commendatore Gaetano Speluzzi to esign a medal to be presented to the Emperor on hat occasion. Speluzzi's design is a flat disk of ilver divided into several compartments, in the middle one of which is represented a Victory lean-ing on a shield, with the sun and stars of greater magnitude in the background. On the obverse of the medal are four of the principal buildings of Milan, the Cathedral, the Arch of Sempione, the ancient Hospital, and the Certosa, near Pavia. The words Sapientia, Fortitudo, Perseverantia, and Munificentia, are engraved in gold on the outer circle, as well as figures representing Minerva, Mars, Mercury, and Ceres, with their respective attributes. The whole is said to be very effective in design.

THE Archaeological Congress of France will hold its forty-second session this year at Châlons-sur-Marne, under the direction of the Société Française d'Archéologie. The session will open on Monday, August 23, in the grand salon of the Hôtel de Ville, and will close on Saturday the 28th. Excursions will be made to all the most interesting monuments in the town and neighbourhood.

THE Pope has created M. Gaillard, who recently executed a fine portrait of the Holy Father, a chevalier of the order of St. Gregory the Great.

THE *Gazette des Beaux-Arts* opens with a second article on the Salon by Anatole de Montaiglon, illustrated by numerous engravings from artists' sketches for their picture, and a very fine etching by Léopold Flameng from Bonnat's portrait of Mdme. Pasca. Among the sketches the most interesting is a pen-and-ink drawing by Alma Tadema of his well-known *Picture Gallery*, exhibited in the Royal Academy last year, and now in the Salon under the title of *Portraits Commandés*. The French critic is somewhat severe on the style of art of this "half-English Dutchman," and points out numerous inconsistencies in his archaeological lore. A small statue in bronze of Louis XV. standing on a shield, supported by four warriors, which by some accident or other escaped the destruction that fell upon almost all monarchical monuments during the French Revolution, is described and commented upon by Louis Courajod, who proves it to have been executed by J. B. Lemoyne, a French sculptor of the eighteenth century, and to have been originally designed for a monument that was to have been set up in one of the public places of Rouen. The monument itself was never erected, but Louis XV. had the model for it cast in bronze, and this, owing to its small size probably, was overlooked in the fury of the Revolution, and remains in the Louvre to the present day, although its history has not hitherto been known. Some other interesting particulars regarding the fate of works of art during the first French Revolution are also given in this article. In the other articles of the number, M. O. Rayet finishes his learned account of the statuettes found at Tanagra, and now in the Louvre. M. Louis Gonse continues his study of contemporary engravers, giving an account of the admirable plates in Jules Jacquemart's *Histoire de la Porcelaine*; and M. Alfred Darcel at last finishes the long history of the Costume Exhibition of the Union Centrale that has occupied the *Gazette* for so many months. A delicate etching by Jacquemart from a picture by Meissonier of a man reading by a window, in the Suermondt collection, adds materially to the artistic value of a very rich number.

IN the *Portfolio* for this month Mr. P. G. Hamerton continues his biography and criticism of Etty, telling especially the story of his foreign travels in 1816, which, as he truly says, appears to us of the present time "like a fragment of ancient history." The poor English artist, who was so entirely national in his tastes and habits that he could not go abroad without taking with him his beloved teapot, *two* kettles, sugar and tea to last a twelvemonth, suffered much from the change that continental customs naturally effected in his regulated mode of life. At Florence he became so depressed that he felt "unequal to the task of going to Rome and Naples," and complaining of the "gloom" of fair Florence, left it after a four days' visit and set off homewards with the greatest impatience, crossing the Channel in a French vessel, and "travelling to London in a Deal coach with sentiments of love for every brick in the English metropolis." The "Technical Notes" deal with the method of Mr. G. A. Storey. These technical notes add considerably to the value of the *Portfolio* this year. The other articles of the number are—a thoughtful essay on "Some Characteristics of Artistic Movements," by G. A. Simcox; a review of W. B. Scott's poems; a biographical sketch of Rosa Bonheur with a Goupil photogravure from a study of sheep; and a good etching, by Chattock, of the National Gallery picture by Old Crome—*Chapel Fields, Norwich*.

WE learn from the Fifth Annual Report of the Mint that the examination of the Records of that establishment relating to a period of more than two centuries was completed last year. A detailed account of them, by Mr. Joseph Redington, an assistant keeper of the Public Records, is printed in the appendix to this report. The examination was undertaken with a view to their speedy transfer to the Record Office, but this receptacle for our national muniments has not yet been able to find room for them. Among the earlier volumes of this series is one marked "A Booke for the Dies of Gold, Silver, &c., 1676 and 1677," which contains some curious entries, such as "Dies for the healing piece with the Angell," and "Dies for the healing piece with the Shipp," which evidently refer to the practice of touching for the King's evil. There are many account books relating to the great re-coinage of 1696-97, containing full particulars of the quantity of metal re-melted and re-coined at the provincial mints of Bristol, Chester, Exeter, Norwich, and York. At this time Newton (not yet Sir Isaac) was Warden of the Mint, and there is a letter from him, dated June 21, 1697, to his deputy at Chester, calling attention to some information which had reached him "of some fowle Play, either among the Tellers or in the Melting House, or both, whereby the Money comes out worse than heretofore." A remonstrance, dated July 30, 1697, was addressed to Mr. Thomas Clarke, the Deputy Master, by his two colleagues, charging him with having treated them with "contempt and scorn," to which Clarke replied, "I have treated neither of you with contempt and scorne, not even when one of you did spitt in my face in the publique office." Newton and the then Master, Thomas Neale, seem to have done their best to pacify the disputants.

"We are much concerned," they write on one occasion, "to hear of y^e^ continu'd quarrels amongst you at the Mint. . . . and are resolved to come and hear both sides ourselves. . . . Till we come, let there be no further quarrelling, but let the publick business be peaceably carry'd on as it ought to be; for the Mint will not allow of the drawing of swords and assaulting any, nor ought such language we hear has been be used any more amongst you."

Another of these books contains the accounts of the re-coinage of a large quantity of old "hammered" gold coin of the reigns of James I., Charles I., and Charles II., which had up to 1733 been current under the name of "broad pieces." These coins were received under proclamation at the Mint, at the high rate of 4*l.* 1*s.* per ounce; and the transactions connected with their reception and re-coinage extended from February, 1733, to July, 1734. The rudely-fashioned "hammered" money was in this way finally withdrawn from circulation.

M. W. TIESENHAUSEN, the well-known Oriental archaeologist, has recently contributed two very important articles to the *Revue de la Numismatique Belge*, in which he describes 181 Arabic coins hitherto unpublished or little known. Among these are many very considerable additions to our knowledge of the coinage and history of the East; perhaps the most important is the discovery of a coin of the Beni-'Ommârah, a dynasty as yet unknown to numismatists.

Digitized by Google

THE STAGE.

On Actors and the Art of Acting. By George Henry Lewes. (London: Smith, Elder & Co., 1875.)

THERE are gathered together, in the little volume before us—which Mr. Lewes quite modestly and accurately describes as a "trifle"—a dozen or sixteen papers contributed at different times, but chiefly some eight or ten years ago, to the periodical press. I recognise some that appeared in the *Pall Mall Gazette* in its earliest days, but the sources from which Mr. Lewes has generally drawn this reprint are not stated in the volume. That, however, is of little moment. The book must stand upon its own merits. Almost any one of the essays would have sufficed to prove that Mr. Lewes was a competent theatrical critic, and as far as Mr. Lewes is personally concerned, the whole volume proves little more.

The author has always been deterred from republishing articles written for a temporary purpose, and the reasons which have deterred him have not lost their force; "and if," says he, "I here weave together several detached papers into a small volume, it is because a temporary purpose may again be served, now a change seems coming over the state of the stage." There appears, however, to have been but little of "weaving together:" much of putting merely side by side. There is little sequence in the book, and there is naturally more of repetition than would have been likely to be found in a book written as a whole. The volume is of course interesting and suggestive to those who care really for the art of acting; but had the matter been greatly re-written and re-cast—had Mr. Lewes bestowed more care and work on its republication—it would have gained in value. For very much of what he wrote eight years ago and has allowed to remain has ceased to have meaning for us. Sometimes he has perceived this, and has added a footnote modifying some general statement of eight years since by the light of present experience, as when reference is made by him to facts which would have seemed incredible eight years ago—the performance of *Hamlet* for 200 nights, and of *The School for Scandal* for 300 nights—but often a general statement or comment not at all in accordance with present circumstances has been allowed to remain; as, when he exclaims "Fancy a comedy in blank verse at the Haymarket!" and again as when he avers "Mdme. Plessy is the most musical, the most measured, the most incisive speaker (whether of prose or verse) now on the stage," and adds, "Got, Sanson, and Regnier are great actors because they represent types, and the types are recognised as true." Most people, it is true, may be supposed to be aware that of the three last-named actors only one now remains upon the stage. Most may be aware also, that admirable as is the art of Mdme. Arnould Plessy, a "speaker" more "musical" has certainly arisen in the person of Mdlle. Sarah Bernhardt. But in a book published to-day, the changed conditions of the stage should be recognised. The long article called "The Drama in Paris, 1865," is open to the same sort of objection. Its matter is a past thing: its allusions difficult to recall in our day: its point of view naturally wrong for us at this hour. And from all this we are forced to think either that Mr. Lewes's volume should have been given to us eight years ago, when the "temporary purpose," if it was that of influencing the stage or the public, would have been still better served than now; or, failing that, that it should have been much recast, for issue to readers at the present time.

Does it then follow that the book is without value, and is to be classed for practical purposes, with industrious efforts of "book-making"? Certainly not. If the chapter called "Foreign Actors on our Stage," dealing with the successes of Ristori, Fechter and Mdlle. Stella Colas, and the chapters on the drama in Paris and the drama in Germany, are comparatively useless, the earlier chapters in the volume have something of historical interest and importance: the pages on the Keans, Macready and the elder Farren may be read with interest by playgoers and with profit by actors. It has been Mr. Lewes's privilege to record here impressions made on him and his contemporaries in chosen moments, by chosen men. The character of Macready's talent, of Edmund Kean's genius, of Farren's charm, is discussed close by the side of other themes as worthy—the worthiest the stage presents. For this concentration of criticism upon worthy objects—which the necessities of the day make impossible in journalism—we may go, with great pleasure, to Mr. Lewes's book. In this respect, his best essays, as mere pleasant reading, are, so to say, the cream of certain old journalism, on this especial subject—Time having made it possible for the book to dispense, as the journal could not do, with the skim-milk it must have been somebody's business to provide. And our only quarrel with this volume is that some of the skim-milk remains.

A quotation from an excellent paper on Edmund Kean—a paper excellent at least in literary form and fairly accordant, we suppose, with most of sound opinion in its judgment on the actor's art—a quotation from this will enable us not only to present some characteristics of Kean's acting to the reader's eye, but quoting it before another passage culled elsewhere, to bring prominently forward from the mass of the book a theory on which Mr. Lewes strongly insists. This is part of what he says of Kean:—

"Kean was a consummate master of passionate expression. People generally spoke of him as a type of the 'impulsive actor.' But if by this they meant one who abandoned himself to the impulse of the moment, without forethought of pre-arranged effect, nothing could be wider from the mark. He was an artist, and in art all effects are regulated. The original suggestion may be, and generally is, sudden and unprepared—'inspired' as we say: but the alert intellect recognises its truth, seizes on it, regulates it. Without nice calculation no proportion could be preserved: we should have a work of fitful impulse: not a work of enduring art. Kean vigilantly and patiently rehearsed every detail, trying the tones until his ear was satisfied; and having once regulated these, he never changed them."

So it was that, as Mr. Lewes adds, when Kean was sober enough to be able to stand and speak he played his part with the precision with which a good singer will sing a song. One who has acted repeatedly with Kean has said that, when the tragedian was rehearsing on a new stage, he accurately counted the number of steps he had to take before reaching a certain spot, or before uttering a certain word. This was the mechanism of his art, and he knew its necessity. But possibly Mr. Lewes in his firm belief of the need for absolutely pre-arranged effects pays too little attention to the difference that does exist between actors who play upon impulse and actors who do not. He is right undoubtedly in disabusing a portion of the public of the foolish notion that any actor who can be called an artist, can leave to the impulse of the moment the effect he will produce; but remembering of Edmund Kean that the voice on some nights would be more irresistibly touching in "But, oh! the pity of it, Iago"—or more musically forlorn in "Othello's occupation's gone"—or more terrible in "Blood, Iago; blood, blood"—one may see that the popular error has its foundation in fact, and one may note, as Mr. Lewes hardly sufficiently notes, the varying degrees in which accomplished actors, all with pre-arranged effects, allow these effects to be modified or exalted by the feeling of the moment—by spirits, health, and I know not what other conditions.

In one of his earlier pages the author tells, under all reserve, the story of Macready's lashing himself into wild fury as Shylock by shaking a ladder behind the scenes—owing to the actor's difficulty of "striking twelve to begin with"—and the story of the comic Liston cursing and spluttering to himself, while Vestris looked with amusement upon that preparation. These stories suggest our second quotation, in which the author discusses how far the actor feels the emotion he expresses:—

"When we hear of Macready or Liston lashing themselves into a fury behind the scenes, in order to come on the stage sufficiently excited to give a truthful representation of the agitation of anger, the natural inference is that these artists recognised the truth of the popular notion which assumes that the actor really feels what he expresses. But this inference seems contradicted by experience. Not only is it notorious that the actor is feigning, and that if he really felt what he feigns he would be unable to withstand the wear and tear of such emotion repeated night after night; but it is indisputable to those who know anything of Art, that the mere presence of genuine emotion would be such a disturbance of the intellectual equilibrium as entirely to frustrate artistic expression. Talma told M. Barrière that he was once carried away by the truth and beauty of the actress playing with him, till she recalled him by a whisper: 'Take care, Talma, you are moved!' on which he remarked, 'C'est qu'en effet de l'émotion naît le trouble: la voix résiste, la mémoire manque, les gestes sont faux, l'effet est détruit.' And there is an observation of Molé to a similar effect: 'Je ne suis pas content de moi ce soir: je ne suis pas resté mon maître: j'étais trop vivement dans la situation: j'étais le personnage même, je n'étais plus l'acteur qui le joue. J'ai été vrai comme je le serais chez moi; pour l'optique du théâtre il faut l'être autrement.'"

It is necessary then not to feel, but to have felt. The actor, like the writer, must fall back here and again on past emotions,

Digitized by Google

not vivid enough to be disturbing. "I have suffered cruel losses," said Talma—whom again Mr. Lewes cites in pages probably the most interesting of his little volume—"I have suffered cruel losses." But after the first hours of sorrow, added he, he found himself involuntarily turning his gaze inwards—the actor was unconsciously studying the man, and catching nature in the trick. "Je faisais un retour sur mes souffrances"—an artist by that act as much as by more visible achievements.

FREDERICK WEDMORE.

STAGE NOTES.

THE theatrical season is destined to be notable for its early collapse, as well as for the scanty additions to the stock of stage literature which it has furnished. Looking round, we find that by the middle of July the Haymarket is relying for such attractiveness as it may have upon the past successes of the Court—Mr. Edgar Bruce having reproduced *Alone* and the *Wedding March* with a cast not strong enough to call for much criticism. We find the Lyceum closed, though in this case the theatre closes after a brilliant season. We find the St. James's closed, the Princess's closed, the Globe closing to-night, the Criterion resting on the old success of *Madame Angot*, the Prince of Wales's on an old comedy, *Money*, and the Olympic on an old realistic drama, *The Ticket-of-Leave Man*. Mr. Byron's efforts at the Vaudeville and the Strand appear still potent to draw the Town, and at the Adelphi the real coach is started every evening with Nicholas Nickleby on his way to Yorkshire. Beyond this, there is little to note, and of this there is little to note with pride.

ONE theatre opens to-night. The Queen's invites us to witness again the drama of *Clancarty*: this time with Mr. George Rignold and Miss Helen Barry as its hero and heroine. The season here will be of very brief duration, the play-bills announce. The piece is nevertheless of the kind for which the great theatre is fitted.

ON Saturday morning a new piece was produced at the Olympic, or, to speak accurately, an adaptation of a play by M. d'Ennery and M. Edouard Plouvier. It was produced on the occasion of a benefit, and in its new form did not bid fair to engross the prolonged attention of the London public. MM. d'Ennery and Plouvier are both adepts, in their way, and it would be difficult to entirely root out popular interest in some of their best work, but more effective presentation than that given at the Olympic *matinée* would seem to be necessary if the play is to make a mark in England. The old man—hero of *Le Centenaire* and of its English version, *A Hundred Years Old*—was played by Mr. Odell. Mr. G. W. Anson gave marked character to a smaller part, while two women's parts were played by Miss Nelly Harris and Miss Louise Willes. The last-named lady is new to London, but we understand her to have found favour in some great provincial towns.

SIGNOR SALVINI repeated on Monday his performance of the *Gladiator* at Drury Lane. His final appearance—delayed for a while—was to take place last evening, in *Othello*.

THE theatrical profession is giving its services, and theatre-goers their money, in aid of the sufferers by the French inundations. The performance of Thursday week at the Lyceum seems to have been tolerably productive—the Paris *Figaro* stating that about 500*l.* is realised. This sum, if we are rightly informed, is about double the amount that can be taken at a single performance at the ordinary prices of this theatre, but then the prices for admission on the occasion of the special performance were extraordinarily high—the stalls were a couple of guineas. The programme, be it said, was well carried out; MM. Capoul and Jolly, and Mdmes. Raphael and Pauline Luigini having duly appeared in opéra bouffe; Mdme. Nilsson and other great singers gave a little concert; Mdlle. Delaporte and the Bilhauts did their part in comedy; Mdlles. Damain and Camille in the verses of M. de Bornier—*Paris-Toulouse*. But this performance was by no means the last for the charitable purpose named above. A morning representation at the Gaiety on Saturday was given for the same object, and on Wednesday, at Drury Lane, a large gathering was announced, and representations of parts of very popular and well-known pieces, by many of our best English actors.

THE production of *Léa*, the new drama for the Gymnase Theatre, has been postponed on account of the illness of Mdlle. Tallandiera, who had undertaken the principal part. Mention is made of the possible engagement of this actress next year at the Théâtre Français, where she would appear for the first time as Andromaque. Mdlle. Tallandiera, it may be remembered, is an actress who was discovered by Dumas, taught something by Regnier, and engaged on the recommendation of these two by M. Montigny, of the Gymnase—at which theatre if she has by no means merited the success of its most famous artists, she has at all events given to the performances an interest which Mdme. Fromentin could not impart. And for a while, it may be recollected, the Gymnase was so unfortunate as to have Mdme. Fromentin for its leading lady.

THE Théâtre de Cluny, in the heart of the Latin quarter, has probably done wisely in bringing forward *Le Pays Latin* of Henri Mürger, though the drama seems less effective than the story. The story too was written under difficulties. The *Vie de Bohême* had opened to Mürger the gates of the *Revue des Deux Mondes*, and with the *Pays Latin* in hand he passed through them. Not, however, says M. Vitu, without trouble. It was necessary, they told him—as they have since told aspirants to the honours of Buloz—to take the tone of the Review, and that is why the grisettes were sometimes wont to be sacrificed to women of good society. And Mürger, it is added, suffered much from the corrections imposed on him in the *Revue*, and yet managed to come well out of a difficult task. M. Vitu gives to *Le Pays Latin* the first place among the works of Henri Mürger, while others assign it the second. But the *Vie de Bohême*—if it is that with which one is inclined to compare it—is, as must be remembered, hardly a complete thing, having been written with little plan, in obedience to the necessities of the day. M. Vitu, however, and others of the admirers of the *Pays Latin* go further than to say that it is the best work of Mürger. Let Vitu speak for the rest:—

"Suppress the title, which is academical, and inaccurate, too, since it announces a picture which is never painted; remove altogether the end, which recalls, without rhyme or reason, that of the *Dame aux Camélias*; stop the book at the delicious moment when the sinning woman, now recalled to good things, is first smitten with the love of Claude; call the book *Mariette*, and you will have christened aright one of the *chefs d'œuvres* of French literature in our century. Mariette is superior to Manon Lescaut . . . *Le Pays Latin*, of Henry Mürger, is a sharp and close study, in which a powerful writer reveals himself to us for the first time with a master's brilliance and decisiveness."

And then, alas! it has to be admitted that the play is not to be named in the same breath with the novel, and that its performance is not worthy of criticism. But we have said that M. Vitu's opinion of the novel is not one that is universally accepted. Put it against M. Clément Caraguel's, and it appears a Bohemian opinion, while that of the academic writer in the Orleanist print takes, as Mürger himself was told to take, the "tone of the Review." And all that seems good to one critic seems bad to another. "Mürger," writes M. Caraguel—

"Mürger perhaps lacked confidence in himself. Having obtained a notorious and unexpected success with his *Vie de Bohême*, it seems that he could hardly venture quite to quit the ground on which he had gained his first battle, and that, voluntarily, he had imprisoned himself there. Nevertheless, as he said himself, 'Le Pays Latin n'est pas un pays où l'on reste: c'est un pays que l'on traverse, où on laisse parfois de touchans souvenirs, mais où on ne revient pas.' That is not only true for the student; it is true for the poet. The mine to be worked there is not a rich one. The artist finding in that Bohemian life a pretty subject for a picture, takes it—and passes on. Just so, in passing, Alfred de Musset took the subject of *Frédéric et Bernerette*—one of the prettiest of his stories."

Furthermore, it is ingeniously contended that Mürger, tired and disgusted with the manners and life which he had made it a speciality to paint, put his own sentiments into the mouth of Edouard, the hero of the *Pays Latin*. "You wrong yourself," says Edouard, to the young girl Mariette, "in saying that you are like the creatures that surround you. Don't believe in their apparent gaiety. You fancy they amuse themselves—in reality they work, for their pleasures have become to them necessities of life. Not one of them who can think without a shudder, of to-morrow. *Elles ne se donnent même plus—elles se laissent prendre.*" Why then did not the author leave subjects of which he was heartily weary? Because he knew them so well, and was afraid, says M. Caraguel, to wade boldly out of his familiar marshes towards the open sea.

THE French Government has purchased, for the Luxembourg, Bonnat's portrait of Mdme. Pasca—the most noted theatrical portrait in the Salon of 1875.

MUSIC.

ADAM'S "POSTILLON DE LONGJUMEAU."

OF the numerous comic operas written by Adolphe Adam, *Le Postillon de Longjumeau*, performed at the Gaiety Theatre last Saturday, is generally considered the masterpiece. First produced at the Opéra Comique in Paris on October 13, 1836, it has ever since retained possession of the stage, and at the present time is performed quite as frequently, if not more so, in Germany as in France. Its great popularity is probably due equally to its charming and sparkling music and to its excellent and most amusing libretto. It is perhaps hardly too much to call it the drollest of the comic operas which the French company at the Gaiety have brought to a hearing, though the drollery arises rather from the delineation of the characters than from the intrinsic nature of the plot. As the opera, though often given on the Continent, has very seldom been heard in this country, some account of the libretto may not be unacceptable.

In the first act Chapelou, the postilion of Longjumeau, has just been married to Madelaine, and after the ceremony they return to the inn, where Chapelou lives. Here the Marquis de Corcy, the master of the king's revels, arrives, a wheel of his carriage having broken, and Biju, a wheelwright, and a rejected suitor of Madelaine's, is engaged to mend it. The Marquis is on the search for singers for the Royal Opera, and hearing Chapelou sing is so delighted with him that he determines to take him away. After much difficulty he succeeds by magnificent promises in inducing him to desert his bride, and he drives away with him.

Between the first and second acts ten years have elapsed, and Chapelou, under the name of Saint-Phar, has become the principal singer at the opera. Madelaine has inherited the property of a rich aunt, and calling herself Mdme. Latour also lives at Paris. The Marquis has fallen in love with her, and though she despises him thoroughly, she resolves to make use of him to punish her faithless husband. The Marquis has assembled the opera-singers in her house to perform a piece he has

written in her honour. They at first refuse, alleging that they are overworked, and pretending to have bad colds. Saint-Phar, however, on learning in whose house they are, persuades them to sing, as he is enamoured of Mdme. Latour because of her likeness to his deserted wife. At the close of the entertainment, she expresses her readiness to marry him, to the great disgust of the Marquis.

In the third act we find Saint-Phar resolved to go through a mock ceremony of marriage with Mdme. Latour, for which purpose he calls in the aid of Biju, who has become the leader of the chorus, under the name of Alcindor, and who undertakes to dress up one of the opera chorus as a priest to perform the marriage rites. Saint-Phar is however overreached by Mdme. Latour, who brings a real priest and has him married in earnest for the second time. On discovering the real state of the case Saint-Phar is in despair, expecting to be hanged for bigamy. Ultimately, however, Mdme. Latour, *alias* Madelaire, explains the deception she has practised, and with her forgiveness of her truant husband all ends happily.

Adam's music to this libretto is charming throughout. In piquant and ear-catching melodies the score may rank with those of Auber, while the instrumentation is most refined, and abounding in excellent effects. Perhaps on the whole Adam is most successful in the more purely comic portions of the work. It is difficult to imagine anything droller in music than the Romance in the second act (supposed to be the composition of the Marquis) "Assis au pied d'un hêtre," or Biju's song in the same act "Oui, des choristes du théâtre," or the trio in the third act "Pendu, pendu!" while other parts of the music are distinguished by grace and elegance. There is hardly that individuality about it which would lead one on hearing it to say "That is Adam!" as one might in the case of Rossini or Auber; but there are no plagiarisms, and from the beginning to the end of the score there is one series of ever-flowing and always attractive melodies.

With regard to the performance, too high praise can scarcely be given to it. As Madelaine Mdlle. Albert sang and acted with all her usual charm, leaving indeed little or nothing to desire. The part of Chapelou was announced to be taken by M. Tournié, but as that gentleman was suffering from a return of the malady which has already more than once caused him to disappoint his hearers, his place was taken by M. Herbert in a manner which left no cause to regret the substitution. Both as a singer and an actor this gentleman was completely successful, his most noticeable performances being the Postilion's Song in the first act, and the burlesque Romance (already alluded to) in the second. M. Sujol, as the old Marquis, was exquisitely droll, especially in his love-making scene with Mdme. Latour in the second act. It was a treat to see so excellent an artist as M. Joinnisse in a part so worthy of his ability as that of Biju. It is characteristic of the self-sacrificing spirit of this French company that M. Joinnisse, who is certainly one of their best actors, should have undertaken such secondary characters as Matheo in *Fra Diavolo* and the Pastor in the *Dragons de Villars*. In the *Postillon* he had a better chance, and he certainly made the most of it. Anything richer and more amusing than his performance throughout, and perhaps more especially his singing of his song, "Oui, des choristes du théâtre" cannot be imagined. The subordinate parts of Rose and Bourdon were most efficiently given by Mdme. Gayda and M. Vandamme, and the chorus, orchestra, and *mise-en-scène* were as excellent as they always are at these performances.

To-night the season finishes. We hope next week to give a short review of the excellent series of performances now, unfortunately, to be brought to a close. EBENEZER PROUT.

THE National Music Meetings at the Crystal Palace were brought to a close on Saturday last by a concert in which the various prize-winners took part. The average of excellence of the competitors has been, on the whole, in advance of that of previous meetings, and the successful candidates have not only shown good natural ability, but have given evidence of much careful training and earnest study. In fulfilment of last week's promise, we give the list of those to whom on Saturday prizes were given by Mdme. Lind-Goldschmidt:—Miss Agnes Larkcom (1st soprano prize), Miss Carrina (2nd ditto), Miss Annie Butterworth and Miss Emma Reimar (1st and 2nd contralto prizes), Messrs. G. Sylvester and Lawrence Fryer (1st and 2nd tenor prizes), Mr. Edward Wharton (1st bass), and Messrs. Frank Thomas and Henry Cross, who were bracketed as equal for the second bass prize. In addition, the brass band of the Carrow Works, Norwich (Messrs. Colman's), were successful in the competition against the bands of the First Tower Hamlets Volunteers and the Marylebone School, Southall, and the Liverpool Representative Choir, conducted by Mr. James Sanders, was adjudged superior to the South London Choir (conductor, Mr. Venables), which last received special commendation. The victory of the Liverpool singers will surprise nobody who was present at the musical festival held in that town last autumn, when the choral performances, as noted at the time in these columns, were of exceptional merit.

A PUBLIC meeting, convened by the Lord Mayor, was held yesterday week at the Mansion House to promise the establishment of scholarships in connexion with the proposed national training-school for music at South Kensington. The Masters of several of the City companies took part in the proceedings. Though it would be premature at present to offer any opinion as to the proposed institution, seeing that nothing is as yet known as to the plans to be adopted or the professors to be appointed, it may fairly be asked, is such a school required at all? We have already a Royal Academy of Music, which may fairly claim to be considered "National," which does thoroughly honest work, and turns out musicians of whom, as a whole, we have certainly no cause to be ashamed; and we cannot but think that it would be much more serviceable to art in this country to strengthen the hands of the Academy, which has done nothing to forfeit public confidence, than to start a rival institution.

MANY of our readers will remember that Mr. Carl Rosa had arranged to give a series of operatic performances in English in the spring of last year. This enterprise was, however, not then carried out, owing to the lamented death of his wife—the late Mdme. Parepa-Rosa. Though postponed, it has not been abandoned; and now, after having given a successful series of performances in the principal towns of the provinces, Mr. Rosa announces a short series to be given at the Princess's Theatre, to commence on September 11. Though the operas will be performed in English, the impresario (we think most wisely) will not confine himself to works by native composers. The most interesting work announced, for musicians at least, will be Cherubini's *Water Carrier*, better known by its French name of *Les Deux Journées*. Mozart's *Figaro*, Balfe's *Bohemian Girl* and *Siege of Rochelle*, and a new opera by Cagnoni, are also promised. The orchestra is to number forty performers—quite sufficient for a house of moderate size—and will include many of our best players, while Miss Rose Hersee and Mr. Santley will be among the leading members of the company. We wish Mr. Rosa's scheme every success.

HERR OTTO PEINIGER, a very promising young violinist, and a pupil of Joachim, gave a concert at Willis's Rooms on the 8th inst. Herr Peiniger plays not only with correct execution, but with true musical feeling, and is likely to take a good place among the performers on his difficult instrument.

THE last concert of the Welsh Choral Union for the present season took place on Monday evening last at St. James's Hall.

THIS afternoon the Chevalier de Furtado Coelho will give a concert at Willis's Rooms to introduce his newly-invented instrument, the "Copophone," which, from the engraving on the programme, appears to be an improved variety of the musical glasses.

The latest accounts from Bayreuth state that the new theatre is now completed with the exception of some of the internal fittings and decorations. The first rehearsals for next year's performances have already begun, and the rehearsals with full orchestra are arranged to take place from August 1 to 15. In order to accommodate the numerous visitors expected next summer, it is proposed to erect a grand hotel, making up 600 beds. The cost is estimated at 220,000 florins, and the necessary furniture will be hired for six weeks.

A NEW society has been established at Brussels, under the name of "Société pour la Propagation du Système de Notation simplifiée par la Classification Numérique des Octaves selon la Théorie du Diapason," which has for its object the introduction of a new and simplified notation, doing away with all clefs except that of C. However open to improvement the present notation may be, it is impossible that any new one, even if better and simpler, can replace it, because of the enormous quantity of music already in existence. It is absurd to suppose that this can all be reproduced in any new notation, and until it is, the present must be adhered to.

TABLE OF CONTENTS.

PAGE

BUCKLAND'S LOG-BOOK OF A FISHERMAN AND ZOOLOGIST, by the Rev. JAMES DAVIES 53
MAGNÚSSON AND MORRIS'S THREE NORTHERN LOVE STORIES, by E. W. GOSSE 54
FURLEY'S HISTORY OF THE WEALD OF KENT, by C. TRICE MARTIN 55
MISS COBBE'S HOPES OF THE HUMAN RACE, by Dr. A. RÉVILLE 56
KREMER'S HISTORY OF CIVILISATION UNDER THE KHALIFEHS, by S. L. POOLE 58
TWO HANDBOOKS TO NORWAY, by A. J. CROSBY . 59
NEW NOVELS, by Mrs. OWEN 59
CURRENT LITERATURE 60
NOTES AND NEWS 61
THE LATE PROF. CAIRNES, by Prof. T. E. CLIFFE LESLIE 63
WILHELM CORSSEN 63
A VENETIAN VIEW OF SOME ENGLISH AFFAIRS, by J. J. CARTWRIGHT 64
NEW YORK LETTER, by Miss J. L. GILDER . . 65
SELECTED BOOKS 66
CORRESPONDENCE:—
The Tombs of Lenormant and Müller at Colonus, by Professor J. P. Mahaffy; *The Marlborough Gems*, by Professor N. S. Maskelyne 66-67
APPOINTMENTS FOR NEXT WEEK 67
HICKS'S GREEK INSCRIPTIONS FROM THE BRITISH MUSEUM, by the Rev. J. WORDSWORTH . . . 67
NEW EDITION OF DR. URE'S DICTIONARY OF ARTS, by G. F. RODWELL 68
SCIENCE NOTES (ASTRONOMY, PHILOLOGY) . . . 68
MEETINGS OF SOCIETIES 71
ART IN PARIS, by PH. BURTY 71
THE ROYAL ACADEMY EXHIBITION (Final Notice), by W. M. ROSSETTI 72
BRITISH ARCHAEOLOGISTS IN ROME, by C. I. HEMANS. 73
ART SALES 74
NOTES AND NEWS 74
LEWES'S ON ACTORS AND THE ART OF ACTING, by FREDERICK WEDMORE 76
STAGE NOTES 77
ADAM'S "POSTILLON DE LONGJUMEAU," by EBENEZER PROUT 77
MUSIC NOTES, and TABLE OF CONTENTS. . . . 78

Digitized by Google

SATURDAY, JULY 24, 1875.
No. 168, New Series.

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Papers of a Critic. Selected from the Writings of the late Charles Wentworth Dilke. With a Biographical Sketch by his Grandson, Sir Charles Wentworth Dilke, Bart., M.P., Author of "Greater Britain" and of "The Fall of Prince Florestan of Monaco." In Two Volumes. (London: John Murray, 1875.)

MR. DILKE loved literature, and did not covet fame. Everything he published appeared anonymously, and even in private he seldom, and perhaps never, alluded to his own productions unless for some practical end. In this reserve there was no affected mystery, for, when the occasion required it, he was singularly frank and precise; but he was silent merely because he was not an egotist in his work, and was accustomed to sink his own personality in his subject. The consequence was that little was known of him by the public while he lived, and his many intimate friends among men of letters were hardly aware of the extent and variety of his labours. The selections from his printed papers which his grandson has now brought together, and the "Biographical Sketch" with which he has prefaced them, will for the first time enable the generality of readers to form a clear idea of the writings and character of a remarkable person, who has rendered signal and lasting services to literature. The relation between the character of the man and the writings of the author was more than ordinarily close in Mr. Dilke, and the "Sketch" and the "Papers" aid each other. Sir Charles Dilke has given the outline of his grandfather's life with the truthful simplicity which befitted the original, free from the slightest touch of exaggeration; and no one can read the narrative without the consciousness that he has received as honest an impression of Mr. Dilke as language could convey.

Charles Wentworth Dilke was born December 8, 1789, of a good family in an heraldic, and doubtless in a higher, sense. His father and grandfather were in the civil service of the Crown, which decided his own profession, and he was put at an early age into the Navy Pay Office. His leisure he gave to antiquities and literature. He studied minutely the whole Elizabethan drama, of which he had a nice understanding, and at about twenty-five he edited a continuation of Dodsley's *Old Plays*. He became a steady contributor to reviews and magazines, and was among the regular writers in the well-known *London Magazine* and *Retrospective Review*. He formed intimacies with young men of like promise, and especially with Keats, Procter, and Thomas Hood, which is not an unfaithful indication of the prevailing bent of his mind in the first part of his manhood. The "Papers" collected by Sir Charles Dilke were much later productions, and they are entirely devoted to biographical and historical researches. In earlier life Mr. Dilke's tastes appear to have inclined him to the study and criticism of great authors, which was the best beginning. Few would suspect in reading his articles on Junius that he had a keen relish for high imaginative poetry, that he not only enjoyed but understood the fine arts, that he luxuriated in the beauties of nature, and that it was part of his habitual employment to trace with loving gratitude the goodness and harmonies which pervade creation.

Such was the main current of Mr. Dilke's intellectual life up to 1830, when he acquired the complete control of the *Athenaeum*. He combined in a peculiar degree the qualities which are needed in the manager and editor of a literary journal. He was just turned forty with his judgment matured, and his physical powers unimpaired. His official life had made him an excellent financier, and methodically exact in all his arrangements and correspondence. He had the diversified tastes and sympathies which are essential to the hearty countenance in due proportion of the multifarious branches of knowledge to be discussed. He had a mind which could only be satisfied with scrupulous accuracy, and by his vigilance he enforced it upon all his contributors. He had unbounded industry, and a capacity for sustaining prolonged toil—a capacity tasked to the utmost by the circumstance that the journal did not pay when he took it in hand, and that with comparatively slender resources he had to effect by his personal exertions the improvements which converted it from a loss into a revenue. But rarer and more important than all was the judicial equity which he resolved should distinguish the criticisms of his journal. When he assumed the editorship he made it a rule not to go into society lest his acquaintance with authors should hamper his independence, or embarrass him in the exercise of his editorial functions. He was to the last degree punctilious in not allowing anyone to criticise a book who had the smallest motive to deviate from impartiality, being thoroughly resolved that the malice of envy and rivalry, the adulation of friendship, and the puffs of mercenaries should never with his connivance find a vent in the *Athenaeum*. A member of his staff, Mr. J. H. Reynolds, wished to review a particular work, and Mr. Dilke asked him whether he was not acquainted with author *or* bookseller. "I alas! know author *and* bookseller," replied Mr. Reynolds, who sent back the work that Mr. Dilke, as he said pettishly, "might consign it to some independent hand, according to his religious custom." Everything which could be construed into a favour was declined. He would not accept any book which an author sent to him personally, nor a duplicate copy sent to the office of the *Athenaeum*, nor would he ask for a book which had not been sent, and was too important to be left unnoticed. "Favour and independence are incompatible," he wrote in 1842 to his Paris correspondent, who had obtained from French publishers some early sheets of new books for review. Mr. Dilke pointed out to him that having accepted the advance sheets he could not condemn the works, and added the decisive comment, "What then is the value of your criticism?" Integrity, courage, and firmness were never carried further by any editor.

Mr. Dilke retired from the management of the *Athenaeum* in 1846, and the papers collected in the present volume are the fruits of his studies when he was released from his editorial duties, and had once again leisure for independent enquiry. Thousands of articles which seemed more attractive in their hour have passed into oblivion, while Mr. Dilke's papers continue to be consulted, and his name will always be associated with the subjects of which they treat. They owe the distinction to the originality of the matter, and the recondite research by which this matter was obtained. His road lay along beaten tracks, and the keen vision and indefatigable perseverance of the new explorer detected things which had been hidden from all his predecessors. Those who care solely for truth soon discover with how much laxity the majority talk and write. In common with many other men, Mr. Dilke had early learned to read with a scrutinising eye. But what was peculiar to him was the extent to which he pursued his investigations. Once embarked in an enquiry he would leave nothing to inference which was capable of verification, and would literally hunt the kingdom for the books, pamphlets, newspapers, and documents which were requisite to perfect his researches. The extreme rigour with which he guarded the independence of the *Athenaeum* was the counterpart of the rigour with which he examined into facts. Nicety and completeness were the habit of his mind. In the one case he would not leave a crevice open to favouritism, and in the other case to error. It might appear, perhaps, to some persons from the general tenour of these volumes that a love of contradiction, a pride in dissenting from received views, was also a characteristic of his nature. "If," says Sir Thomas Browne, "Cardan calls a parrot a beautiful bird, Scaliger will set his wits to work to prove it a deformed animal." But this was not the disposition of Mr. Dilke, who had a passion for truth, and not for paradox, and if the "Papers" wear any aspect of the kind it is because he only wrote upon a subject when there were errors to correct, and new information to be communicated to the world.

The "Papers" consist of two portions—those on Pope which fill the first volume, and those on Junius and other political characters which fill the second. The articles on Junius, of which the first appeared in July 1848, were commenced the earliest, and grew out of a systematic study of the reign of George III. It would be idle to say a word upon the vexed question of who was Junius, as the subject—*dignus vindice nodus*—will be treated at large in the ACADEMY by the luminous judicial mind of Lord Chief Justice Cockburn. The new and very im-

Digitized by Google

portant evidence which has been adduced since Mr. Dilke's death would of itself require that the cause should be re-tried. But whatever may be the ultimate verdict, the value of Mr. Dilke's contributions to the enquiry is not affected by his conviction that Francis was not the man. A quantity of assertions had been imported into the discussion which rested more or less upon an imaginary basis, and some of the fictitious assumptions had come to rank among the axioms of the controversy. Mr. Dilke, with his usual vigilance, subjected the then existing evidence to his own stringent tests, and besides reducing the evidence to its true proportions, his rigid method became the standard for other investigators, and the argument has since been conducted with an exactness unknown before. No claim could be satisfactorily established until the spurious testimony had been separated from the genuine; and if we reject Mr. Dilke's deductions, the importance and novelty of his researches remain untouched.

The articles on Pope originated in the accident which put Mr. Dilke in possession of the Caryll papers. From the year 1710 to 1735 Pope had been the correspondent of the Roman Catholic squire, John Caryll, who died in April, 1736. The poet in 1726 and subsequent years had been busy in getting back his letters from various correspondents, and he applied, among others, to Mr. Caryll, who, before he returned the originals, had them copied into a book, which is now deposited, with the rest of the Caryll papers, in the British Museum, in obedience to the dying injunctions of Mr. Dilke.

In 1735 Curll published a volume of Pope's correspondence, of which the copies had been sold to him ready printed, and which Pope indignantly denounced as surreptitious. In 1737 Pope published an edition of his own, which was a reprint, with some additions and omissions, of the surreptitious volume. In his preface he said of the letters, that "all having been written in the openness of friendship, are a proof what were his real sentiments as they flowed warm from the heart, and fresh from the occasion, without the least thought that ever the world should be witness to them," and he appealed to the "very carelessness" conspicuous in such artless effusions as a mark to distinguish his genuine letters from some "counterfeit" epistles which he affirmed had been imputed to him. In spite of the pains he had taken to recover and destroy the original letters, several escaped destruction, and in every instance it appeared that the published letters had been sedulously revised for the press, and differed largely from the letters which had been sent to his correspondents. His printed letters, in short, were the careful compositions of an author, and the "very carelessness" which was to distinguish the genuine letters from the spurious was a pretence to enhance the abilities of the writer. Thus much had been established before Mr. Dilke's investigations commenced. The correspondence of Pope with Caryll disclosed a more startling fact which had never been suspected. From selected bits of his letters to the Sussex squire, Pope had compiled new letters which he represented in his printed volume to have been addressed to Wycherley, Addison, Blount, and Congreve. The letters, "warm from the heart, and fresh from the occasion, without the least thought that the world should be witness to them," were an artificial manufacture got up expressly for publication, and that he might derive some lustre from the celebrity of his correspondents, he sank the obscure Sussex squire and boldly falsified "occasion," names, and dates.

The use to which Pope had put his letters to Caryll was visible at a glance, and no ability was required to detect the fraud. It was far otherwise with the enquiry into the origin of the volume of letters which came out in 1735, and which Pope had repeatedly declared to be surreptitious. His vehement outcries against the grievous wrong that had been done him, and his pertinacious efforts to fasten the guilt upon Curll, did not keep numbers of his contemporaries from believing that it was he himself who prepared and printed the volume, and Johnson was among the persons who shared this conviction. Still the accusation only rested upon loose presumptions, and editors and biographers had not passed beyond the obvious indications on the surface to search into the covert intricacies of the plot. Indeed, they probably supposed that no fresh evidence could be had, and it must be confessed that Mr. Dilke found it in the comparison of editions which antecedently could hardly have been expected to yield the least result, in books so scarce that nobody but himself would have been at the pains to procure them on the remote chance that they might possibly turn to account, and in obscure indications of which the significance would only have been apparent to an investigator whose acuteness was equal to his patience. With his rare combination of skill and perseverance Mr. Dilke recovered the scattered pieces of the puzzle, fitted each into its place, and converted an unsatisfactory suspicion into an invincible demonstration.

He gave a yet more remarkable proof of his penetration and ingenuity. The correspondence of Pope with Swift was published in 1741, when Swift was sinking into dotage. Again Pope exclaimed against the hardship and injury, and this time he charged the act upon the stricken and defenceless Dean. Of all the many biographers and editors of Pope and Swift, not one had the faintest suspicion that the accusation was an imposture. Mr. Dilke alone had the acuteness to perceive the truth. He established by the clearest circumstantial evidence that the accuser was once more the criminal, and that these letters, like the collection of 1735, had been sent to the press by Pope. Since Mr. Dilke's death in 1864 the publication of Pope's correspondence with Lord Orrery has disclosed the details of the transaction, and it is surprising to see with what accuracy the sagacious critic had worked out the actual course of events from the scanty and latent indications at his command. His services did not stop here. The complete story of Pope's letters reveals a sustained elaboration of fraud, false accusations, and solemn untruths which, when followed through all its ramifications in the original documents, appears absolutely prodigious. The strange perverted idiosyncrasy which made Pope's life a tangled web of stratagem and deceit had involved almost everything connected with him and his works in mystery and confusion. Mr. Dilke's minute and searching style of investigation supplied the first trustworthy clue to the labyrinth, and while he threaded the most important and intricate windings himself, he showed those who may come after him the only way by which they can hope to continue the process with success. The qualifications necessary for the task were so unique, that if Mr. Dilke had not performed it we can hardly suppose that it would ever have been accomplished. Nor in the attempt to specify the merits of this admirable critic must we omit to mention the generosity with which he opened his stores of knowledge, books, and papers to any friend who was engaged upon the identical topics he had undertaken to elucidate. Eager for truth and not for credit, few men work for themselves with the same earnestness and steadiness with which he would work for a fellow-labourer. The "Papers" republished by his grandson will secure him the reputation he did not seek, and had his literary discoveries been less important the compactness and unity of his truth-loving character, which are traced out with kindred fidelity in the "Biographical Sketch," would have been sufficient to confer lasting honour upon his name. W. ELWIN.

GERMAN SHAKESPEARE SOCIETY.

Jahrbuch der Deutschen Shakespeare-Gesellschaft. Zehnter Jahrgang. (Weimar, 1875.)

THE new volume of the German Shakespeare Society's Annual opens with the address delivered at the yearly meeting of 1874,—a discourse by Herr Julius Thümmel on Children in Shakspere's plays. A reader who has not consciously brought them together from sundry places is hardly aware of the existence of this population of little people, who move to and fro, or gleam past for a moment and then disappear, leaving a regret for gladness lost, in the world of Shakspere's imagination. The poet can hardly be said to have studied the nature of children for its own sake, with loving care such as we recognise in the writings of George Eliot. We get from Shakspere no Eppie, no Tottie Poyser, no Maggie or Tom Tulliver; more often the childish voices are heard – and rightly heard—as parts in complex harmonies, involved amid the larger forces of the dramas. Yet while it is true that these children of Shakspere are brought into being less for their own sakes than to minister in some way to the more important personages or to the total impression of the work, the sleepless dramatic instinct of the poet will not allow him even here to disregard diversities of character; and of the sixteen boys and girls who form this little population, almost every one is a complete human being. The gentle and passive Arthur of *King John*, superior by virtue of his freedom from greeds and frauds to the adult persons of the play, resembles as little as possible the gallant Edward of *Henry VI.*, dealing out quick, vindictive speeches, un-

terrified by a circle of cruel York faces, until he falls under the daggers:—

"O brave young prince! thy famous grandfather
Doth live again in thee."

In *Richard III.* the orphaned children of Clarence are introduced chiefly to add their parts to the terzet of lamentation in the lyrical scene of the afflicted women—tears and cries of three generations mingling together. But the murdered princes of the Tower are sharply-cut and contrasted figures—Edward, the dignified, earnest, clear-seeing boy, and his quick-tongued, malapert brother, the pretty rogue, Richard. Young Marcius is a Roman child, and child of Coriolanus—"o' my word the father's son"—mammocking, in a Coriolanus mood, the gilded butterfly, and afterwards for a brief period appearing, led by the majestic Volumnia, to overwhelm and break his father's heart with the sudden swell of paternal pride and hope. Then, in the group made up of pages, there is Lucius, struggling dutifully against a boy's tyrannous need of sleep, that he may soothe with music his master, the conspirator who has struck Caesar but cannot wake a sleeping child; there is the *gamin* of over-civilised and over-sensualised Athens in *Timon*; there is the tiny humorist Moth, who mocks so airily his master's absurdity; and yet again there is Sir John's page Robin, the mannikin whom, for the fun of the contrast, Prince Hal has set to walk behind the fat knight, and whom, after loving him through three plays, Shakspere does to death in *Henry V.*, when the dastard French at Agincourt "kill the poys and the luggage." May we not suppose that, amid fiercer purposes, a remembrance of his pet boy mingled with Henry's passion when the rage of battle flamed, and he ordered the throats of the prisoners to be cut? William Page, who in the presence of blameless matrons stumbles on the unlucky genitive case ("vengeance of Jenny's case!"), is, according to Herr Thümmel, a correct little British Philistine; while in Mamilius of *The Winter's Tale*, whose own solemnly-begun winter's tale, "There was a man——" is never concluded, he discovers the women's favourite, spoilt darling of court ladies, the "Muttersöhnchen." Last, in the preternaturally wise son of Macduff we witness the premature and sad effort to find place among a boy's thoughts for the conceptions of traitor, of tyrant, and of murderer, which will hardly be thought, yet which are in fact but too near and real.

In the seventh *Jahrbuch* Fräulein Clara Biller had given an account of the one contribution to Shakspere literature made by Spain during three centuries—the translation of *Hamlet*, with critical observations by the poet Moratin, which appeared in the year 1798. A lady—Caroline Michaelis—contributes to the present volume a highly interesting article entitled "Hamlet in Spain." Until about 1700 Spanish literature existed by virtue of its native force, and was essentially national and original. During more than a hundred years after that date French ideas and tastes ruled supreme. Moratin was a Spaniard of the French school, and presented Shakspere to his countrymen in the same light in which Voltaire had presented him to France and to the world. He at once patronises and apologises for the barbarian English poet. But Moratin is duller than Voltaire; when any moral commonplace is uttered, the translator comes forward to call attention to the excellent teaching of Shakspere; if a villain utter something villanous, Moratin is at hand to warn and reprove. He is careful to show how exceedingly out of place, how useless Shakspere's metaphors are, and points out how much more simply things can be said. To put on record the very commonplace experience that women are weak, why resort to a mode of expression so false and childish as—"Frailty, thy name is woman"? With such criticism Spaniards remained content for some seventy years; if they read Shakspere at all, they read him in the French versions of Letourneur and Ducis; if they heard Talma's pupil Isodoro Maiquez declaim Shakspere on the stage, it was a Spanish Shakspere after Ducis. The patriots in London in later years professed a love of Byron, and in him they found the be-all and the end-all of English poetic genius. But since the year 1870 the *Calderon inglés*, the *vate de Stratford* has extended his realm, and conquered a new people; Shakspere's name at least is in the mouths of all. In that year appeared the first volume of a complete translation, *Obras de Shakspeare, version castellana de Jaime Clark*; five volumes are now published. The work is prefaced by the Academician, Juan Valera. Don Jaime Clark (who bears a suspiciously English-looking name) is a master of both languages; and his ideas of a translator's duty are right and high. The Spanish follows the English in its variations from prose to blank verse, and from blank verse to rhyme. The text of the Globe edition is the basis of the translation, and use has been made of the Cambridge Shakespeare and occasionally of the German translation by Schlegel and Tieck. No contribution of Spain to Shakspere literature approaches in importance this work of Clark; but other tokens of awakening interest may be noted: (1) a translation of *Hamlet* by G. MacPherson (Cádiz, 1873); (2) a privately printed translation of Shakspere by the Marqués de Dos Hermanas, a native of Cuba residing at Madrid; (3) finally, the drama of *Hamlet* by the young poet Coello.

Coello's *Hamlet* has been received with extravagant plaudits by Spanish playgoers and critics. It may be doubted whether the English reader will be equally carried away. Coello does not translate or recast the Elizabethan play; he writes a new play, professedly in discipleship, and accepting a portion of his materials from Shakspere. The starlit night on the platform at Elsinore, with its nipping and eager air, is too alien to the southern imagination to please a Spanish audience: the play opens with Ophelia gathering flowers in her garden. After Polonius has duly explained the situation, Prince Hamlet enters reading. His friend Horatio, who has become Polonius' son and brother of Ophelia, has just returned victorious from the wars; evening descends; an amorous moonlight scene is followed by the appearance of the ghost, and Hamlet proceeds without delay to put into execution his purpose of vengeance. But the weapons of the royal guard push him back; and it is now that he assumes the disguise of madness, feigning to imagine himself to be Samson, and laying hold of the pillars of the palace which he threatens to shake to the ground. King Fengo is silent; Gunhilda, the Queen, weeps; and the curtain falls on Act I. In the second Act the King's guilt is discovered by the device of engaging Polonius to read aloud in his presence the story of the poisoner, and Polonius himself is slain in much the same manner by which he perishes in Shakspere's play. But in the third and last Act variations from Shakspere become again conspicuous. To Horatio is confided by the Prince the secret of the King's guilt, and Horatio promises his aid to effect Hamlet's revenge, on one condition—that Hamlet in return shall aid *him* to bring to death the murderer of his father Polonius. The Prince's manner betrays that he is acquainted with this hidden enemy of Horatio, but he refuses to disclose the name, and an angry colloquy between the friends is brought to an end by the entrance of the Queen to announce Ophelia's death. Hamlet has now lost the one object which made him care to live. He sees a way to accomplish his revenge, and at the same time to satisfy his friend. Dropping a mortal poison into the King's cup, while he sits at the funeral feast held in honour of Polonius, he satisfies the suspicious monarch by himself drinking half of the contents; the King swallows what remains. Thus Hamlet has fulfilled his promise to Horatio, and slain the murderer of Polonius as well as the murderer of his own father. Having confided his mother to Horatio's care, the dying Prince delivers to him the crown with the words, "Make the people happy; you are beloved by them; I go to Ophelia, who calls me!" Does the reader weep—or smile?

Dr. Schaaffhausen, who recovered for the University Library of Bonn a lost death-mask of Beethoven, publishes the results of a careful enquiry made with reference to the alleged death-mask of Shakspere, found in the year 1849 in Mayence, by Ludwig Becker, and seen by many Englishmen while in the custody of Professor Owen. Like Mr. John S. Hart, who came from America to investigate the subject, and who published a very valuable study on the death-mask in *Scribner's Monthly* for July 1874, Dr. Schaaffhausen is a believer in the mask. He adds a few facts of interest to those recorded by Mr. Hart. At the siege of Mayence in 1793 the house containing the Kesselstadt collection was burnt, and in the absence of the proprietor several articles were stolen; thus, the mask, said to have been formerly in the collection, may have disappeared. The most careful research has failed to discover the name of the dealer from whom Becker obtained the mask; nor can Dr. Schaaffhausen add any confirmation to the conjecture that a member of the Kesselstadt family was in England in the reign of James I. The appearance under the eyelids, explained by Hart as the protrusion of the cornea resulting from the setting-in of decomposition, is attributed by Dr. Schaaffhausen to the smearing of the eyelids with grease, or their

Digitized by Google

having been covered with a scrap of rag steeped in oil to prevent the plaster from adhering to the hairs of the lids. It should be noted that the dates given by Dr. Schaaffhausen for the death of Count Franz von Kesselstadt (November 18, 1841), that of the sale of his effects (June 1842), and that of the purchase by Becker of the Kesselstadt picture (1846) differ from, and are earlier than those given by Mr. Hart. With respect to the picture of the dead poet lying crowned upon his bier, Dr. Schaaffhausen's opinion is singular; he believes that it is beyond question *not* painted from the mask; and relying on the inscribed date 1637, the year in which Ben Jonson died, he conjectures that the portrait so long held to be that of Shakspere is more probably a portrait of Jonson. Unterrified by our Shakspere's curse, he suggests, as the only means of ascertaining the genuineness of the death-mask, that it should be compared with the skull. Surely it were better to remain curious and unsatisfied, than taking advantage of the helplessness of death to violate a wish of one to whom the world owes almost its most precious possession.

The remaining contributions include a paper, admirable as all his work is, by Delius on "The Text of *King Lear*" (translated and read before the New Shakspere Society); a long and interesting study of "Shakspere's Character," by Karl Elze (in which his religious and political opinions are considered); a paper on "The Chronology of Shakspere's Plays," by Wilhelm König, making some fortunate points—such as the close relationship of *Hamlet* and *Julius Caesar* (independently made out by Mr. Hales), and falling into grave errors with respect to the dates of *Pericles* and of *Henry VIII.*; a reprint, edited by Dr. Wagner, of a unique copy of the love-poems "Alcilia" (1595), by J. C. (or, as an old corrector of this copy writes, J. G.); and an interesting article on "Voltaire and Shakespeare," by Wilhelm König, junior. Delius welcomes the New Shakspere Society with a word of kindly greeting. Statistics of the representations of Shakspere's plays in Germany, from July 1, 1873, to June 30, 1874, are set forth: in thirty-two theatres 418 Shakspere performances were given in the year. *Twelfth Night*, the *Merchant of Venice*, and the *Shrew* appear to have been the most popular of the comedies, and of the tragedies *Julius Caesar* and *Hamlet*.

It should be mentioned that by a new rule each purchaser of the *Jahrbuch* becomes a member of the Society.

EDWARD DOWDEN.

Sketches of some distinguished Anglo-Indians, with an Account of Anglo-Indian Periodical Literature. By Colonel W. F. B. Laurie, Retired Royal (Madras) Artillery, Author of "Orissa and the Temple of Jagganath," "A Narrative of the Second Burmese War," &c. (London: Printed and published by John B. Day, 1875.)

WE were for some time in considerable doubt as to whether the book before us was worth more than a "Current Literature" notice. Not the merits of the book but the interest of the subject, however, at length decided us to write a short review. The merits of the book are indeed few. The style is open to censure, there is considerable repetition, the characters and careers of several of the Anglo-Indians mentioned are dealt with in a sketchy, superficial manner, and much extraneous matter is introduced. In short we are presented with the author's scrap-book containing his different contributions from time to time to certain journals and magazines, with a few newspaper cuttings. For instance, eight pages are taken up with Falcieri, the favourite attendant of Byron. Tita, as his master familiarly called him, can scarcely be styled a distinguished Anglo-Indian simply because he was for several years a messenger at the India Office. Neither do we consider that padding with an extract from the *Times'* recent notice of Sir John Kaye is justifiable. We cannot find fault with his selection of heroes, for the author simply undertakes to give us sketches of some distinguished Anglo-Indians; otherwise we might remark that the society is mixed, and that many omissions are to be noticed. For example, the late Major-General Beatson's career is described. We know a good deal about that officer, and though we would not be harsh in speaking of one who can no longer defend himself, truth compels us to say that he was not entitled to rank among the most distinguished of Indian officers. One way and another he saw a good deal of active service, but, at all events towards the close of his life, he was a pitiable tactician and a very bad man of business. He was to a certain extent a prominent Anglo-Indian, for he was, when in the Irregular Cavalry, remarkable for a showy costume, and at all times given to self-assertion. His great aim was effect, and he assumed a bluff manner which gave a false impression of his character. He was likewise deliberately eccentric, and as he throughout his life quarrelled with both his inferiors and superiors, he became pretty well known in India. It was common talk that only one aide-de-camp was able to stop with him more than, at the outside, a few months. Indeed, he once informed us that he had *discharged* his A.D.C. in the tone which other men would adopt in speaking of the dismissal of a troublesome servant. Colonel Laurie thinks that he ought to have risen higher and earlier, but the fact is he was a thoroughly impracticable man; and it was currently reported in India that Lord Strathnairn, when he returned to England, left on record a minute to the effect that General Beatson was never on any account to be employed. We cannot vouch for the truth of this story, but it was believed in India.

Notwithstanding certain defects, Colonel Laurie's scrap-book is worth skimming through. Some of the sketches contain items of information not generally known out of India, and of one or two of the persons named there are no biographies extant.

Everyone has heard of Sir Alexander Burnes; but, beyond a comparatively limited Anglo-Indian circle, the very name of his distinguished brother, Dr. James Burnes, K.H., F.R.S., is but little known. Yet the latter was a man of mark, and rendered good service in his day. Arriving in India with his brother Alexander in 1821, his abilities and energy soon attracted attention; and in 1827 the Amirs of Scinde, whose relations with the British had for some time been anything but cordial, sent an envoy to invite him to come to their capital for the purpose of giving medical attendance to one of their number. Dr. Burnes remained at Hyderabad for several months, and so completely won the hearts of his hosts that they could scarcely be induced to let him depart. He turned his residence at Hyderabad to good account by writing a report on the then little-known country of Scinde and presenting it to Government. This report the Commander-in-Chief described as a most valuable addition to the geography of India; and the Governor of Bombay directed it to be presented to the Royal Asiatic Society through Sir John Malcolm, and printed at the expense of the State. The *Narrative of a Visit to Scinde* also drew from the Geographical Society of France a declaration that Dr. Burnes had deserved well of Geography. After occupying a succession of important posts with equal credit to himself and advantage to the State, he retired from the service in 1849 and settled in London. In 1862 he died.

The sketch of Neill contains little that is new save with regard to that distinguished officer's services during the second Burmese war, when he held an appointment in the Adjutant-General's department. His position on the Staff gave him a good opportunity of knowing all that was going on and appreciating the nature of the operations. His notes on the relief of Pegu he gave to the author of the work before us, and they formed the basis of *Pegu, a Narrative*, published by Colonel Laurie in 1858.

Perhaps, however, the most interesting chapters of the collection of Sketches here under review are those devoted to Sir Arthur Phayre and General Fytche, respectively first and second Chief Commissioners of British Burmah. They are worth reading, especially at the present moment when a third Burmese war is looming in the distance.

W. W. KNOLLYS.

Marie Antoinette. Correspondance Secrète entre Marie Thérèse et le Comte de Mercy-Argenteau, avec les Lettres de Marie Thérèse et de Marie Antoinette. Publiée, avec une Introduction et des Notes, par M. le Chevalier d'Arneth, Directeur des Archives de la Maison Impériale et de l'Etat d'Autriche; et par M. A. Geffroy, Professeur à la Faculté des Lettres à Paris. (Paris: Firmin-Didot, 1874.)

QUEEN MARIE ANTOINETTE is one of the victims of the French Revolution who most painfully affects the mind by the contrast between her exalted position and her misfortunes; and she is also the one whom the Revolution, before inflicting the final stroke, had the most studiously oppressed. What foundation is there for the accusations laid to her charge? How far was she responsible for the events of which she bore the consequences? This problem has been discussed with much energy, and with very different results. All the incidents of her life have

Digitized by Google

been narrowly examined, and in order more fully to appreciate the influence she exerted over others, those to which she was herself obbject have been scrutinised, especially by an examination of her correspondence. This legitimate curiosity has even led to fraud; letters have been invented with the aid of contemporary memoirs, and honourable men have allowed themselves to be deceived by them. The most effectual method of neutralising these false letters ascribed to Marie Antoinette was to publish her actual correspondence. One of the critics who had already attacked the authenticity of the collection of MM. Feuillet de Conches and De Hunnolstein, M. A. Geffroi, has recently continued his task by publishing, in conjunction with M. le Chevalier d'Arneth, Director of the Archives of the Imperial House and State of Austria, the secret correspondence between Maria Theresa and the Count de Mercy-Argenteau, combining with them the letters of Maria Theresa and of Marie Antoinette which had already been made known by M. d'Arneth. This correspondence might, at first, itself seem liable to suspicion. We here see Maria Theresa writing to her ambassador at the French court, Mercy-Argenteau, and receiving letters from him in which she is fully informed of the conduct of her daughter, and that at a time when it was considered fair game to *penetrate* the secret of letters, yet this correspondence had remained unknown, and it is only at the present day brought to light. And notwithstanding all this, its authenticity is absolutely incontestable. After the death of Mercy, which occurred at London in 1794, his papers were carried to Vienna, and deposited in the archives. The copies, or the autograph minutes of his letters agree exactly with the originals forming part of the archives of the Imperial family, incorporated in 1865 with the archives of the State. Here then is a perfectly valid source of information concerning the life of Marie Antoinette for the period from 1770 to 1780, when the Empress died; and it is, at the same time, a test of the truth or falsehood of the letters bearing the name of Marie Antoinette.

The three volumes, therefore, recently published by MM. d'Arneth and Geffroi possess much interest; and the editors themselves have pointed out, in an Introduction, the principal conclusions to be drawn from them. In this correspondence Maria Theresa evinces her great qualities as a wife, her solicitude as a mother, her prudence as a queen. She sent to France her daughter, a young princess not yet fifteen years of age, aware of the dangers to which she would be exposed in a court where she would find an old King under the dominion of a mistress, a court full of intrigues and coteries; and the prince, in whom the young princess should have found a support and guide as well as a husband, treated her with a reserve little calculated to give confidence to a mother. Her principal care is to afford her direction in the midst of these dangers. But the queen does not neglect the advantages which she had sought for her crown in the marriage of her daughter with the future King of France. This may be seen at the time of the first division of Poland in 1772, that great public crime into which she had been seduced against her will by Frederick II.; and after the accession of Louis XVI., in the affair of the Bavarian succession in 1777, in which the Emperor Joseph II., her son, had rashly involved Austria. At the first epoch Marie Antoinette could have no possible influence; at the second, she could not fail to anticipate the rupture of the alliance between France and Austria: but at that time Louis XVI. was reigning, and his minister, without breaking with Austria, made that court understand that such designs must be relinquished.

The influence which Marie Antoinette at length attained over Louis XVI. was more felt in matters of an internal character. She was attached to Choiseul, who had brought about her marriage; she was interested even in those who had no other claim than that of being the friends of the former minister of Louis XV. These friendships were the misfortune of the Queen, inasmuch as they frequently led her to interfere fatally in public affairs, as, for example, when she contributed to the disgrace of Malesherbes and of Turgot. It was this taste for gaiety which rendered her perhaps not so strict as she should have been in the selection of her intimate associates—an intimacy all the more compromising because, confident in her own strength, she disregarded the danger; although she had been warned against it by Maria Theresa, a precious guardian of whom Marie Antoinette was deprived by death at the very time when her guidance was most urgently required.

A correspondence, then, which throws so much light upon this important period of history will be read with the greatest interest. An extensive and well constructed table will enable the reader to refer to information respecting individual persons or facts, necessarily scattered unconnectedly in documents of this nature. A second edition, or rather a reprint, of this work in less than a year shows that the authors had formed no incorrect estimate of the public interest in the subject.

H. WALLON.

Two Years in Fiji. By Litton Forbes, M.D., &c. (London: Longmans & Co., 1875.)
Fiji; our New Province in the South Seas. By J. H. de Ricci, F.R.G.S., &c. (London: E. Stanford & Co., 1875.)

Of these two books about our new colony we shall give precedence to Dr. Forbes's as the more generally interesting, being the result of the author's personal experience. As a special interest attaches to these islands at present, not only owing to their recent annexation, but also owing to the so-called slave trade or "imported labour" question, we welcome any addition to our stock of knowledge about them. It is perhaps a trite observation, but we may look with some complacency on the fact, that however remote or apparently unknown a region may be, provided any interest, however transient, attaches to it, some of our ubiquitous fellow-countrymen are sure to have been there and know all about it, and are able to give us all essential particulars.

Of Dr. Forbes's book we may say at once that it is very readable, and conveys a lively idea of the social state of the islands during the time of his visit; it appears also an honest book, written with impartiality and by a competent observer. Of the labour question we intend to say something at the conclusion of the article, taking the information contained in the two books together, and so shall for the present pass it over.

Dr. Forbes arrived at Levuka, the capital, in January, 1871, and the personal narrative contains only the record of a few months, comprising a visit to Tavinni, another of the islands, and a cruise in a "labour vessel" to the island of Rotumah. We should, by the way, have liked a map to follow the routes with; this want may, perhaps, be supplied in a second edition. The oppressive heat of the weather, the calms and land and sea winds, the gorgeous tropical vegetation and grand mountains, as well as the queer European society, and the appearance, dress (if it may be so called), and habits of the natives, are all graphically laid before us. We have also a scene of quiet family life in a wealthy planter's house, and others in those of less fortunate colonists, whose position is not so much to be envied.

The climate does not appear well suited to European constitutions for permanent colonisation, according to Dr. Forbes; the strong man may get on, as he does in India and elsewhere, but "few European ladies can stand the climate of Fiji—his children are probably all sick and irritable to the last degree." This is only what one would expect in lat. 18°, with the thermometer "night and day at 85° Fahr.," however pleasant and refreshing the sea-breezes may be. Any one who has been in India will know what climate is implied by such temperature, with a rainfall of 120 inches. It remains to be seen whether eventually stations on the highlands may be found more suitable for European women and children.

The native as presented in these pages is not an interesting object, and appears to be disappearing at the touch of civilisation as rapidly as in Australia and elsewhere. His cannibal propensities, scanty clothes, filthy coiffure, and contempt of human life may have been modified under the tuition of the missionaries, but there remains an idle, dram-drinking, treacherous savage, of filthy and thieving propensities. Among the alluring habits described, is the preparation of the favourite intoxicating beverage called kava, which is extracted from the root of a plant by the process of vicarious chewing; it is explained that young people with good teeth are in request for the due concoction of this delightful fluid, which is described as tasting like weak soap-suds. The language is in Dr. Forbes's opinion neither rich nor flexible, with a vocabulary which is strictly limited, and it is likely soon to become extinct, except as a curiosity.

The periodical desolation of the islands by hurricanes of great violence is a calamity for which settlers must be prepared, and which must be set off against the wonderful fertility of the soil, and its peculiar capabilities for cotton and sugar cultivation. It appears that the future of these islands is more likely to approximate to the state of the Mauritius or the West India islands

Digitized by Google

than to a permanent home and nursery of the Anglo-Saxon race.

The voyage of Dr. Forbes to the island of Rotumah, his adventures there, and the termination of his visit, are like an Adelphi melodrama. The religious civil war in this island, only nine miles by seven, described as the result of rival missionary ambition, may well be pondered over by those earnest in the extension of our religion among these primitive people.

We can only cursorily refer to the account of the burlesque of a constitutional government set up under the King of the Cannibal Islands, and which it is hardly possible to consider in a serious light, except so far as it seems to have been by no means a laughing matter for the settlers. The book ends somewhat abruptly, and the latter part of King Cacobau's reign is apparently subsequent in point of time to our author's departure.

There is one subject we can hardly pass over without a few words, namely, the remarks contained in this book on missionary enterprise and the results obtained. While justice is done to the labours of many of these men, it is impossible not to feel a certain amount of disappointment at the actual state of the case, as we have hitherto been dependent on the somewhat sanguine reports supplied to the societies of the wonderful improvement effected in the comparatively few years the missions have been established; and we commend this part of the book to our readers' attention, as it appears written truthfully and without bias.

Mr. de Ricci's book is a compilation from official reports and from other authors, and is interesting as an official record of the annexation; the great United States claim on poor King Cacobau, which reminds us of the "indirect Alabama claims" in its monstrosity; and the state, past and present, of the "labour" question. Two long tables of botanical productions, pp. 139 and 307, we admit not having read through. This book contains two maps, which are particularly useful in a book about a part of the world of which few people are likely to have maps; the orthography does not, however, quite agree with that adopted in the text. The statistics of the commerce of the islands, from official reports, are interesting, but might be condensed with advantage.

The account of the climate and salubrity of the group is much more favourable in this book, and the language is described in less depreciatory terms: the reader must judge for himself which is probably more correct. Of the beauty of the foliage and scenery, which appears to resemble that of Ceylon in its style, there can be no doubt, any more than of the fertility of the soil, and the excellence of the cotton grown there; and although the islands will probably not be found suitable for other than native labour, the white settler or planter with some capital will doubtless prosper, especially under a settled government.

An historical notice compiled from, or rather consisting in a great measure of, official reports, concludes the book: an appendix giving the legislative Act of Queensland and regulations about imported labour. The details of the United States' claim, as made by one Captain Boutwell—how an American citizen applied for compensation for articles stolen to the amount of 5,001 dols. 38 cents, which was objected to as excessive; how Captain Boutwell awarded the modest sum of 15,000 dols. to the same individual, besides 15,000 more to other citizens for other petty damages; how Captain Boutwell wrote the "tallest" of letters in succession, all given at length; and how he increased the award to 45,000 dols. without any reason, and threatened to *hang the King* if he did not agree to pay the claim,—are all to be found here set forth. Eventually the greater part of this enormous demand seems to have been extracted from the unhappy monarch.

We wish, in conclusion, to say a few words on the "imported labour" question, which has excited perhaps more attention in this country than any thing else, owing to the introduction of the magic word "slavery," and to some highly regrettable scenes of massacre which are, however, liable to occur in any dealings with utter savages, and have doubtless been much exaggerated. Dr. Forbes, in a most dispassionate manner, on p. 246 deals with this question carefully. The missionaries are represented as opposed to labour emigration, for conclusive reasons from their point of view, and as the planters "are more occupied in making a living by hard work than in writing articles, while the missionaries have made themselves loudly heard, especially among the English middle classes, the other side of the question has been left unrepresented." The democratic press and party in Australia are opposed to it as a competition with white labour, especially in Queensland. Finally, our author attributes much mischief to the exaggeration and "blowing," to use the colonial term, of sailors and loafers who have been engaged in it, and whose tales, as a rule, are quite unworthy of belief. Let any fair-minded man read and ponder over Dr. Forbes's account (who, it must be remembered, has the right to speak from personal experience of such a voyage), and not allowing himself to be led away by a name—for "the very name of slavery attached to any cause is quite sufficient to condemn it unheard in the present temper of England"—consider whether this traffic altogether deserves its bad repute, and whether the Rev. L. Fison, a missionary and man of peace, is justified in using such language as, "What is wanted in the South Seas is not a law court, but a shotted gun and a rope at the yard arm," and more to the same purport. It appears that most careful regulations are in existence framed by the Government of Queensland, which will doubtless be made applicable to Fiji also, and which appear sufficiently stringent to prevent any abuses in future. Finally, if abuses have hitherto occurred, as doubtless they have, owing to the absence of authority or regulation, are we, as a nation, altogether blameless for so long shrinking from our responsibilities in this matter? Why has the action so tardily taken been deferred so many years? We will, however, hope that a new day is to dawn over Fiji with the advent of order, peace, and government, and that in the end an improved system of "imported labour" may prove a powerful, if rough, civilising agent among the cannibal tribes of the South Pacific.

ARTHUR W. STIFFE.

THE EDUCATION OF PAUPER GIRLS.

Education of Girls in Pauper Schools. Report to the President of the Local Government Board. By Mrs. Nassau Senior. 1874.

Observations on the Report of Mrs. Senior. By Edward Carleton Tufnell, late Inspector of Poor Law Schools in the Metropolitan District. 1875.

Letter addressed to the President of the Local Government Board by Mrs. Nassau Senior, being a Reply to the Observations of Mr. Tufnell. (Printed by Order of the House of Commons, 1875.)

Boarding-out and Pauper Schools. Being a Reprint of the chief part of the Report on Pauper Education in the Blue Book for 1873-4. Edited, with a Preface and Notes, by Menella B. Smedley. (London: Henry S. King & Co., 1875.)

IN 1873 Mrs. Nassau Senior was requested by Mr. Stansfeld, then President of the Local Government Board, to report on the effects upon pauper girls of the system of education under which they were trained, and that request has resulted in the Report and pamphlets now before us.

For it seems that Mrs. Nassau Senior, after careful and painstaking enquiry, conducted with most satisfactory thoroughness, came to the conclusion that the present system under which pauper girls—whether ascertained orphans wholly dependent on the State, or "deserted" children whose parents are not known, or "casuals," whose parents are constantly passing in and out of the workhouse, taking their children along with them—are massed together in large schools, and subjected to the same unvarying discipline, was not wholly satisfactory—and indeed was very susceptible of amendment. This conclusion appears to have been very unacceptable to Mr. Tufnell, an old and experienced inspector; and in his *Observations* he takes up the cudgels very warmly in defence of the arrangements which he seems to regard with an affection almost paternal. Now, if the subject were not one of such great importance, and if it were not rather distressing to meet with so much misplaced anger and uncourteous vituperation in a matter which eminently needed to be treated in a calm and temperate spirit, we should say that we had seldom come across anything so funny as Mr. Tufnell's pamphlet. For Mr. Tufnell writes too often in the spirit of a Bumble come again—Bumble moving, of course, in a loftier sphere, but still conversant with workhouse matters, and dealing with them in the old way. When Oliver—or rather Oliver's little sister—asks through Mrs. Nassau Senior "for more," Mr. Tufnell is absolutely aghast with indignation and surprise; and he goes on, in the true spirit of his great original, to assure us that the London policemen, "usually considered intelligent," and the Lord Mayor, and the Prince and Princess of Wales, and the Duke and Duchess of Edinburgh, and "se-

Digitized by Google

veral foreigners," and (*rivum teneatis*) Mr. Charles Dickens himself, have, in various direct or indirect ways, expressed approval of the large district schools, where our pauper children are educated, or of institutions of a more or less kindred character; and he crowns the edifice by accusing Mrs. Senior of misrepresentation, bad faith, and absolute untruthfulness.

A careful study, however, of Mrs. Senior's Report, and of her supplementary "Reply" to Mr. Tufnell's attack, leads us to the conclusion that her plan of enquiry was so sound, and her execution so thorough, that her conclusions are certainly not to be upset by the vague and slipshod statements and angry declamation with which Mr. Tufnell strives to refute them. Mrs. Senior, aided by a staff of competent assistants, made enquiries which resulted in her receiving information as to 490 girls who had gone to service from Metropolitan Pauper Schools during the years 1871 and 1872; and further herself investigated the history of fifty-one girls who had left school in 1868, after five years at least of the school training. Her methods of enquiry are fully detailed in her Reply, and seem as satisfactory as under the circumstances was possible. Of the 490 girls, 79 are classed as "good," 145 as "fair," 188 as "unsatisfactory," and 78 as "bad." That this classification has not been adopted with the view of making out a case, and does not press hardly on those brought within it may be judged from the fact that a girl who is described as of "very bad temper and not truthful," is classed "fair," while another who is "a pilferer, untruthful, idle, incorrigibly dirty in habits," and "can scrub a floor but has no other accomplishment," is labelled "unsatisfactory" only, and not absolutely "bad." Of the fifty-one girls whose histories Mrs. Senior herself undertook to trace, it may be enough to say that thirteen were "reported to have fallen;" and when this is the result of a patient and honest investigation, we venture to think (*pace* Mr. Tufnell) that the system is not quite satisfactory which yields such fruits and turns out girls, the greater part of whom seem justly described as "apathetic," "helpless," "ill-tempered," and "untruthful." But Mrs. Senior not only calls attention to the evil but suggests the remedy; and while pointing out various expedients which, supposing the large school system to be retained, might modify and alleviate its deadening effects, she expresses herself strongly in favour of the boarding-out plan, by which pauper children are distributed in decent cottages and there brought up and educated like the children of the house, but at the expense of the guardians, till they are of age to earn their own living. We confess that *à priori* this seems to us an admirable plan. In the small cottage homes we should expect the girls to learn more of household matters and domestic life than is possible in a large school; their affections would be stimulated and their sympathies widened; they would become more self-reliant and helpful, more prompt to meet sudden emergencies, less ignorant and less apathetic, and often they would come to take a place in the family of the foster-parent hardly less secure than that of the natural child; and it seems from the facts adduced by Mrs. Senior and Miss Smedley, that where boarding out is carried out under the salutary restrictions of the Local Government Board, these *à priori* expectations are fully realised.

We have hardly left ourselves space to deal separately with the little work of Miss Smedley, who was one of Mrs. Senior's chief assistants in her work of investigation. To all who are interested in the very grave question of the best means of dealing with our pauper children it will prove a very useful manual, bringing together as it does the latest information on the subject, and enabling those who use it to face the rather pathetic accusation of Mr. Browne, an inspector whose report is included in the volume—"There is reason to believe that many who talk about pauperism never open a volume of the reports of the Local Government Board." These reports *in extenso* are not always or everywhere obtainable, but Miss Smedley's handy compilation of excerpts will deprive these unenquiring spirits of their last excuse for talking without knowledge. EDWARD BOND.

Religion and Science. By Joseph le Conte, Professor of Geology and Natural History in the University of California. (London: Bickers and Son.)

"A SERIES of Sunday Lectures on the relation of Natural and Revealed Religion, or the truths revealed in Nature and Scripture," originally composed for a young men's Bible Class, and afterwards delivered more publicly in the lecture-room of (shades of Hudibras and Ralpho!) an "Independent Presbyterian Church," is not a title promising much philosophical interest; and Professor Le Conte's singularly modest preface will not dispel any prejudices that this programme may arouse, whatever effect his name and reputation may have. A more excusable prejudice, at any rate, is excited when, after a few pages, we find quoted "the language of Scripture," that "*we understand with the heart more than with the head.*"

And yet, paradoxical as it may seem, this blunder is closely connected with the chief excellence of a very excellent book. It is just because the author is not a trained theologian—because his religious views have, apparently, been formed under no other discipline than that of an earnest personal piety—that his work shows so little of the characteristic weaknesses of most attempts at the same "reconciliation." In Hugh Miller's *Testimony of the Rocks*, the voice is rather that of the Editor of the *Witness* than of the self-trained geologist: besides that when he wrote, the question was less complicated, and far less fundamental—the relations of palaeontology and physiology to mental science being less understood, at least by those whose acquaintance with physical science is confined to as much as has been "popularised." At any rate, all through the book we feel that the Westminster Confession was with him a foregone conclusion, for which he sought illustrations and found them, not a result suggested to him by evidence which he found unsought, or at least unforced. Even with so different a writer as Mr. Fowle or Mr. Murphy, the religious side of the question is that from which he approaches it: it is religion, not science, to which he not only ascribes primary importance, but in which he feels primary interest. He pays homage to science in hopes to conciliate her: urges theology to adopt, for her own sake, a conciliatory attitude: and then declares that there is no reason why the high contracting powers should not live together in peace.

The result of such treatment as the question has hitherto received has hardly been satisfactory, at any rate, no solution of it has been final, and we look with interest to an attempt towards one from the other side. There are, no doubt, disadvantages in its being treated by a man who does not know the Bible as well as he values it: but there is some compensation when he has a competent or even eminent knowledge of biology and geology, which are things much less generally known. When a careful and subtle thinker, and a clear-headed reasoner, having his mind formed and filled entirely by the influence of these studies, is led by them to the acceptance of substantially orthodox Christianity, and retains hearty belief in the Christian Scriptures—this mere fact has of itself some value, as proving that the Christian Scriptures and scientific truth *can* be harmonised, and even affording some presumption, that it can be done in a way not arbitrary nor unreasonable. Whether the author be held to have established his belief or no, he has justified his holding it, when he shows that he holds it on evidence, of which he is competent to judge.

It is no more than the common fate of all Christian apologists, that the weakest part of the work is the foundation—the argument for the being of a God. The reasoning applied to the subject shows much scattered ability, and a really scientific temper; but we miss, for instance, an answer to the objection of the *wastefulness* of natural selection, if regarded as an instrument of "contrivance." It is scarcely a sufficient one to say that, while the hypothesis of evolution is probable, natural selection is not *alone* adequate to account for it. Moreover, there is some loss unavoidable in attempting to deal with abstract subjects without a certain acquaintance with mental science. One would expect Berkeley to be a popular author in America; but it is curious that Professor le Conte, who has re-discovered the basis of his ontology (Lecture VI. p. 98), writes elsewhere (Lecture II. p. 41) in manifest ignorance of the Theory of Vision—a matter of pure psychology, which can hardly be affected by discoveries in optics, and has not been by any discoveries yet made in physiology.

But a certain weakness in first principles must be tolerated, until some founder of a system shall be as judicious in the choice of his foundations as the greatest thinkers have been in ordering the structure reared upon theirs. The most that can be expected in this unsatisfactory world is, that a philosopher unable to prove his first principles shall yet show real facts in a light pointing to their truth: and so much at least may be said to be done at the end of the first Lecture:—

"Thus, then, you will observe that skepticism"

Digitized by Google

(*sic*: the spelling, word-formation, and grammar are throughout American rather than English) "takes its first refuge in the past eternity of existing contrivances, or else, in the case of organisms, in the eternity of the species. Driven from this by geology it takes its next refuge in the eternity of the organic kingdom. Driven again from this it takes its next refuge in the eternity of the cosmos. Driven from this also, as it has been, it takes its last refuge beyond the domain of Science, in the eternity of matter and material forces. Thus, in every case it seeks refuge in our ignorance—it flies ever before the light of Science, and finds safety and rest only beyond her domain."

The Lectures on the Divine attributes, especially that on "Truth," are the fairest representatives of the volume, both in its strength and in its weakness. These are followed by an attempt to deal with the comparatively few cases where a scientific truth comes into direct collision with a statement of Scripture or a theological dogma; though he declines to discuss them in detail, and attempts to supersede such discussion by an "adjustment of the general relations of science and theology." There is a perfectly just criticism "of so-called schemes of reconciliation," such as have been advanced from time to time, and have to be modified as science advances; but here, and nowhere else in the book, we seem to be in the atmosphere of such schemes, and Professor le Conte, while refusing to advance any definitely, yet shows a hankering for their being suggested provisionally, as a proof that the two "revelations" are not necessarily contradictory. "Let us compare," he says, "divine things with divine things, and human things with human things, the Scriptures with nature, our interpretation of Scripture, theology, with our interpretation of nature, science." But he blinks rather than faces the question—what if the *correct* interpretation of Scripture contradict the correct interpretation of nature? Exegesis is just as much a science as geology (whether theology be so or no), and sometimes gives as certain results: it may be possible to ascertain what Moses or some one else meant to assert was the origin of the earth, as surely as we can ascertain what was; and if the two disagree, are we to believe our own reasoning or his authority? And there is a certain timidity in the remarks on "questions in which physical facts and physical statements seem to involve also moral and spiritual truth;" such as surely is, if not "the question of origin of species," yet that of "the unity or diversity of the human race" —involving as it does the whole of St. Paul's as well as St. Augustine's doctrine of the Fall. On these he has nothing better to say, than that the anti-scriptural doctrines are not demonstrated—just yet—so as to be placed beyond the range of controversy.

These two Lectures, however, be their intrinsic value greater or less, serve to some extent as an introduction to the following one, "Man: his place in Nature;" in which all the merits of the volume are to be found in a concentrated form. It is too complete and coherent to need analysis, or to be represented by extracts: but it is seldom indeed that one meets with reasoning on such a subject so forcible, and at the same time so plainly derived from the evidence, not forced upon it: while the small compass it occupies is perhaps disappointing to the reader, but certainly gives the greater proof of the writer's ability.

There is less originality in the Lectures on "the Probation of Man," and "Predestination and Free Will;" but they are on the whole powerful and judicious—the latter especially shows much untrained power of thought, though near the end it is disfigured by the attempt to present as an argument the natural aversion felt to necessarianism, as destructive to "all our moral ideas." The last Lecture, on "Prayer in relation to invariable Law," is perhaps less able; but, if the being of a God and the free will of Man be admitted, it is of course obvious that there is a sphere within which prayer may be legitimate and profitable: and there is a certain subtlety and beauty in the view, that prayer may be legitimate even when hopelessly unprofitable — that when the material conditions of our life are such as we cannot alter, and know that God will not, our protest against them, if addressed to Him, though a proof of infirmity may be not displeasing to Him. It may be questioned whether this view is adequate to the teaching of Scripture or the practice of Christendom: but the objections to it lie rather within the range of Natural and Revealed Religion than in the controversy between Theism and Materialism.

On the whole, it is hardly too much to say, that this is the ablest attempt that has been made to reinstate "Natural Theology" in the position it held in the beginning of the century, since the changes in the conditions of the question that have come in with the advances of physical science. Perhaps the author would have done better to confine his plan within this scope — to omit his attempts to find in the natural world support for the distinctive doctrines of the Christian Revelation; even as it is, he barely touches upon the question of the miraculous. But most certainly there is nothing in the book unworthy of his reputation within his special sphere: and the book will have great effect, and ought to obtain great credit, as a plea adapted to our time for the religious solution of the fundamental and recurrent problems of thought.

WILLIAM HENRY SIMCOX.

CURRENT LITERATURE.

Protection and Free Trade. By Isaac Butts. (Sampson Low & Co.) Mr. Butts was an able and influential journalist who for twenty years edited one of the leading newspapers of the State of New York, and who also took a prominent and highly successful part as one of the directors of the Western Union Company, in the introduction of the electric telegraph into practical use in the United States. After his retirement from journalism and business in 1864, he gave, down to his death at the end of last year, much of his time to political economy, and the present essay, which has been posthumously published, is one of the fruits of his study of that science. He investigates in it the elements of value, and the conditions most favourable to the production of wealth. Thence he deduces an argument for free trade, on the ground that protection violates the conditions essential to the maximum production of values. It is of good omen to find complete commercial liberty advocated so earnestly by an American journalist of so much ability, though some of his arguments may be disputed without invalidating his conclusion. He lays down two propositions: first, that the co-operation of two elements, labour and the forces of nature—labour including the exertion of all the powers of human volition and intelligence—is necessary for the production of value; and secondly, that individual interest will give the most productive direction to labour. In the disquisition on Value, which aims at establishing the first of these propositions, Mr. Butts appears to confound wealth in relation to abundance with wealth in relation to value. The real object of free trade is to create abundance, not value, of which limitation of supply is a necessary condition. Mr. Butts urges that value can be created only by the help of human labour or skill, and therefore not by protective legislation, which can only transfer labour from one industry to another. But in fact protection may augment value by limiting supply and diminishing abundance. Food rises in value in a scarcity out of all proportion to the defect of supply; consequently a law which in time of dearth shuts out foreign supplies may more than quadruple the value of the food in the country, although there may be only half as much as usual. Could a mode of procuring heat *ad libitum* from the sun without cost be discovered, coal and its products would be struck out of the list of values, although the country would gain enormously in real affluence. A bad argument, as Archbishop Whately says, ought logically to count for nothing, but practically often counts against the conclusion which it is used to support; and therefore we notice this flaw in Mr. Butts's reasoning, although his conclusion is not really shaken by it, and some of his arguments are unanswerable. Bastiat too was a zealous free trader, who sometimes rested his cause on a false principle, and Mr. Butts justly criticises his doctrine that the aid of nature is always gratuitously given, and that the services rendered by human labour alone possess value. If it be true, Mr. Butts replies, that natural agencies never create value, it must be true also of human agency. Man's mental and muscular powers are natural powers as much as the powers of the soil. The owner of a waterfall, the owner of a steam engine, and the owner of an inventive brain, all possess value-creating powers. It is surprising that Mr. Butts did not see that his own instance of the waterfall proves that labour is not a necessary condition of value, and that any productive power which is limited in supply may constitute it.

Rise and Development of Judaism from Moses to our Days. By A. Benisch. (London: Longmans & Co.) On the Judaism of the Old Testament Dr. Benisch throws less light than we should perhaps have expected; he treats all questions of biblical criticism as secondary, and reserves the question of revelation altogether, which ceases to be surprising when we observe that from his point of view Judaism both as a faith and a polity rests upon the living law actually in force among the Jews of the present day, and only rests upon the Pentateuch in the same sort of sense as the British Constitution may be said to rest upon Magna Charta. This makes the first lecture, occupying rather more than a third of the book, on the period from Moses to Ezra, a little difficult to Gentile readers, though there is something not unimpressive in the account of a fine sober generous morality based on the assumption of a free and lofty Theism. Still it is impossible to agree with the author that Moses laid no stress on the immortality of the soul because the doctrine had been made an instrument of Egyptian priestcraft; it is surely simpler to suppose that he regarded his own doctrine of present retribution a religious advance on the Egyptian doctrine of judgment after death, and so had no occasion to dwell on the belief in immortality which every gifted primitive race entertains of course; nor is it really possible to

Digitized by Google

give any rationale whatever of the levitical laws until we know whether they are Mosaic in substance, or took their present shape after the Exile. The second lecture deals with the period from Ezra to the destruction of the Second Temple, and contains a very interesting account of the action of the Pharisees, who, according to the author, deliberately put the law into a practicable shape as a preliminary to enforcing its enthusiastic observance, in which they were much aided by a text in Deuteronomy, which, by making the decisions of the Supreme Court final, invested them with practical infallibility. In fact, it may be said that the Pharisees made the same of the Sanhedrim that the Jesuits have made of the Papacy. The Sadducees, according to the writer, were simply a party of rigid conservatives, who adhered to the old institutions without regard to their spirit (this antithesis of the spirit and the letter, the principles and the institutions of Judaism, plays a great part throughout), and that it was only a subordinate incident of this bigotry that they positively rejected the belief in a general resurrection, which the Pharisees had added to the doctrine of immortality in order to maintain the popular belief in Divine justice, which, according to the author, was no longer sufficiently manifested in the present life; while the Sadducees insisted that if the law were strictly enforced, Divine justice would be vindicated, and that at any rate immortality must remain an open question. The writer thinks that but for St. Paul Christianity would have remained a new and fruitful school of Judaism; he is more instructive in his guarded account of the origin and growth of the Messianic expectation: it will be new to most readers that in periods of comparative prosperity Jewish expectation has turned chiefly to the promise of a Messianic time; while in periods of adversity it has dwelt more on the texts which may be read of a personal King and Deliverer. The third lecture, which deals with the period from the Destruction of the Second Temple to Moses Mendelssohn, is less generally interesting. We learn, indeed, that the Karaites, who follow Scripture to the exclusion of tradition, are actually under more burdensome obligations as to the Sabbath and ceremonial uncleanness than Rabbinical Jews; but we are told nothing whatever of how Jewish speculation was influenced by foreign ideas during the period between the second century and the thirteenth, though we are told on the authority of Zunz, that Ecclesiasticus in Hebrew was only removed from the Jewish canon in the fourth century A.D., and that polygamy was finally abolished by the authority of a number of Rabbins, who met at Mayence under the presidency of a certain Gershon, who died 1028 A.D. In fact, throughout the writer gives rather disproportionate relief to the power Judaism has shown of transforming itself in obedience to authorised or self-authorised expositors, and—after an explanation of how Mendelssohn succeeded in placing his people in *rapport* with modern culture, and how severely Judaism was tried by the ingenuity of governments which offered Jews education and refused them careers, except upon the condition, often accepted, of conformity—we come to the main purpose of the book—a recommendation that a synod now should constitute itself, if necessary by its own authority, in order firstly to liberate the spirit of Judaism from obsolete institutions; secondly and chiefly, to revive the order of Proselytes of the Gate, which the writer believes might serve as an ark of refuge to Christians and Mohammedans dissatisfied with their own provisional religions, or brought by them to long for something higher and deeper and more perfect; while at any rate the children of mixed marriages might be saved to Judaism, if the Gentile parent could be persuaded to become a proselyte to this very mild extent. The writer fails to persuade us that his religion has a future.

Essays, Critical and Biographical. By H. Rogers. (Longmans & Co.) These essays may be recommended, almost without reserve, to hard-headed and half-cultivated readers, who will get from them a great deal of wholesome mental exercise and accurate information, and will not miss the subtlety which is sometimes necessary to trace the real connexion of things. There is one essay in each volume which may be considered as impressive and fine — that in the first volume on Pascal, that in the second on the vanity and glory of literature. The latter illustrates with abundant variety and sufficient depth of feeling the two propositions, that no book can continue to be read in its integrity for long, and that it is always an elevating and profitable employment to write a harmless book that is read at all. The former treats with a good deal of dignity and grave emotion of the moral and spiritual problems presented by Pascal's life, and contains, perhaps, the best statement of the writer's view of the power we actually have over our lives, though the subject is dealt with more fully in the essay on Locke, whom Mr. Rogers undertakes to defend against the strictures of Cousin, who had accused him of fatalism and of being the father of French sensationalism. As an argumentative exercise, Mr. Rogers' defence may be satisfactory, but it does not show much sense of the real connexion of the subject, or any appreciation of the fact that Locke makes so little use of reflection, his second principle of knowledge, that his successors might well suppose they were introducing a simplification by reducing it to the first. The same remark applies to the essays on Descartes and Leibnitz: it would be amusing and instructive to a boy who was leaving school and going into business to see how vigorously Mr. Rogers can grapple with hypotheses like the pre-established harmony or the automatic life of animals, and how cleverly he can demolish them, especially if he also learns how very barren such logic is, and how much more influence a man has who suggests a fruitful idea in a form that is open to cheap criticism than the man who criticises it. And a similar lesson might be learnt from the isolated way in which Mr. Rogers is always insisting on the limitations of human knowledge, as if it did us good to know we cannot know everything without knowing how this knowledge affects what we are able to know. The fact is, that though Mr. Rogers underrates Confucius (as we learn from a very well-turned essay on Huc's *Travels in China*, now first republished), upon this point he agrees with him more than he thinks. According to Confucius, "when you understand a thing to think that you understand it, and when you do not understand it to think that you do not understand it, that is knowledge;" but according to an author from whom Mr. Rogers would be sorry to differ, "If a man thinketh that he knoweth anything, he knoweth nothing yet as he ought to know." The essay on Luther is chiefly remarkable for the unexpressed assumption that calculated and successful bluster is a sure mark of genius. The essays on the history and structure of the English language are surely as obsolete as those on prison discipline and reform and revolution, which have disappeared from the present edition. It is, perhaps, noticeable that none of the essays seem to have been seriously revised since their original publication. EDITOR.

NOTES AND NEWS.

WE understand that the Lord Clerk Register of Scotland will shortly publish the Index to the Acts of the Parliaments of Scotland, which has been in course of preparation for some years, and is now approaching completion. There will also be published at the same time three new volumes of these Acts, embracing the period of Charles I. and the Protectorate. The new volumes have been printed from the original records of Parliament, once supposed to have been lost, and will supersede the two old volumes referring to the same period. The work was edited by the late Professor Cosmo Innes down to the period of his death in 1874, and has been completed by Mr. Archibald Anderson, M.A., advocate, and others of Professor Innes's assistants.

VICTOR HUGO's new volume will be called *L'Art d'être grand-père*. No poet has ever written so charmingly about children as he has. The successive deaths of his sons, Charles and François, made his two grandchildren, Jeanne and Georges, especially dear to him. He had already made them the subject of his verse in *L'Année Terrible*. And in this new volume they are alluded to almost in every page; now directly with reference to their childish games and sayings; now indirectly, as when they are made a pretext for his philosophical speculations. One evening lately, Victor Hugo read out to some of his friends half a dozen pieces which he took at random from the manuscript: in one, called "La Femme de Georges," he sees his grandson, in imagination, grown up and in love, and worthy of the woman whose fate he has linked to his; in another, called "L'Immaculée Conception," which is very striking in form, and socially extremely interesting, he sees a number of beautiful children playing in the Tuileries gardens beside their young mothers; the whole atmosphere is one of purity and happiness and trust in the highest laws of nature and society. Suddenly a voice is heard, saying to the mothers, "You are prostitutes, you have sinned against the flesh, your children are stained with a spot that nothing can wipe away. The Immaculate Conception condemns you all to shame, only by celibacy can you attain everlasting salvation." His auditors were touched and amazed, for they recognised the old genius (M. Victor Hugo was born in 1802) fresh and vigorous as it was when the *Orientales* were written. The book will exercise new power over the public mind on account of the maturity of thought which characterises it. *L'Art d'être grand-père* will probably be published this autumn. M. Victor Hugo feels himself in full possession of the gift of production, and works every day with the utmost regularity, but he withholds his manuscripts from the printer as long as he possibly can. He corrects with extreme care, and is often not satisfied until he has had as many as five proofs. Under the Empire he had his own special corrector at Claye's—the printer—who was accustomed to his punctuation, which is well known to be quite peculiar to himself.

THE above will be followed, either by two new volumes of the *Légende des Siècles*, or by two other volumes, the *Quatre Vents de l'Esprit*, consisting of four books, each in a different key: satirical, dramatic, lyrical, and epic.

ON the first four days of the present week the congress of "Americanists" was announced to be held at Nancy. No less than 1,200 names are mentioned by the *Temps* as having been sent in by members from Canada, Japan, Norway, and many other distant parts of the world. Papers were to be read and discussions held on ethnological and archaeological questions presented by the races and history of the American continent.

THE death is announced, on the 17th instant, of the Rev. Samuel Clark, of Eaton Bishop, near Hereford, the author of several geographical works, as well as of various articles in Dr. William Smith's *Dictionary of the Bible*.

IN view of the appointment of a syndicate at Cambridge to consider what additional teachers or appliances for teaching are required in the different departments of university study, an urgent appeal for the encouragement of the study of the English language and literature, and its inclusion in the curriculum, has been circulated in Cambridge, by Rev. W. W. Skeat, towards the close of last term. The subject of this appeal cannot be discussed before the beginning of next term (in October), at the earliest. It deserves to be considered, however, not only by the Univer-

sities, but by the head-masters of our great schools, and for this reason we draw attention to it.

IN reference to the controversy between the Royal Irish Academy and Mr. Whitley Stokes, the gentleman who revised the copy of the MS. has complained of our note of June 26. We answer that it was not our intention in that note to make any personal attack upon him. The personal form in which our criticism was expressed was due to the accident that the writer had at the moment before him a communication of Mr. Whitley Stokes printed in the *Revue Celtique*, in which the criticism of the reviser's work took that form. We apologise, as we feel bound to do, for implying that the reviser of the MS. was a person knowing but little of the Irish language, but we reassert as strongly as may be our former criticism in reference to the unsatisfactory character of the revision itself, as this opinion is founded upon a minute examination of the work on the part of the writer of the note.

MESSRS. CHATTO AND WINDUS have in the press a new work by Mr. Hepworth Dixon, entitled *White Conquest: America in* 1875.

THE same firm have in preparation *Joseph and his Brethren: a Scriptural Drama*, by C. O. Wells. The work will have prefixed as an Introduction Mr. Swinburne's article in the *Fortnightly Review* entitled "An Unknown Poet."

WE understand that a second series of poems entitled *Nuova Italia*, by Dr. John M'Cosh, is to be published in October by Messrs. Chapman and Hall, the author having dropped the incognito of "Nomentino."

A CORRESPONDENT at Lima writes under date June 12:—

"Dr. Newman's 'obscure priest of Lima' has passed away, leaving a void in the literary and religio-political ranks of Peru which no one at present seems competent to fill. Francisco de Paula Gonzalez Vigil was born in Tacna in 1793, and, after pursuing his studies in Arequipa was ordained a priest in the Roman Catholic Church. In 1826 he was chosen to represent his native province in the first Congress of the young Republic, and at once allied himself with the liberal party. In 1848 was published in six volumes his defence of governments against the pretensions of the Roman Curia. This work was prohibited by the Pope. In 1852 appeared his additions to the same work. In 1856 the defence of the authority of bishops was published in four volumes. In 1863, also in four volumes, *The Jesuits* was given to the public. Besides these he published works on liberty of worship, on the Jew Mortara affair, on the existence of God and the future life, on the dogma of the Immaculate Conception, on the punishment of death; and in 1871, *Letters to Pope Pius IX.* It is said that some twenty volumes in manuscript remain unpublished. The Church authorities have denied him Christian burial, but could not prevent his interment in consecrated ground. The funeral was taken advantage of to make a kind of silent protest against the Church. The Masons of all nationalities mustered in great numbers, although the deceased did not belong to that body. The Italians, the French, and the German residents also appeared in force, while England was represented by her minister resident, Mr. St. John. It is estimated that some 25,000 persons were present. Congress had issued a decree suspending all business in the two cities of Lima and Callao. During some twenty-five years Dr. Vigil filled the office of Director of the National Library in Lima."

THE third field meeting of the Woolhope Naturalists' Club was held on Tuesday, July 13, in the vale of the Monnow. The curious columbaria of the Knights Hospitallers at Garway were inspected, and a visit paid to the adjoining church, which contains among other features of interest a chancel arch, the outline of the soffit of which is cut so as to form a series of projecting trefoils. It has rather a Saracenic look, and is probably unique in construction. In the passage leading to the detached fortress-belfry a stone cross has been found of unusual character. In its centre is a lozenge, within which is carved a hand in the form known as the "manus benedictionis." The same emblem has been found on establishments of the Knights Templars in the south of Europe, but we are not aware of any other instance of its occurrence in England. The Club next proceeded to Scenfrith Castle and Church—the former a border-fortress of trapezium shape, with a circular keep; the latter a very interesting building, chiefly in the Decorated style, and containing, as an altar-cloth, a velvet cope of singular beauty. Scenfrith Castle was often visited by John and Henry III., and probably fell into ruins after Glyndwr's rebellion. The same fate befell the neighbouring and more important fortress of Grosmont, within the walls of which was born the heroic Duke of Lancaster, known as "Henry of Grosmont," and beside which Prince Henry (afterwards Henry V.) defeated the insurgent Welsh in 1405. The entire district of Gwent is one of remarkable beauty, and full of historic sites, but its comparative inaccessibility has hitherto preserved it from the profane foot of the mere tourist.

PRINCE LUCIEN BONAPARTE has been making a tour through Herefordshire and the Welsh Border for the purpose of investigating the dialects of the district.

MR. ARBER has nearly finished the second volume of his *Transcript of the Registers of the Stationers' Company*. It will be issued next month. The third volume is also in hand.

DR. BRINSLEY NICHOLSON has just pointed out three lines in Shakspere's *Venus and Adonis* which may perhaps be taken to establish the writing of the poem in 1593, the year of its registry on the Stationers' Company's books, and of its publication. These lines are 508–510, in which Venus, speak- of Adonis's lips, says:—

> "O, neuer let their crimson liueries weare!
> And as they last, their verdour still endure,
> *To driue infection from the dangerous yeare!*
> That the star-gazers, hauing writ on death,
> *May say, the plague is banisht by thy breath.*"

Now we know from Stowe's *Annales*, p. 1,274, that in 1593 the pest or plague "was verie hot in that citie" (London), and that from December 29, 1592, to December 20, 1593, there died of the plague "within the Citie and liberties" 10,675 persons. We know also from the *Remembrancia Records* of the City, that on February 3, 1593, the Lords of the Council wrote "to the Lord Mayor to restrain until further order all public plays and interludes within five miles of the City of London, on account of the plague" (Overall's *Index*, p. 52); and we may thus perhaps assume that Shakspere's dramatic work being stopped, he at once wrote his first poem, in March to April 1593—it was registered on April 18—and that in his retirement at Stratford, of his country life at which the poem is so full (ACADEMY, August 15, 1874, p. 179, col. 1). If Shakspere's choice of Venus's amour as his subject at such a time reminds us unpleasantly of Boccaccio's story-tellers in his *Decamerone* during the plague at Florence in 1348, we cannot help it. But there is another side to the question. Mr. Richard Simpson urges that the *Venus* lines refer, not to a deadly year in which the plague was actually raging, like 1593, but to a "dangerous" one for which the plague was prophesied but did not appear, so that the Zadkiels of the time could rightly excuse the falsification of their prophecies, and say, "the plague is banished by thy [Adonis'] breath." Such a year, for instance, was 1588, "the wonderful year," when disasters dire were to happen, but did not—though the Armada came and went—and, as Gabriel Harvey wrote, the only wonder was that no wonder came about.

MR. W. NIVENS, whose *Illustrations of Old Worcestershire Houses* we reviewed some time ago, is now engaged in a similar work on the old houses of Warwickshire. It will be in two volumes each taking one of the parliamentary divisions of the county. Most of the plates for the first volume are finished and the prospectus will be issued in a few days.

THE contents of the current *Edinburgh Review* are more miscellaneous than usual: a review of the *Life of Thorvaldsen*, rather disparaging to the private character of the man and rating the artist below Gibson as well as below Flaxman; a rather perfunctory notice of Sir Henry Maine's work on Early Institutions, with special reference to the rehabilitation of early Irish civility; an account of the philosophy of Mencius, the successor of Confucius and his rival in popular fame, which is interesting, though we cannot exactly tell what the writer means by calling Mih-Tsze—a writer whose leading doctrine of disinterested love was attacked by Mencius—"the Chinese Bentham;" an article on "The Children of the State," in which Mrs. Nassau Senior's Report on the education of girls in pauper schools is vindicated against Mr. Tufnell's curiously illogical attacks; a review of Mr. Carlyle's *Early Kings of Norway*, which aims at supplying some of the many gaps in his "brilliant but most kaleidoscopic sketch;" and one of Gregorovius's recent work on Lucrezia Borgia, which does a good deal to dispel the atmosphere of myth and mystery which surrounds the golden-haired lady of ill-fame. It is generally forgotten that Lucrezia died at thirty-nine, after living for seventeen years without reproach at the Court of Ferrara, so that the incredible atrocities attributed to her must all have been committed in the seven years between her first and her last marriage, that is, at an age when very little responsibility could attach to her father's daughter for assisting passively in many discreditable scenes, while of positive evidence of her share in actual crimes there is really none. A review of Peacock's Works, the Life of Murchison, Dr. Richardson's Cantor Lectures on Alcohol, and a pacific article on "England and Russia in the East" completes the number.

A TIMELY and interesting article in the *Revue des Deux Mondes* of July 15, by M. Emile de Laveleye, describes the method of the new "realistic" school of economists which has gained almost exclusive possession of the field among German professors of political economy, and has strenuous advocates in Italy, Switzerland, Belgium, Denmark, and even England. The realistic school discards abstractions and assumptions of natural and universal economic laws deducible from the principle of individual interest, basing its conclusions on the investigation of historical and existing facts and their causes. M. de Laveleye urges that it is only by this method that the doctrines of Socialism can be successfully encountered; since the chief exponents of modern Socialism, such as Karl Marx and Lassalle, base their principal arguments on the abstractions of the older economists, as, for instance, that labour is the sole cause and constituent of value, and capital only of accumulated labour.

In opposition to the old theory of an aggregate wages fund, the proportion of which to the number of labourers was supposed to determine the rate of wages in each country, M. de Laveleye instances some curious facts respecting the actual diversities in the rates of wages in Belgium. At the very time at which he was writing the article, he was paying 1 fr. 50 c. a day to haymakers at his country-seat near Ypres, while at Liége (where he holds a chair of Political Economy) the rate is 4 fr. a day. Again, in the Campine, the agricultural labourer does more work for 1 fr. 25 c. a day than he does in other parts of the country for 3 fr. 50 c. M. de Laveleye's article is entitled "Les Tendances Nouvelles de l'Economie Politique et du Socialisme."

MR. G. VIGFÚSSON has in the press an edition

Digitized by Google

of the *Sturlunga Saga*, which relates the history of Iceland, especially in the thirteenth century up to the union with Norway. The text will be accompanied by an English version. Two volumes, also, of the Icelandic series brought out under the superintendence of the Master of the Rolls, have left Mr. Vigfússon for the printers. The first of those contains the *Orkneyinga Saga*, being the lives of the Earls of Orkney from the earliest time down to the end of the twelfth century, and the *Magnús Saga Eyja-jarls*, the life of St. Magnus; the second consists of the *Hákonar Saga*, or life of King Hakon.

MR. MAGNÚSSON desires us to mention that the inaccuracy in the chronology of the *Gunnlaug Saga* to which we drew attention in reviewing *Three Northern Love Tales* was merely a clerical error, the numeral *three* having been used instead of *five*.

IN our obituary notice of the Danish poet Ludvig Bödtcher last year, we expressed a wish that the various events of his truly poetical life might form the subject of a separate memoir. That wish has now been fulfilled in the publication of a small volume (*Ludvig Bödtcher. Et Digterliv skildret af Al. Schumacher*. Wroblewsky: Copenhagen), which has just reached us. Herr Schumacher deprecates the idea of this being in any way an exhaustive or critical memoir of the eminent poet, but as a collection of anecdotes and marginalia it is very valuable. Among the new facts recorded is this, that Oehlenschläger, when he was a raw youth, was used to come over to the Bödtchers' house and act with the children in small comedies and ballets. Not the least amusing chapters of the book are those that deal with Bödtcher's life in Rome, alone, or in close fellowship with Thorwaldsen. There is an excellent portrait of the poet in his old age opposite the title-page.

FROM the University of Wisconsin we have received a curious little contribution to philological literature. It is an apology for the Norse "Maalsag," the effort of certain Norwegians to re-create a national language by patching together the crumbling dialects of the various districts into a coherent tongue. This little book (*Det Norske Maalsag*. Af R. B. Anderson, M.A. Chicago), says everything that can be said in favour of a movement which the ACADEMY has always followed the most thoughtful scholars of Scandinavia in condemning. The literature of Norway is already too much cut off from the appreciation of Europe; its books can, however, at least be read in Denmark and Sweden. It is wished by the creation of a new tongue to restrict the influence of native thought still more, and to render Norse as uncouth a language as Finnish. It appears from Mr. Anderson's book that the subject has been widely discussed among Norsemen in America, and this volume is intended to illustrate as well as to justify. The great writers of Norway are wholly adverse to the innovation. One learned but eccentric philologist, Ivar Aasen, and one clever young poet, Kristoffer Janson, have given the cause their support, but the other names connected with it are obscure. The leader, Vinje, a man of more truculence than talent, is dead, and since then the movement has languished. Mr. Anderson supplements his clever little book with a specimen of the new language, *Kam Per og ho Bergit*, a prose tale by Janson.

A NOVEL entitled *Lissadel, or, In Stony Places*, by Mrs. Julius Pollock, will be published immediately by Messrs. Tinsley. Mrs. Julius Pollock is sister-in-law to Lady Pollock, a well-known contributor to periodical literature.

THE Trustees of the British Museum have just made two separate appointments in the Department of Printed Books which will give general satisfaction to literary people. Mr. George Fullen is made Keeper, in the room of Mr. W. B. Rye, who retires; and Mr. Richard Garnett, author of *Relics of Shelley* and a very charming volume of *Idylls and Epigrams* from the Greek Anthology, is appointed Assistant Keeper.

A CORRESPONDENT of the *Times* at Rome reports that an interesting discovery of Irish MSS. of the time of St. Columba has been made at Milan, including a part of a glossary of the Irish language. These once formed part of the library of the monastery at Bobbio, and, with others, were placed by St. Charles Borromeo in the Ambrosian Library at Milan. The Chevalier Nigra is said to be preparing a work on these MSS. for publication. Ascoli has also a work in the press upon the same subject.

A COLLECTION of unpublished Consistorial Acts relating to ecclesiastical affairs in Great Britain and Ireland during the fifteenth and sixteenth centuries has been made by Dr. Maziere Brady, during his researches among the libraries and archives in Rome. Dr. Brady has also found various confidential reports made to the Popes concerning the state of religion in England during the seventeenth century.

THE Royal Archaeological Institute met on Tuesday last at Canterbury, under the presidency of Sir Walter James. After the opening address and preliminary business the company proceeded, under the guidance of Mr. John Brent, F.S.A., Mr. J. H. Parker, C.B., and Mr. G. T. Clark, to walk about the city. The first place of interest visited was the Dane John. The city walls and mound were inspected, various opinions being offered as to the origin of the mound at that spot. The company next proceeded to inspect the castle, the date of the building of which caused some discussion, the general opinion being that it was about the time of William Rufus, and certainly not later than that of Henry II. An old hospital for poor priests, the ruins of the chapel of St. Pancras, and the old church of St. Martin's were afterwards visited. A temporary museum at St. Augustine's College, and another in the Cathedral Library have been arranged, at which are stored objects of great interest. Three sections—Antiquities, Architecture, and History—will hold meetings, the presidents being Mr. G. T. Clark, Mr. Beresford Hope, M.P., and Dean Stanley respectively. The programme proposed to be got through is a heavy one, but agreeably diversified. On Wednesday there was to be a meeting of sections at ten o'clock, a journey to Chilham Castle in the afternoon, and a conversazione in the evening; on Thursday afternoon an excursion to Richborough and Sandwich, and a meeting in the evening. Friday was to be spent in Canterbury, with meetings of sections, and in the afternoon a discourse on and inspection of the cathedral. An excursion to Hythe and neighbourhood will be made to-day.

LADY FRANKLIN, the wife of the Arctic explorer, died on Sunday last, at the advanced age of eighty-three. A full account of her numerous journeys and indefatigable labours in the search for her husband will be found gracefully given in the *Times* of the 19th.

THE following Parliamentary papers have lately been published:—Further Papers respecting Laws, Ordinances and Regulations relating to Monastic and Conventual Institutions in various Foreign Countries (price 3*d*.); Correspondence relating to the Appointment of a Commission to investigate certain charges against the Gaekwar (price 1*s*. 8*d*.); Minutes of Evidence taken by the Commissioners on the Administrative Departments of the Courts of Justice, with Index, &c. (price 6*s*.); Agricultural Statistics of Ireland for 1873 (3*s*. 3*d*.); Report of the Inspectors of Irish Fisheries for 1874 (price 1*s*. 3*d*.); Fourteenth Annual Report of the Inspectors of Salmon Fisheries in England and Wales (price 11*d*.); The Report of the President of Queen's College, Belfast (price 7½*d*.); Abstracts of Returns made of Wrecks, Casualties and Collisions on the Coasts of the United Kingdom, &c., with Charts (price 7*s*. 6*d*.); Report from the Select Committee on Acts of Parliament (price 2*s*.); General Report by Captain Tyler upon Railway Accidents during 1874 (price 5½*d*.); First Report of the Select Committee of the Parliament of Canada on Immigration and Colonisation (price 3*d*.); Report of H.M. Secretaries of Embassy and Legation on Manufactures, Commerce, &c. (price 8*d*.); Report of the Committee of Council on Education in England and Wales (price 2*d*.); Forty-third Report from the Commissioners of Public Works in Ireland (price 9*d*.).

NOTES OF TRAVEL.

WE learn that Dr. R. B. N. Walker, who has been ten years located at the Gaboon, where he has mastered most of the native dialects, and made many explorations into the interior for the Geographical Society, and with the French expeditions, is now at Madrid on his way home, with the intention of publishing his twenty-five years' experience in Equatorial Africa, during which time he has visited nearly all the colonies and countries on the West Coast, and is perfectly conversant with their geography, ethnology, natural history, and trade products.

A REPORT was read, at the recent meeting of the Geographical Society of Berlin, of the proceedings of the German expeditions to Central Africa, from which it appears that, of the hundred Kommanos who had been brought at a considerable cost from St. Paul de Loanda, seventy had died before they reached the German station at Chinchorro. Dr. Güssfeldt, the chief of the main expedition, proposes, however, to attempt to make his way without any other European, and accompanied only by the thirty survivors; and, as soon as the season of the year permitted, he would advance into the country north of the Quillu. In the meanwhile Major von Mechow and Dr. Lasseaux are to remain on the coast with Dr. Falkenstein, to whom the direction of the station has been entrusted. The reports received from Dr. Lenz are favourable. He is still on the Gaboon, but proposed, as soon as the necessary arrangements were completed, to make a new exploration in the interior of the Gaboon territory. The living gorilla which he had captured had been safely conveyed to a station on the Oyowee, and sent from thence to Europe, so that we may expect to hear of its speedy arrival.

The Society regrets that no direct communications have been received from Major von Homayer, who had gone south. But it is conjectured that his reports may have been addressed personally to the President, Professor Bastian, and in that case they would have been forwarded to South America, where the latter is engaged in making scientific observations.

THE recently formed German Abyssinian Company has selected twenty of its members to take part in an expedition to Shoa, the southernmost province of Abyssinia, which is to be under the direction of the president, Herr Woldemar Reugé. The Austrian Lloyd's Steam Company have entered into an engagement to allow their steamers, on the Trieste and Bombay line, to call regularly at the port of Obok to receive and deliver the mail-bags of the expedition, and it is understood that Herr Reugé will enter upon his projected undertaking as soon as he has completed the preliminary arrangements, which he is conducting with the advice and co-operation of Dr. Nachtigal and Baron von Richthofen, President of the Geographical Society of Berlin. Herr Reugé is especially well fitted for the prosecution of an Abyssinian expedition, as in addition to the experience gained by a previous prolonged residence in the East, he has spent more than two years in the Abyssinian territory, from which he has recently returned, and has stood for a time in intimate personal relations with the king, Memelek, of Shoa. This prince is reported to be favourable to the projected

settlement of a German trading station in his capital, Ankobar; and the promoters of the undertaking hope that in return for such services as the Germans can render, by teaching him how to augment the efficiency of his troops, he may be disposed to facilitate their trade-operations. The plans of the company, which is independent of the German Government and strictly private, include projects for a carefully conducted scientific exploration of the country, and extensive schemes for the general civilisation and colonisation of the Shoa territory, for which purpose encouragement is to be given to the emigration from Germany of military men, doctors and chemists, engineers and artisans of every kind, for whom the necessary arms, instruments and tools are to be provided. Whatever may be the fate of this projected colony, with its Utopian schemes for African civilisation, it would appear from the evidence of Herr Reugé, whose professional experience as a civil engineer gives weight to his opinion that the nature of the country is favourable for the making of roads; and that the character of the climate, and the extraordinary richness and variety of its natural products, combine to render it especially adapted for the occupation of Europeans. Besides objects of a local nature, as elephants' tusks, tortoiseshell, ostriches, and pearls, the company will be able to obtain by purchase, or barter, abundant supplies of coffee, spices, indigo, gum-Arabic, India-rubber, wax, and numerous aromatic substances, as myrrh, frankincense, &c. The members of the company who engage to settle in the Shoa country are required to bind themselves to give the association the benefit of their labour for three years, and to pay a premium of 3,000 marks towards the general expenses of the undertaking, in the net annual receipts of which they will share equally.

IT is reported that the Swedish Government has announced its intention of sending to the Geographical Congress at Paris an enormous aerolite. The stone is, however, of such colossal dimensions, that it cannot be brought into the hall or galleries of the general exhibition, but must be deposited outside the building, and will probably be placed on the terrace walk of the gardens of the Tuileries.

AT the recent annual meeting of the National Association at Würtemberg, which was held at Bieberach, the special attention of the members was directed to the pile-dwellings lately discovered between Schussenried and Buchau. These interesting remains have been lately found at about 40 mètres from the south-eastern margin of the former basin of the Feder Lake, where peat is being raised, and they appear to have been situated on an island, or at all events some shallow portion of the lake. Here at a depth of six feet below the turf a layer of earth was found intermingled with numerous bones of the ox, deer, dog, swine, &c.; earthenware remains, among which were several perfect jars, and a large number of weapons, shaped and ornamented in every variety of form peculiar to the Stone age. There were also nuts and seeds, &c. The piles, which had been inserted vertically and obliquely across one another are of oak and ash, but pine, birch, hazel wood and larch had also been used in the construction of these huts, which have been pronounced to be older than the Swiss lacustrine dwellings, but more recent than the remains brought to light some time since from the neighbouring sources of the Schuss.

OPIUM-SMOKING has hitherto been popularly supposed to have a most pernicious effect upon the Chinese, unfitting them, in fact, for all mental and bodily labour. H.M.'s Vice-Consul at Kiukiang, however, has seen reason to modify his preconceived notions on this subject, and his remarks are decidedly worthy of consideration:—

"During my tour on the Upper Yang-tsze and in Szechuen," he reports to the Foreign Office, "I was thrown into the closest relations with junk sailors and others, almost every adult of whom smoked more or less, and I was much struck with the effect it had on them. Their work was of the hardest and rudest, rising at four and working, with hardly any intermission, till dark, having constantly to strip and plunge into the stream in all seasons, and this when in the most dangerous parts. The quantity of food they eat was simply prodigious, and from this and their work it seems fairly to be inferred that their constitution was robust. The two most addicted to the habit were the pilot and the ship's cook. On the incessant watchfulness and steady nerve of the former the safety of the junk and all on board frequently depended; while the second worked so hard from 3 A.M. to 10 P.M., and often longer, and seemed so independent of sleep or rest, that to catch him seated or idle was sufficient cause for good-humoured banter. This latter had a conserve of opium and sugar, which he chewed during the day, as he was only able to smoke at night. I do not imagine that the Szechuen drug differs sufficiently from the Indian to account for these instances of harmless smoking; nor on the other hand do I wish to express it as my opinion that opium-smoking does no harm; but my opinion with regard to it has been much modified; and I am bound to recognise the fact that the habit can and does exist without detriment to health or capability, merely affording a solace and a stimulant."

THE ravages committed by the small red-legged grasshopper, *Caloptenus spretus*, in the Western States of the American Union, have within the last few weeks reached a most alarming pitch, and the columns of the American journals are full of accounts of the progress of the scourge. A correspondent at Washington gives the following information on the subject of past visitations of the dreaded "hoppers." The earliest record of locust injuries in America is given, he writes, by Mr. Riley as about the year 1632, when they visited Guatemala. The Jesuit missionaries of California have also left records of visitations in that State for numbers of years between 1722 and 1765; and in the present century they are reported in the same State in 1827, 1828, 1834, 1838, 1846, and 1855, though in all probability the insect in this instance is a different species from the one operating east of the Rocky Mountains. The history of the Red River settlements, according to Mr. J. W. Taylor, presents a similar proportion of years of suffering and exemption, the locusts having appeared in 1818 and 1819, then a long interval to 1857 and 1858, then to 1864 and 1865, 1867 to 1870, and 1871 to 1875, the last seven years having been peculiarly unfortunate. In Minnesota since its settlement, the years 1856–57 are marked as grasshopper years. It is probable that all these early swarms were more or less destructive in Kansas and the north-west country at the same time. They appeared in Texas in 1845 and 1849, and Mr. Taylor, in an article on one of the Smithsonian reports, names the year 1855 as a general grasshopper year over the whole western continent, including parts of Mexico and Central America. The years 1866 and 1867 were marked locust years in Kansas, Nebraska, and adjacent territory; in 1867 they were also very destructive in Utah. In 1869, 1870, and 1872, and 1873 they again appeared, though the next locust year of importance was last season, when hundreds of homes were made desolate, farms were laid waste, and famine almost ensued. The damage inflicted upon Colorado, Nebraska, Kansas, and portions of Wyoming, Dakota, Missouri, and a few other states and territories, has been estimated at nearly 50,000,000 dollars for that season, when there was a fresh invasion from the Rocky Mountains, in addition to the hosts already present from the eggs laid in 1873. In 1875 they again appear over the same territory, the eggs deposited in 1874 hatching out by millions, notwithstanding the cold winter which seemed to encroach far into spring, and until the present time they have been ravaging the country much in the same manner as last year, though it has been hoped that early migration will yet give time for replanting and for bountiful crops.

THE NEW FRENCH LAW ON THE HIGHER EDUCATION.

THE National Assembly at Versailles has just voted a law which has raised passionate debates; and rightly so, for it may have serious consequences for the future of France. It is the law establishing the higher education.

When Napoleon I. reorganised the administration of the whole of France, he applied to public education the same principles of bureaucratic centralisation and of military discipline which he imposed upon every political and civil organisation. Education in all its degrees—primary, secondary, and higher—was submitted to the sole direction and to the sovereign will of a "grand master of the University"—a function which was soon blended with that of the Minister of Public Instruction. The higher education, which had besides gradually disappeared from the ancient University of Paris, no longer existed except in the Faculties of Law and Medicine. As to the Faculties of Letters and Sciences, they were of no importance from an educational point of view, and had scarcely any other function than that of holding examinations, for which, moreover, they were not required to afford preparation. Nothing, therefore, existed which bore even a distant resemblance to the great Universities of England and Germany; the higher curriculum was not considered the natural and necessary crown of a well-ordered education; it had in no degree the liberty and the autonomy without which scientific life cannot be developed; hence it plays a very mediocre part in the intellectual life of France. The very name of University, diverted from its natural sense, ceased to be applied to establishments for the higher education, but was given under the strange title of *University of France* to the whole of the administration of Public Instruction. There was a university, as there was an army, a magistracy, and a police force.

The development rather rhetorical and literary than scientific in the France of the nineteenth century, the brilliancy of certain courses of lectures at the Sorbonne and the College of France, of those of Burnouf, of Guizot, of Villemain, of Cousin, long prevented the vices of this organisation from being felt. The first protests raised did not emanate from men solicitous for the dignity and progress of science, but, on the contrary, from men hostile to scientific tendencies and to the modern spirit, who protested against State education because it was too much imbued with a secular colour and with free thought. The Catholics were the first to attack the university system and its monopoly of the higher education. After having struggled in vain during the reign of Louis Philippe, they took advantage of the Republic of 1848 to obtain, in 1850, the "freedom" of primary and also that of secondary education. During the second Empire they claimed the freedom of the higher education without obtaining it. The third Republic has just given it to them.

The new law grants to all French citizens the right of opening courses of higher education, provided that only those pupils are admitted whose names are regularly entered. Associations may be formed with a view to higher education. Every free establishment of higher education which reckons three doctors among its professors may take the title of a Faculty; every establishment reckoning three organised Faculties may take the title of University.

Such are the principal points in the new law, but we must add to these a restrictive clause which sadly diminishes their liberal tendency. All the free courses of lectures will be submitted to the jurisdiction of the Academical Councils, who may suspend them provisionally, and even deprive the professors of the right of teaching for a time or for good.

As to the diplomas which give access to liberal careers and public employments, they are to continue to be conferred on the pupils of the State

Digitized by Google

by the State professors; but they will be conferred on the students of the free Universities by mixed juries in which the free professors will be associated with those of the State; and the latter will, at any rate, always have a preponderating voice in them.

Although it is evidently the progress of clerical tendencies in France and their strength in the present Assembly which have brought about the triumph of this bill, these must not be regarded as the sole causes of the revolution in public education. There are besides two other causes: the first is the weakness and the deplorable organisation of the higher education in France, a weakness which is almost irremediable in a country where no administrative traditions exist and where incessant political changes render impossible a reform which would require long and persevering efforts in the same direction; and, indeed, many enlightened minds, seeing this impotency of the State to reform itself, have hoped that free education would furnish it with a model to follow, and stimulate it by emulation to undertake the task of reformation. In the second place, the excess of centralisation from which France has suffered since the first Empire, and the hostility felt by all liberal minds against the State under the second Empire, has created a school of liberals after the American pattern, whose system consists in reducing the *rôle* of the State to a minimum, to make it a simple administration of the army, the police, the telegraphs and the posts, and to trust for everything else to individual initiative. M. Laboulaye, who was the reporter to the bill on the higher education, and who cannot be suspected of clericalism, is the most eminent representative of that school of decentralisation *à outrance* professed by liberals who take too little account of the historical conditions of the development of European states.

In fact, although the clericals may not have worked alone for the success of the law, they will be alone in profiting by it; and there is every reason to fear that the practical consequences of this new freedom will be injurious.

The clericals only will profit by the law, partly in consequence of the effect of the clause which renders the courses of higher education subject to the Academical Councils, *i.e.*, to assemblies actuated by a narrow and reactionary spirit, wherein the representatives of the educating bodies are in a minority, and are neutralised by those of the clergy, the army, and the magistracy. They alone will profit by it, especially, because they alone have ready-made *cadres*, as well as considerable funds, and because they alone have an interest in doing so. All really enlightened men in France think that the higher education should have an essentially national character; should address itself to the *élite* of the rising generation, without regard to religious or political party; should have science alone for its object; and should serve no doctrine, no church, nor exclusive sect. If so, the higher education must necessarily be re-attached to the State, and supported by the State, whilst enjoying withal the broadest autonomy; such are the ideas which have been maintained in letters addressed to the *Temps* and the *Journal des Débats* by two of the most eminent professors of the College of France, M. Bréal and M. Renan. They would not provide for the formation of free universities, because the sums necessary to their foundation could only be collected by appealing to political or religious passions, by creating establishments conceived in a narrow and sectarian spirit, which could only be injurious to the development of the scientific spirit.

It is only the free Catholic universities which will be in a position to compete with the State universities, where the lay mind will still preponderate. The result of this will be the separation of the French youth into two profoundly divided categories: the clericals on one side, and the anti-clericals on the other. The freedom of secondary education has already brought about a serious divergence between the pupils of the ecclesiastical establishments and those of the State Lycées, but men were at least united in the schools of Law and Medicine, and learned to know and to esteem each other reciprocally; henceforward they will remain separate till the end of the chapter, and ever more and more, form two different Frances, different in education, in ideas, in desires, and the unity of the national spirit will be seriously undermined.

The consequences of the new law in respect of the course of study will be no less vexatious. The Catholic universities will have much difficulty in getting together a sufficiently distinguished staff of professors; and, besides, they will not care to do so. The pure interests of science are not those which affect the clericals. Their aim is before all things to open liberal careers to the greatest possible number of their devoted adherents. It is known with what great zeal and great success they prepare the candidates at St. Cyr and at the Polytechnic School, with a view to their occupying the highest ranks in the army. They will now direct their efforts towards the magistracy and the profession of medicine. The principal point will be to bring up the greatest possible number of their pupils to the examinations. The higher education will more and more become, not the disinterested study of science, but the preparation for examinations; and the competition between the free establishments and those of the State will consist not in forming the most highly educated men, but in fabricating the largest number of licentiates, associates, and doctors. The creation of mixed juries is on this account particularly to be deplored. In Belgium, where they have been at work for a long time, and where the State professors are always associated in the examinations with an equal number of professors of the two free universities, this system has, on the showing of all impartial men, brought about a continual decline in the standard of study. In fact the professors of the rival universities, united in a jury, vie with each other in indulgence towards their reciprocal candidates; they accept those of their rivals in order that the latter may accept their own. Furthermore, in order to exclude all suspicion of partiality in the examinations, very minute and detailed programmes have to be drawn up, and the studies, instead of being directed with breadth and independence, become the preparation of a sort of catechism in which science is divided into questions and answers.

It was on this point in the bill, the conferring of degrees, that the debate in the Versailles Assembly waxed warmest; the whole Left fought energetically for the right of the State alone to confer diplomas. M. Ferry, in a speech well supported with facts, showed that England, after having long done without the control of the State in regard to the medical and legal professions, is now about to require examinations and diplomas from those intended for these careers. M. Picard rightly said that the diploma involved either State control or nothing; that the exercise of the liberal professions might be rendered entirely free and unembarrassed by any condition, as in America; but that if the diplomas were maintained, the State should reserve to itself the conferring of them. The clericals took a different view of the case; they wanted the right of giving diplomas in their own universities because they saw in this the only means of attracting pupils by the bait of success on easier terms. The Minister of Public Instruction, M. Wallon, procured the adoption of the bastard system of mixed juries, which partially satisfies the Catholics while appearing to protect the rights of the State. I think, then, that the most probable effect of the new law will be the increase of intestine debates and of party struggles in France, and a lowering of the level of study. At the same time I would not unreasonably give way to discouragement, but try to see what advantages may also accrue from this law.

We may hope that all the friends of State education will now come to understand its faults and its inherent inadequacy; and be led more plainly to perceive the means of remedying these. These means consist in bringing into existence educational liberty in the very bosom of the State establishments, that is to say, in destroying academical centralisation, by creating in France seven or eight universities independent of the State yet supported by it, living a life of their own, governing and recruiting themselves, and in which any person who has taken the necessary degrees may, at his own proper risk and peril, open as *privat docent* free courses of lectures in competition with those of the official professors. These universities would not award the diplomas which give access to the liberal professions. They would give purely scientific degrees. As to the professional diplomas, the State would award them by means of examining juries named by itself, and chosen, not among university professors, but among the most learned representatives of different professions—magistrates, physicians, &c. All the free and official universities would thus find themselves on a footing of real equality, could compete seriously with each other on scientific ground, and the State would preserve its independent control. Furthermore, the liberty which masters and pupils would alike enjoy in the State universities, as well as the pecuniary resources secured to them by their official character, would give them so great a superiority over the others, that before long they alone would be in a flourishing and active condition.

Is the realisation of such a plan of reform possible? M. Renan seemed to think so in a letter addressed to the *Débats* on July 10. I hope so for my own part; but I do not conceal from myself that, in a country so harassed by revolutions as France, any reform requiring time and continuity of development is difficult. How can we be sure of finding two Ministers, two Assemblies, having the same views, the same wishes? And yet such a reform requires long years of work and perseverance. The misfortune of France in the present day is that all political parties, instead of trying to ameliorate and reform the State, only seek to plunder it for their own benefit, in the fear that, after having strengthened it, it will fall into the hands of their adversaries. The political instability to which France has been condemned for a long time past, and will be condemned for a long time to come, gives over to party passion the solution of every question, and renders all serious reform, if not impossible, at least extremely difficult.

G. MONOD.

SELECTED BOOKS.

General Literature and Art.

DE GONNEVILLE, Col., Recollections of. Edited from the French by Charlotte M. Yonge. Hurst & Blackett. 21*s.*

DREW, F. The Jummoo and Kashmir Territories. Stanford.

History.

BLUEMNER, H. Technologie u. Terminologie der Gewerbe u. Künste bei Griechen u. Römern. 1. Bd. 2. Hälfte. Leipzig: Teubner. 5 M. 20 Pf.

CARUTTI, D. Storia della diplomasia della corte di Savoia. Primo Periodo, 1490-1664. Vol. I. Torino: Bocca.

GRAHAM, J. M. Annals and Correspondence of the Viscount and the first and second Earls of Stair. Blackwood. 28*s.*

HEGEL, C. Die Chronik d. Dino Compagni. Leipzig: Hirzel. 3 M.

Physical Science, &c.

FAYRER, J. The Royal Tiger of Bengal, his life and death. Churchill. 5*s.*

WUENSCHE, O. Die Krytogamen Deutschlands. I. Die höheren Kryptogamen. Leipzig: Teubner. 1 M. 60 Pf.

Philology.

BRUZZA, L. Iscrizioni antiche Vercellesi. Torino: Bocca. L. 20.

HOLTZMANN, A. Die ältere Edda übersetzt u. erklärt. Leipzig: Teubner. 14 M.

INDISCHE STUDIEN, hrsg. v. A. Weber. 14. Bd. 1. Hft. Leipzig: Brockhaus. 15 M.

KIAER, L. O., sermonem D. Junii Juvenalis certis legibus astrictum ex accurata inquisitione locorum atque interpretatione demonstrare conatus est. Copenhagen: Höst.

MADVIG, J. N. Kleine philologische Schriften. Leipzig: Teubner. 14 M.

Digitized by Google

CORRESPONDENCE.

THE ROYAL IRISH ACADEMY AND DR. WHITLEY STOKES.

The College, St. Bartholomew's Hospital, E.C.: July 10, 1875.

Professor Atkinson has not been precise in his reference to Leabhar na h-Uidhri, unless the Academy edition differ more from the MS. than even Dr. Stokes asserts. The sentence, "ni praindigiubsa ocus ní ib ní conerbara frim ol se mo máthair ocus mathair" begins on line 30, not 31, and, as should be added, for the lines are not even, in column 2 of p. 22.

I have written, however, not to correct the place of the quotation, but to draw attention to two lines which contain the verb in question, and which have hitherto received no explanation but that of a note on p. 3 of the Senchus mór (Hib. Leg. et Inst. Ant. 1865): "These words, like some charms of the middle ages, appear to have no meaning."

St. Patrick had been given a poisoned cup to drink, and by saying these words over it took away the venom:—

"Iubu fis fri ibu, fis ibu anfis
Fris bru uatha, ibu lithu, Christi Jesu."

As a starting-point for explanation, which is surely possible, I venture to suggest that the meaning may be—

"I shall get knowledge by drinking, knowledge which was ignorance,
From the brim from them, I drink the draught, Christ Jesu!"

The text of the Senchus mór shows, perhaps, sufficient neglect of orthography to justify the assumption that *Iubu* is a writing of the modern *gheobhfadh*, "I shall find, or get." The word as I have heard it pronounced in speaking might accurately be written down from ear *iubhu*. The first *ibu* I take to be a present participle. The second, a writing, accurate as regards sound, punning as regards form, of *a budh*, "which was." *Anfis* is obviously a negative form of *fis* as the modern *anmaith*, "evil," is of *maith*, "good." The next three words are obscure. It is, perhaps, too bold to suggest that *uatha* is an error of transcription for *cuacha*, genitive of *cuach*, "cup." I have not seen the MS., but an aspirated *c* might come to be transcribed *t*. "From the brim of the cup" would be good sense. The third *ibu* I take to be a first person present active. *Lithu* may answer to its representative *Litheadh* in O'Reilly's Dictionary. I have not met with the word elsewhere.

The pun on *ibu* in these verses is characteristic of Irish potent sayings. Another Gaedhilic spell against poison, which might, I think, also be translated, is given in Cockayne, *Leechdoms*, vol. ii. p. 113 (R. B. M. Ae. Scr.). This rings changes on the words *neimh*, "poison," and *neamh*, "heaven." I have, however, already said enough to bring the unexplained verses of the Commentary to the notice of Dr. Stokes and Professor Atkinson.

NORMAN MOORE.

CHRISTIAN NAMES OF THE PURITANS.

There are few things more deeply impressed upon the popular mind than the notion that the Puritans of the seventeenth century bore strange and uncouth sounding Christian names, some gathered from the pages of the Old Testament, others the work of their own imaginations. I cannot tell who it was that first directed attention to this supposed fact, but we find that it was made a subject of laughter by the playwrights almost immediately after the Restoration. When it first found its way into what is called history I do not know; but it is from Hume, I believe, that most of us have got our notions on the subject—not always at first hand, but often through the pages of Sir Walter Scott and the novelists who have followed in his track. Hume says that "it was usual for the pretended saints at that time to change their names from Henry, Edward, Anthony, William, which they regarded as heathenish, into others more sanctified and godly. Even the New Testament names—James, Andrew, John, Peter—were not held in such regard as those which were borrowed from the Old Testament—Hezekiah, Habakkuk, Joshua, Zerobabel. Sometimes a whole godly sentence was adopted as a name" (*Hist.* vii. 321, ed. 1791). He then goes on to give the names of a Sussex jury of "about that time" which he quotes from Broome's *Travels in England*, p. 279. I shall not reprint it here, as it bears evidence on its face of being either a jest or a remarkably stupid forgery.

My attention has been directed for many years past to the people, places, and things connected with our great civil war, and I have long believed that this assertion of the makers of history-books and novels was almost entirely without foundation. Some groundwork of truth of course it has had, like nearly every other fable by which mankind has been misled. Adoniram Byfield, the chaplain of Sir Henry Cholmely's regiment in 1642; the learned Lazarus Seaman, Master of Peterhouse, Cambridge; Obadiah Sedgwick, the minister of St. Paul's, Covent Garden; and poor Praise God Barbone, the Fleet Street leather merchant, certainly did possess strange and to English ears most unmusical names. These were not, however, the types of a large class of monstrosities, but singularities in the seventeenth century, as they would have been in the nineteenth. A private opinion on such a matter, if unsupported by evidence, ought to go for nothing. I have, therefore, analysed the following catalogues of names. The figures at the top of the columns show the number of persons whose Christian names are given in each list (leaving out the second entry of the few whose names are given twice over); there are 3,207 names in all. To compare with these I have taken the like number of names from the North Lincolnshire *Poll Book* of 1852, beginning with the first page and taking the names of the voters in order. It seemed to me that a poll-book, inasmuch as it contains the names in full and the persons who bear them are taken from all classes of society, forms a better basis of comparison than a professional list or the catalogue of the members of a learned society.

I have left out of the table common Old Testament names—such as Abraham, Isaac, and Jacob—and have inserted non-scriptural names which may be presumed to have been given from a religious motive. Surnames given as Christian names are not noticed. The result arrived at is that in 3,207 names the era of the great rebellion furnished seventy-six which are obnoxious to the charge of Puritanism, and that in our own time the same number yields fifty-five. If, however, the names Nathaniel and Nathan—which in a classification of this sort must count as one—be left out, the Puritans have but the advantage of one over ourselves. Nathaniel is not a very uncommon name at the present, and for a purpose of this kind may fairly be left out of count on both sides. It will be conceded, I think, that Hezekiah, Habakkuk, Joshua, and Zerubabel cannot have been very common. Of three of them these seventeenth century lists do not furnish a single specimen, and there is but one solitary Joshua.

The seventeenth century documents used are:—

I. "The List of the Army raised under the Command of His Excellency Robert, Earl of Essex and Ewe. . . . . London, Printed for John Partridge, 1642. 4to." There is a copy in the British Museum.

II. The petition of "the well affected in the county of Kent," that "the Tryal of Charles Stewart King, &c., may be vigourously prosecuted." It was printed at length by Hearne in the notes to the *Liber Niger Scaccarii*, vol. ii. pp. 694–713. The date is settled by a memorandum in the Journals of the House of Commons, which shows that it was presented December 23, 1648, vol. vi. 103, col. 1.

III. "The Declaration and unanimous Resolution of Colonel Whaley and all the Officers and Souldiers of his Regiment, now present with their cullors. With a particular list of all their Names that signed it, on Munday the 14 of this instant May 1649. . . . . London, Printed by John Clowes, and are to be sold neer the Royall Exchange, and in Popes-head-alley, 1648" (a misprint for 1649), 4to. There is a copy in the British Museum.

IV. The members of the Parliament of 1653, as given in "A Catalogue of the Names of all such who were summon'd to any Parliament or Reputed Parliament from the year 1640. . . . . London, printed for Robert Pawley, and are to be sold at his Shop at the Bible in Chancery Lane," 1661. 8vo.

V. "The humble Remonstrance of the Commission Officers and private Soldiers of Major-General Goff's Regiment (so-called) of Foot. Presented to His Excellency the Lord Fleetwood, and the Council of Officers of the Army at Wallingford House on April 26, 1659. London. Printed in the year 1659." 4to. There is a copy in the British Museum.

3207. North Linc. Poll Book, 1852.		996. Parl. Army, 1642–3.	1113. Kentish Petitioners, 1648.	669. Whally's Reg., 1649.	139. Parliament of 1653.	[illegible] Goffe's Reg., 1659.
1	Aaron		2			
1	Abel			1		
	Adoniram	1				
1	Amaziah					
	Aminadab		1			
2	Amos					
	Barnaby				1	
	Caleb	1	1	1		
7	Cornelius					
1	Elam					
1	Eleazer					
4	Elijah, Elias	1				
	Emanuel	1				
3	Enoch					
1	Ephraim					
	Epiphanius		1			
	Ezekiel		1			
	Faithfull*	1				
	Hercules	1	1			
1	Hezekiah					
1	Hiram					
1	Israel		1			
3	Jabez					
	Jehoshaphat		1			
1	Jesse					
	Joakim	1			1	
	Job		1			
	Jonas	1	3			
3	Joshua		1			
1	Josiah		2			
	Josset†			1		
	Jude	1				
1	Kelita					
	Lazarus			1		
2	Lucas					
1	Manasseh					
1	Marcus					
4	Matthias		2			1
	Moses	1	1			1
3	Nathaniel, Nathan	7	6	6	3	1
	Noah	1				
	Obadiah	1	1			1
	Praise-God				1	
	Ruben			1		
	Samson	1				
1	Saul					
1	Seth					
1	Solomon			1		
1	Theophilus	2	1			
2	Titus					
1	Tobias				1	
3	Uriah					
	Zaccheus		1			
	Zachariah	1	2			
55		23	30	12	7	4

Total of Puritan names 76

EDWARD PEACOCK.

* Sir Faithfull Fortescue. Query. Is not this a surname used as a Christian name?
† Probably a misprint for Jesse.

Digitized by Google

JOHN MANSEL'S PLURALITIES.

4 St. Peter's Terrace, Cambridge: July 17, 1875.

In the ACADEMY of to-day's date, the reviewer of Mr. Furley's *History of the Weald of Kent* speaks (p. 55) of John Mansel as the holder of 700 livings.

This statement has been so often repeated that it is high time it should be contradicted, or it will obtain the notoriety of S. Eloy's sermon, Bishop Meinwerc's mules, or the famous "unum missale" (Maitland's *Dark Ages*, pp. 41, 104, 125).

The story of the 700 livings has arisen solely from a blunder over a passage of Matthew Paris, p. 859 (ed. Wats. 1640), which is as follows:—

"Johannes Mansel . . . . in tantum ditatus est redditibus, ut septingentis de novo sibi accumulatis, ad quatuor milia marcarum totalis ejus reditus annuus aestimabatur."

I have no wish to defend John Mansel's character; of his enormous income the above passage and others (*e.g.* the Melrose Chronicle, p. 239) give ample evidence. But to suppose that in the thirteenth century it was possible for any one clerk to hold 700 livings is so monstrous an absurdity that it is well that an effort should be made to prevent its repetition. H. R. LUARD.

SCIENCE.

Insectivorous Plants. By Charles Darwin, M.A., F.R.S. (London: John Murray, 1875.)

ALL naturalists will welcome Mr. Darwin's new work on this subject. It is needless to say that his observations have been made with that accuracy and patience which so eminently characterises all that he does: and it is pleasant to notice that in the present work he has been ably assisted by two of his sons, George and Francis Darwin.

The insectivorous habits of certain plants appear to have been first observed by our countryman Ellis, in the case of Dionaea, as long ago as the year 1768; and somewhat later, in 1779–80, those of Drosera were independently described by Roth and Gardom. From that time until recently, little was added to our knowledge of the subject. Indeed, the facts recorded were almost ignored, and even as lately as 1855 Trecul boldly asserted that they were not true. The observations of the earlier enquirers, however, have not only been confirmed, but several additions have been made to the list of insectivorous species.

The modes by which insectivorous plants capture their prey are very different. In Drosera small insects are caught by a sticky secretion; in Utricularia they are enticed into a trap with a spring-door; in Genlisia they creep, in search of shelter or moisture, into a narrow tube lined with stiff hairs pointing inwards, so that retreat is impossible; in Sarracenia drink is their ruin, and they fall into a pit of destruction, the walls of which they are unable to climb; in Dionaea the leaves are in two halves, each with certain filaments so sensitive that when they are touched the two valves close like a rat-trap.

The sensitiveness of Drosera is very remarkable. Mr. Darwin placed a bit of blotting paper, weighing $\frac{1}{480}$ of a grain, so as to rest on three glands. Each gland, therefore, had only to support $\frac{1}{1440}$ of a grain: and yet all the three tentacles slowly curved inwards. Again, he took two pieces of a woman's hair, one being $\frac{18}{1000}$ of an inch in length, and weighing $\frac{1}{35,714}$ of a grain, and the other $\frac{19}{1,000}$ of an inch in length, and weighing a trifle more. These he placed on two glands, on opposite sides of the same leaf, and in an hour and ten minutes these two tentacles were inflected half way towards the centre, while all the other tentacles of the same leaf remained motionless. The smallest particle which he found to have any effect weighed only $\frac{1}{78,740}$ of a grain; and it is indeed wonderful that a pressure so infinitesimal should have been able to produce such a result. For we must remember that in order to induce the movement of the tentacles, the pressure must produce some change in the cells of the glands, exciting them to transmit a motor impulse throughout the whole length of the stalk, which consists of about twenty cells.

But if the sensitiveness of these plants to a touch is remarkable, still more marvellous is their susceptibility to chemical action. A dose of $\frac{1}{134,400}$ of a grain of carbonate of ammonia, given to a single gland, suffices to produce a well-marked effect. A minute drop, containing $\frac{1}{153,600}$ of a grain of phosphate of ammonia, if held for a few seconds in contact with the gland, causes it to be inflected, and if a leaf is left immersed for a few hours in a solution so weak that each gland could only absorb $\frac{1}{19,760,000}$ of a grain, even this is enough to excite tentacles into movement. Mr. Darwin truly observes that these are perhaps the most remarkable facts recorded in his present work. Although, as he himself points out, there is nothing incredible in them—since, in fact, every time we perceive an odour, we have evidence that much smaller particles act upon our senses—still, the specialised nature and perfection of the sensitiveness of Drosera is the more astonishing, as it possesses no nerves, nor, as would appear from the chemical tests applied by Mr. Darwin, any diffused matter analogous to nerve-tissue.

The specialised nature of the sensitiveness possessed by Drosera and Dionaea, and by certain other plants, well deserves attention. A gland of Drosera (says Mr. Darwin) "may be forcibly hit once, twice, or even thrice, without any effect being produced, whilst the continued pressure of an extremely minute particle excites movement. On the other hand, a particle many times heavier may be gently laid on one of the filaments of Dionaea with no effect; but if touched only once by the slow movement of a delicate hair, the lobes close; and this difference in the nature of the sensitiveness of these two plants stands in manifest adaptation to their manner of capturing insects."

His remarks also on the action of rain and wind are very interesting.

"In the case of *Dionaea muscipula* drops of water, it appears, or a thin broken stream, falling from a height on the filaments, did not cause the blades to close; though these filaments were afterwards proved to be highly sensitive. No doubt, as in the case of Drosera, the plant is indifferent to the heaviest shower of rain. Drops of a solution of half an ounce of sugar to a fluid ounce of water were repeatedly allowed to fall from a height on the filaments, but produced no effect, unless they adhered to them. Again, I blew many times through a fine pointed tube with my utmost force against the filaments without any effect; such blowing being received with as much indifference as no doubt is a heavy gale of wind. We thus see that the sensitiveness of the filaments is of a specialised nature, being related to a momentary touch rather than to prolonged pressure; and the touch must not be from fluids, such as air or water, but from some solid object."

As regards the means by which the movements are effected, Mr. Darwin expresses his opinion that in Drosera,

"on the whole, the belief that the walls of certain cells contract, some of their contained fluid being at the same time forced outwards, perhaps accords best with the observed facts. If this view is rejected, the next most probable one is that the fluid contents of the cells shrink, owing to a change in their molecular state, with the consequent closing in of the walls. Anyhow, the movement can hardly be attributed to the elasticity of the walls, together with a previous state of tension.'

The quantity of insects destroyed by these plants must really be very great. Each leaf of a Drosera is capable of catching and eating many insects. Those of Dionaea are not quite so voracious. Mrs. Treat, who has made many valuable observations on these plants, informs Mr. Darwin that she has known several leaves which caught three insects each; most of them, however, were not able to digest the third, but perished in the attempt. Five, however, managed three meals, but died of indigestion over a fourth. In addition to Drosera and Dionaea, Mr. Darwin describes several other insectivorous plants, especially Aldrovanda, Drosophyllum, Roridula, Byblis, Pinguicula, Utricularia, and Genlisia. In Utricularia, most species of which are water plants, there are minute bladders, which constitute regular traps, having a hanging door, which readily admits the entrance of minute insects and other aquatic animalcules, but effectually prevents their egress. But although most of the species of Utricularia are aquatic, one species, Utricularia montana, from the tropical parts of South America, is said to be epiphytic. Nevertheless, its roots are also provided with bladders, which contain water, and appear to capture numerous minute animalcules.

Mr. Darwin says that "what tempts animals of such diverse kinds to enter the cavity beneath the bowed antennae, and then force their way through the little slit-like orifice between the valve and collar into the bladders filled with water, I cannot conjecture." May I venture to suggest that when the earth is dry, little animalcules will be attracted to these reservoirs of water, just as, in the plains of South Africa, large game will travel miles to ponds, in order to quench their thirst?

Utricularia, however, though no doubt it derives an advantage from the decay of the animals which it has captured, cannot be said to digest them. Drosera, as we have seen, when it has captured an insect, secretes an acid fluid which acts upon the animal tissues. Utricularia exerts no such influence, but simply benefits by the ordinary process of decay.

Another point of great interest, which has been brought into prominence by Mr. Darwin's researches, has been the extraordinary similarity which exists between the digestive processes of animals, and the manner in which Drosera absorbs nutriment from its victims.

Digitized by Google

Extraordinary as these insectivorous plants may at first sight appear to us, we must remember that ordinary plants of the higher classes habitually derive their nourishment, to a great extent, from decaying animal and vegetable matter. Others, such as the mistletoe, are nourished by the juices of living plants. Between these and Drosera, which kills and devours insects, there is no doubt a great gulf; but it is to a certain extent bridged over by the case of Utricularia, which, as Mr. Darwin has shown, does not truly digest, but merely absorbs the products of the decay of animals which it captures. As regards the gradual process by which ordinary plants may have acquired insectivorous habits, Mr. Darwin points out that,

"As there exist several plants the glands of which cannot, as far as is known, digest animal matter, yet can absorb salts of ammonia and animal fluids, it is probable that this latter power forms the first stage towards that of digestion. It might however happen, under certain conditions, that a plant, after having acquired the power of digestion, should degenerate into one capable only of absorbing animal matter in solution, or in a state of decay, or the final product of decay—namely, the salts of ammonia. It would appear that this has actually occurred to a partial extent with the leaves of Aldrovanda, the outer parts of which possess absorbent organs, but no glands fitted for the secretion of any digestive fluid, these being confined to the inner parts."

On this point, therefore, Mr. Darwin in the main agrees with Dr. Hooker; who, in his interesting address to the British Association at Belfast, said:—

"The absolute difference between plants which absorb and nourish themselves by the products of decomposition of plant-structures, and those which make a similar use of animal structures, is not very great. We may imagine that plants accidentally permitted the accumulation of insects in some parts of their structure, and the practice became developed because it was found to be useful."

Both Dr. Hooker and Mr. Darwin agree in arriving from the interesting facts, to a few of which allusion has been made, at this conclusion—that although, to use Dr. Hooker's words,

"the processes of plant-nutrition are in general extremely different from those of animal nutrition, and involve very simple compounds, yet the protoplasm of plants is not absolutely prohibited from availing itself of food such as that by which the protoplasm of animals is nourished; under which point of view these phenomena of carnivorous plants will find their place, as one more link in the continuity of Nature."

ELLEN LUBBOCK.

Ancient Greek Inscriptions of the British Museum. Edited by C. T. Newton, Keeper of the Greek and Roman Antiquities. Part I. Attika. Edited by the Rev. E. L. Hicks, M.A. (Oxford: Printed by order of the Trustees at the Clarendon Press, 1874.)

(*Second Notice.*)

IN our first article we dealt with the general character of Mr. Hicks's work in this important volume. Its contents also demand a somewhat extended notice, though they cannot be adequately described in an article of the length suitable to this journal. We must content ourselves with referring to what is most important; but the whole deserves careful reading, and will, if we mistake not, suggest several new lines of study to the rising generation of English scholars. The command of authorities, German, French, and Greek, as well as English, that Mr. Hicks exhibits is very satisfactory and inspiriting. Of the eight chapters into which the material is divided, the first, second, and fourth are the fullest of interest. The first consists of decrees of the city and people and Senate of Athens, and of several Attic demes. Of these we may make special reference to no. 2 on the re-organisation (?) of the Eleusinia, which Mr. Hicks on palaeographical grounds dates as not later than 450 B.C., some five years earlier than Sauppe has placed it; and to no. 6, which he says is probably supplementary to the decree passed on the recommendation of Alcibiades in 425 B.C., doubling the tribute of the subject-allies. The reality of this proceeding was discredited by Grote (vol. iv. p. 149 note), but is now generally accepted, and is treated by Mr. Hicks as an acknowledged fact. There is, however, still some room to doubt the statement as an exact one if couched in the direct form — Alcibiades in 425 doubled the tribute of the subject-allies. Our authorities here are Andocides *de Pace* § 9, Pseudo-Andocides *in Alcibiadem* § 11, and Aeschines *de falsa Legatione* § 186, and the fragments of the lists themselves which may be found in Kirchoff, nos. 37 (the τάξις φόρου of the year 425) and 226–272, and in a useful table pp. 426–434. Now Andocides and Aeschines merely say that the tribute during the Peloponnesian War was more than 1,200 talents, while we know that in the time of Pericles it was about 600. Pseudo-Andocides alone refers the increase directly to Alcibiades, but his statement is in one respect decidedly incorrect, for he says that he about doubled the contributions of *each of the allies*. Now the tribute lists show this not to be true, for in twenty-two known cases it remained exactly the same, and in six the assessment of B.C. 425 was actually less than that of Aristides. Unfortunately the lacunae are too many to enable us to calculate exactly, but counting only cases where the figures for both years are preserved, the tribute of the year 425 is just about half as large again as that of the preceding assessment, not double. One portion of it, the island-tribute, is indeed rather more than double, and here the lacunae are less numerous. But then it must be remembered this makes the proportion for the other cases considerably lower. While, therefore, we may believe that the tribute was raised during the war to a maximum of 1,200 talents, it is certainly not proved that it was done at one blow. A great increase no doubt took place in B.C. 425, and perhaps at the instigation of Alcibiades. If so it will have been almost his first act in public life, and one of very characteristic and scarcely honourable audacity.

Returning to the volume before us, we may draw attention to the fragments of a decree establishing democracy at Erythrae in Ionia (before 450 B.C.), and of treaties between Athens and Hestiaea in Euboea (shortly after 445), and Athens and Rhegium (in 433), as historically interesting.

Chapter II., on Finance, contains some remarkable documents from the Acropolis, illustrating the speech of Pericles on this subject in a striking manner (Thucyd. ii. 13). Such are the accounts of disbursements for the years 418–415 and 412, chiefly from the Opisthodomos, or chamber behind the Parthenon, the great treasury where the tribute of the Athenian confederacy was stored. In the first of these, no. 23, occurs the entry of 300 talents for the army in Sicily, according to Böckh's excellent restoration, doubtless the sum sent out for the support of the force of Nicias in the spring of 414 (cp. Thuc. vi. 74, 93, and 94). In the latter Mr. Hicks inclines to trace "payments made on account of the troops engaged in blockading and reducing the revolted cities, such as Klazomenae and Chios" (Thuc. viii. 23, 24). Two others of these documents are lists of the sacred treasures of the Proneos, or vestibule at the eastern entrance of the Parthenon, consisting almost entirely of silver cups and bowls, of lamps and crowns. Two more represent the contents of the Hekatompedos or cella, which embraced a rather larger variety of articles, and generally of gold. The four between them cover more than half the period of the great war, B.C. 426–411 inclusive, and are good specimens of such documents, which are found in an almost continuous series from the dedication of the temple to the fall of Athens (438–404). The British Museum possesses no list of the treasures of the third or inmost division, the adytum or Parthenon proper, in which the gold and ivory statue was enshrined, of a date earlier than the last-mentioned event. In those that exist elsewhere it may be remarked there is no mention of the statue itself or of the silver-footed chair of Xerxes. The Museum has, however, one curious document belonging to this subject, of the time probably of the anarchy which succeeded (no. 32). Mr. Hicks has the credit of being the first to edit this remarkable fragment (*Hermes*, vol. iv.), which seems to be not only an inventory of the various sacred treasuries before this time kept distinct, but also an account of disbursements made to officials called Apodektae, who must have succeeded for the time to the functions of the Hellenotamiae or controllers of the treasury of the confederation. While on the subject of temple treasures we must refer to the inventory of Artemis Brauronia — marmor in re vestiaria classicum — which contained a most wonderful repertory of women's clothes dedicated to that goddess by the maidens and matrons of Athens between the years 350–335 (no. 34). Mr. Hicks shows clearly that many of them were in actual rags, and makes some suggestive remarks on the circumstances under which they were probably placed there.

The commentary on no. 35, by Mr. Newton, deserves special attention. It contains a very lucid dissertation on the Erechtheum and its divisions into the various compartments of the temples of Athena Polias and Pandrosos, and on the position of the ancient wooden statue, the sacred olive-tree, and the salt-spring, which made this building the true centre of Athenian religion, though excelled by the Parthe-

Digitized by Google

non, much as St. John Lateran is by St. Peter's. Mr. Newton agrees with my father in placing the tomb of Cecrops in the beautiful southern portico supported by female figures (κόραι, κανηφόροι), and in identifying the Pandroseium (which contained the olive) with the central chamber, and not with the narrow western compartment, which seems to have been a corridor between the southern and northern porticoes (*Athens and Attica*, chap. xvii.). He tells us that Tetaz' presumed discovery of the salt-spring has been carefully examined by Bötticher, and proved to be merely a modern hole in the pavement. The discussion of these points is very satisfactory, and is illustrated by three pages of lithographed plates, containing ground plan, elevations, sections and details, which amount to a complete restoration of the whole. The inscription itself is as important for ancient architecture as that of the Brauronian treasury for dress. It is a report upon the progress of the works, which for some unknown reasons were still unfinished in the year 409, and is divided into two parts—a list of incomplete work, and of stones prepared for the work but not in position. The many difficult special terms are admirably dealt with by Mr. Newton, as might be expected from his previous work on the Mausoleum.

The fourth chapter is important for the later history of Athens, when the training of the Ephebi seems to have become the chief object of popular attention. In Chapter VI. the votive tablets dedicated to Zeus ὕψιστος are noticeable both in themselves and in their *provenance*. They represent portions of the human body dedicated to this god, who was considered to have healed them, hung up before his shrine like those we see at present in many continental churches. The name and worship of this god, also called θεὸς ὕψιστος, is itself a noticeable fact in the history of religion: cp. the facts collected by Friedlaender, *Sittengesch.* iii. p. 487. The place of his worship is that remarkable hill which earlier writers assume to have been the Pnyx, but which Kiepert and Curtius, following Ulrichs and Welcker, assure us is the Pelasgicum. It is hardly reasonable to wish in such a matter, but we cannot refrain from hoping that the Pnyx and its *bema* may be restored again to our belief. Mr. Hicks expresses no opinion, but points out that after the Pnyx ceased to be used for assemblies it might very well have become the centre of such a worship on the occasion, say, of a pious dream or a wonderful cure. Nor, indeed, is it impossible that the hill may have been all along dedicated to Zeus.

We may here call attention to Mr. Hicks's remark that "no private association was ever formed by the Greeks for whatever purpose without the accompaniment of a common worship" (p. 41), which is as striking as it is undoubtedly true. Whether it was a dramatic company or a corporation of merchants, a burial-club or a literary society, it was cemented in this way by being placed under the patronage of some deity, just as the medieval guilds looked up to some protecting saint. It is easier to see the loss which modern society has sustained by the absence of this element, than to suggest an effectual method for its restoration.

We have little space for observations on linguistic and grammatical points, though there are many which call for attention. Mr. Hicks gives us quite a new idea of the minuteness with which the palaeography of the last part of the fifth century B.C. has been investigated, so as by itself to supply arguments for determining the date of an inscription within sometimes two or three years. We cannot help thinking that this observation might be extended further with almost equal success; it is specially to be desired in relation to inscriptions just before and after the Christian era.

We may notice the following remarkable forms of words: σωῶ for σώσω (p. 2); αὐτῆσι, τῆσι and ταμίασι, the latter being regular in the treasure-lists (pp. 6 and 13), written like the locatives Ἀθήνησι, Ὀλυμπίασι, without an iota subscript; Λευκεία = Lat. *Lucia* (p. 147), cp. Λούκειος Σωτηρείχου Ἐφέσειος, Boeckh II. 3345 from Smyrna; ὀβελός = ὀβολός, and regularly ἡμιωβέλιον, διωβελία (p. 136). Mr. Hicks tells us the words are the same, but does not inform us whether he believes Aristotle's explanation that six copper nails went to a handful (δραχμή). Of peculiar uses of the aspirate these inscriptions afford us some good instances. That the old Attic H was written not only at the beginning, but sometimes in the middle, of words is shown by the form ΤΡΙΗΕΜΙΚΟΤΥΛΙΟΝ (p. 135), hence Mr. Hicks restores ΗΕΜΙΗΕΚΤΕΟΝ in no. 74 quoted above, and probably correctly. The form χιθωνίσκος is seemingly only a lapidary's blunder (p. 81); but the aspirate in ἐλπίδ' ἔθεντο (p. 103), in the epitaph of those who fell before Potidaea, B.C. 432, though strange in Attic, is very probably a trace of real pronunciation. To the instances given by Mr. Hicks we may add ἐφ' ἐλπίδι read by Tischendorf in Acts ii. 26, and Romans viii. 20, and found in some MSS. in 1 Cor. ix. 10, and Titus i. 2. The use of the aspirate in Attic inscriptions dropped with the adoption of the Ionic alphabet in the archonship of Euclides, but it came later into partial use again from an imitation of handwriting. In no. 93, p. 146, about the time of Hadrian, we have the sign ⌣ over the initials of υἱός, ἱερονείκου and εἵνεκεν; and in no. 125 (not 123), p. 155, we have ὁς just as in cursive Greek. Both of these seem to be corruptions of ⊦, which is found at Tarentum and Heraclea in Southern Italy, and at Magnesia, on the Maeander (see Böckh, ii. 2919, and cp. i. p. 557), though not, I believe, in Attic inscriptions.

On the use of εἵνεκεν, in no. 93 just quoted, Mr. Hicks agrees with Wecklein, viz., that it should be substituted for οὕνεκα or οὕνεκεν whenever a preposition is required by the sense, as these forms never occur except as conjunctions in inscriptions, and fluctuate in MSS. This is a good instance of the way in which inscriptions may help in criticising the text of authors.

We take leave of this book with a hope that it may become as widely known as it deserves both at home and on the Continent, as it is beyond doubt a most successful commencement of an important national work.

JOHN WORDSWORTH.

SCIENCE NOTES.

BOTANY.

The Potato Fungus (Peronospora infestans).—One of the most important discoveries of recent times in vegetable microscopy has fallen to the lot of Mr. Worthington Smith, who has been the first to detect, or rather to determine, the resting-spore of *Peronospora infestans*. For this signal service to science the Council of the Royal Horticultural Society have unanimously conferred upon the discoverer the Gold Banksian Medal. It would be difficult to overrate the importance of this last step and final link in our knowledge of the life-history of the potato-fungus, and Mr. Smith may well be envied his good fortune in finding what has baffled the investigations of the most expert fungologists for so many years. Moreover, it is very gratifying at the present moment to be able to claim this honour for our countryman. Mr. Smith has published the results of his researches up to the date in the *Gardener's Chronicle* of July 12 and 17, and his paper is illustrated by his drawings from the microscope. A brief sketch of the history of inquiries into the nature of the organism attacking the potato-plant may be acceptable to some readers of the ACADEMY. As long ago as 1845 and 1846 Dr. Morren on the Continent, and the Rev. M. J. Berkeley in this country, declared their conviction that the disease was caused by a fungus. Montagne, who was one of the first to investigate the matter, does not appear to have held stedfastly to this view, though he was perfectly aware of the presence of the fungus in diseased haulm, and communicated drawings and observations to Mr. Berkeley which he incorporated in his paper published in the *Journal of the Horticultural Society* in 1846. Even at that date nearly as much was known of the life-history of this fungus as we knew previous to Mr. Smith's discovery, and soon the true nature of the conidia and zoospores was settled. Indeed, oospores (resting-spores) were seen and figured by Montagne—who, however, failed to recognise them as such, and gave them the name of Artotrogus. Mr. Smith has examined the preparations for the microscope made at the time, and declares the Artotrogus of Montagne and Berkeley to be identical with the bodies discovered by himself. The antheridia and oogonia are found on lateral branches of the mycelium within the tissue of the leaf; the former is ·0004, and the latter ·001, of an inch in diameter. The oosphere is fertilised by conjunction with an antheridium, the latter fixing itself to the former by a pollinodium or fecundating tube. This tube penetrates the oosphere, and discharges part of its contents into the protoplasm of the infant resting-spore. The mature oospore, or resting-spore, becomes free, and may lie dormant for some time; but the simple spores and zoospores, which are borne on slender threads protruding from the epidermis of the leaf, simply serve to propagate the fungus during the summer. Now that we know that the resting-spore of *Peronospora infestans* is actually produced in the haulm of the potato, and not exclusively on a different plant, as had been conjectured, there is a better chance of our being able to cope with it. One thing is certain: we cannot be too particular in burning affected haulm and tubers, and fresh ground should be preferred where there is a choice.

Effects of Climate on the same Species.—In the *Comptes Rendus des Séances de l'Académie des Sciences*, t. lxxx., séance du 7 Juin, 1875, there is a report of a paper by M. A. De Candolle on the diverse effects of the same temperature on the same species in the north and in the south. The results of his observations confirm previous experiments and seem to prove that the same degree of heat has a greater influence in accelerating vegetation in the north than in the south. Thus it has often been proved in Russia and Sweden that to obtain early corn it is necessary to procure

Digitized by Google

the seed from the northern districts and *vice versâ*. But this relates to cultivated varieties, and to overcome the objection M. De Candolle obtained seeds of three common plants in 1868 from Moscow, St. Petersburg, Edinburgh, Montpellier and Palermo, which he sowed side by side. *Senecio vulgaris* proved earlier from northern seeds, but the two other species, *Trifolium repens* and *Erysimum officinale* were represented by very distinct varieties and therefore the results were not conclusive. Numerous observations undertaken at the instigation of M. Quetelet, and calculated by the late Carl Linsser, indicate that the same species produces foliage and flowers, and ripens seed with a smaller amount of heat in the north than in the south. This fact De Candolle has been trying to prove by direct experiment. For this purpose he had sent last winter from Montpellier branches of two indigenous trees, *Populus alba* and *Carpinus Betulus*, and two exotic species introduced within a known period and not sensibly changed by cultivation, namely, *Liriodendron tulipifera* and *Catalpa*; and at the same time he cut branches of the same species in his own garden at Geneva. Both sets were much alike as to condition, neither of them having burst any buds. They were all placed together for a week in a room in which there was no fire, and where they were uniformly subjected to a temperature of 7° to 10° Centigrade. The specimens were all, except the catalpa, placed together in a library, on February 4, where the temperature ranged from 10° to 16° Centigrade, and they were moved and turned about in order to ensure the same amount of light and warmth to both sets of specimens. The catalpa was reserved till March 7. Then ordinary tumblers having a layer of sand at the bottom were half filled with water, and the branches of each species from the two localities were planted together two in each glass. The leafing in the open air of these specimens in the two localities this year was thirty days later at Geneva for the *Liriodendron*, thirty-three for *Populus alba*, twenty-four for *Carpinus*, and five only for *Catalpa*, which we may add is very late in coming into leaf. Making due allowance for accidental differences in the time of leafing of individuals of the same species in the same place, there was a considerable period between the bursting of the buds and further development of the leaves of the specimens from Montpellier and those collected in Geneva. The flower-buds of the white poplar and the hornbeam from Montpellier were more advanced at the commencement of the experiment than in the case of the Geneva specimens, and they maintained that position throughout, but the date of the development of the flowers of amentaceous trees is greatly influenced by the temperature of the preceding season. The leaves of the Geneva white poplar were unfolded, however, at least twenty-three days earlier than those of the Montpellier specimens, and there was a difference of eighteen days in the specimens of hornbeam. The branches of the tulip-tree from Montpellier were too far in advance of the Geneva specimens when they arrived for comparison, but for a later series of experiments specimens in the same stage of development were obtained, and the result was similar to those of the poplar and hornbeam. M. De Candolle believes the main cause of these differences in leafing to be due to the fact that in the south growth scarcely ceases, whereas in the north there is a long period during which the action is confined to the internal changes and modifications of the materials which subsequently serve to build up the tissues.

ZOOLOGY.

Arctic Zoology.—The zoological portion of the Admiralty *Manual for the Use of the Arctic Expedition*, 1875 (Eyre and Spottiswoode) forms an excellent digest of all that is yet known of the fauna of Greenland and the surrounding regions, while the accompanying "Instructions," suggested by the Arctic Committee of the Royal Society, point out many of the directions in which an advance of our scientific knowledge may reasonably be expected from the result of Captain Nares's Expedition.

The *Manual* proper consists of a series of memoirs, either prepared expressly for the occasion, or reprinted from various zoological works and periodicals, in which latter case they have mostly been revised and corrected up to date by the authors. The Mammals of Greenland are treated of in several papers by Dr. Robert Brown, reprinted from the "Proceedings of the Zoological Society." The native land quadrupeds are few in number, comprising only the Polar bear, Arctic fox, ermine, northern hare, ringed lemming, musk-ox, and reindeer, but the icy coasts are visited by the walrus, six species of seals, and about sixteen of cetaceans. The article on Ornithology is by Professor Newton, who gives sixty-three birds as being truly natives of Greenland, while sixty-two additional species appear to be merely accidental stragglers, mostly from the American continent. The names of such birds as may reasonably be expected in the far north are distinguished by being printed in different type from those which are probably confined to the more southern regions; these northern forms are only thirty-six in number in all, and with the exception of the Greenland falcon, snow-bunting, raven and rock ptarmigan, they are all either waders or water-fowl. Unlike the oft-quoted "History of Iceland," the *Manual* has no chapter "On Snakes," but Dr. Lütken of Copenhagen contributes a list of seventy-eight fishes, all of which are marine except a few species of Salmonidae. The same zoologist has enumerated all the known invertebrates, except the mollusca and the insects and spiders, the former class having been undertaken by Dr. Mörch, and the two latter by Herr Schiödte. The number of recorded Greenland mollusks amounts to 216, of crustaceans to 184, and of annelides to 113 species. Of insects the Coleoptera are comparatively few, but there are twenty-nine species of Lepidoptera (mostly moths), and forty-eight of Diptera. Other memoirs, drawn from various sources, illustrate the zoology of Parry Island, East-Arctic America, Spitzbergen, Franz-Joseph Land, &c., and thus complete the *résumé* of what is now known of the fauna of the Upper Arctic Regions.

The "Instructions" to the naturalists and other officers of the Expedition have been drawn up by Professors Huxley, Flower, and Allman, Dr. Günther, and Messrs. Sclater and Gwyn Jeffreys. Among mammals special attention is directed to their distribution and their possible disappearance as the Pole is approached, to the reported partial hybernation of the female Polar bear, the various varieties of the Arctic fox, the anatomy and range of the little-known musk ox, and the habits, distribution, and structure of the seals and cetaceans. In ornithology the most interesting points will be the undiscovered or little-known breeding-haunts and habits of such birds as the grey plover, sanderling, grey phalarope, knott, and Sabine's and Ross's gulls, the distinctness of the rock ptarmigan from the European form, and the determination of the species of puffin found on the Greenland coasts. Among fishes very little is known of the Greenland sharks, and still less of the fresh-water trout or char which are reported as existing at a very high latitude. In invertebrate zoology special importance is attached to a better acquaintance with the molluscous fauna of the Polar seas, not only for its own sake, but as illustrating the probable conditions of the glacial epoch in Europe and America. Every opportunity is recommended to be taken advantage of to collect the lower marine animals, both by means of dredging and by the tow-net, and one of the most interesting points for attention will be the comparison of the microscopic fauna and flora with the sea-bottom at the same localities, so as to supplement the investigations of the *Challenger* Expedition in the warmer seas.

The expedition has been thoroughly well fitted with all requisite apparatus, stores and books. Of the two naturalists Captain H. W. Feilden, R.A., attached to the *Alert*, is an accomplished field naturalist, who has had great experience in collecting in many countries, and who has directed his attention to geology as well as to zoology, while Mr. Chichester Hart, of the *Discovery*, has taken the highest honours his university could bestow in natural science. Several of the other officers are men of zoological attainments—not to mention the vast experience of Captain Nares himself—and we are sure that no opportunity of adding to the storehouse of science will be neglected by the Arctic Expedition of 1875.

American Zoology.—We understand that Drs. Coues and Gill are preparing a volume on the Mammals of North America, uniform with Dr. Baird's work on the Birds. Mr. D. G. Elliott has returned to Europe with the intention of completing his long-planned *Monograph of the Felidae*, and we are glad to learn that he contemplates a re-issue in quarto form of his splendid but somewhat inaccessible *Monograph of the Phasianidae*.

The late Mr. H. Doubleday of Epping.—We regret to have to record the death of this excellent field naturalist. Mr. Doubleday, who died last month, aged sixty-six, devoted himself almost exclusively to British zoology, and paid special attention to entomology, his best known work being a carefully compiled *List of British Butterflies and Moths*.

The late Dr. Gray.—"A List of the Books, Memoirs and Miscellaneous Papers, by Dr. J. E. Gray, F.R.S." (Printed for Private Distribution, 1875), gives a striking proof of the marvellous industry of the late Zoological head of the British Museum, the whole number of his publications amounting to no less than *eleven hundred and sixty-two*. Admitting that many of these were letters or brief notices, still the aggregate is one hardly to be equalled by the most voluminous of scientific writers.

PHILOLOGY.

IN the last number of the *Rheinisches Museum* (vol. xxx. part 2) two articles may be mentioned as of special interest and importance. One is a paper by Usener on "Italian Mythology," in which the writer collects a number of instances from the usages of various Aryan races of the habit of personifying the seasons, and celebrating the coming (say) of spring by a symbolic burial or burning or drowning of winter. Usener thinks that traces of this custom are to be found in the Roman festival of Anna Perenna and the celebration called the Mamuralia, as also in the phrase *lustrum condere* (properly to *bury* the *lustrum*). Certain customs usual at weddings among some Slavic tribes are ingeniously explained by a reference to the same usage. The other article is by Gelzer on the age of Gyges, which, with the aid of Assyrian records and other evidence, the writer fixes to 687–653 B.C. The irreconcileability of these dates with the date usually assigned to the eclipse of Thales (610) is got rid of by a reference to the calculations of recent astronomers, which fix the eclipse in question to the year 584. Hermann Diels ("Eine Quelle des Stobaeus") endeavours to show that the *florilegium* of Stobaeus and the quotations in Theophilus of Antioch are both derived from an original collection of extracts. O. Ribbeck contributes a short paper on "Some Historical Dramas of the Greeks," and Goetz one on "The Date of Plautus' *Persa*." The Miscellanies at the end of the volume contain much valuable matter, which our space will not allow us to notice in detail.

IN the *Journal of Philology* (vol. vi. no. 11) Herman Hager has a careful and valuable article on "The Fragments of Theophrastus *περὶ νόμων*." Munro contributes a striking and powerful paper on "The last Elegy of the Third (or Second) Book

of Propertius," which he reduces to an intelligible order by transposition. Some other passages in Propertius and some in Seneca's tragedies are dealt with by the same scholar, who takes occasion to comment with some severity on Madvig's treatment of the Latin poets in the second volume of his *Adversaria*. H. Jackson ("On Dislocations in the Text of the Fifth Book of the Nicomachean Ethics") applies the method of transposition in a very ingenious way to some difficult passages in the fifth book of the Ethics. Paley ("On Pseudo-archaic Words and Inflexions in the Homeric Vocabulary") supports his theory of the late origin of the *Iliad* and *Odyssey* as we have them by an appeal to the mixed character of their language. Etymological matter is contributed by Fennell, Cowell, Wratislaw, and H. Nettleship: notes on a passage on Propertius, by A. Palmer; on Heraclitus and Ammianus Marcellinus, by Bywater; on a passage of Plato's *Sophistes*, by Arblaster; and on Isaiah c. 8-10, by C. Taylor.

MR. HENRY WILLETT, as Honorary Secretary of the Sub-Wealden Exploration Committee, has just issued his Twelfth Quarterly Report. The boring has recently been carried forward with great success, and a depth of 1,546 feet was reached on the 10th inst. Mr. Willett expresses his belief that the entire series of Oolitic rocks has been passed through without interruption, and he even ventures to assign the formations to their respective depths. He believes, moreover, that the bore is now in the Lias, basing his conclusion, as far as can be judged from the Report, on the occurrence of stems of encrinites in some of the cores recently raised. We hope that Mr. Willett, who was the original projector of this bold experiment, and has always acted as its leading spirit, has not been too sanguine in his conclusions, and that he will find his position duly supported by palaeontological evidence; for it should be remembered that in such cases the mere lithological characters of the deposits offer insufficient data to the geologist. Nor should it be forgotten that the presence of encrinites of the Pentacrinus type is by no means evidence of the Liassic age of the rock in which they occur; these crinoids may indeed be found in that very Kimeridge clay which has been so annoyingly persistent through the greater part of the deposits which have been pierced. The famous ammonite, originally regarded as *Ammonites Jason* (Reinicke) of the Oxford Clay, is, according to high palaeontological authority, more likely to be *A. longispinus* (Sow.) of the Kimeridge Clay.

ASCERTAINING correctly the percentage of alcohol in wines is a matter of great importance to the wine-growers and to ourselves, as it determines the customs duty they have to pay. The processes ordinarily used are said to be defective, and to render an error of half per cent. or more very easy. Accordingly the French Academy has referred to MM. Dumas, Desains, and Thenard an apparatus presented for examination by M. Malligand, and, as will be seen from *Comptes Rendus*, May 3, 1875, they report very favourably of its action. It is a modification and improvement upon the instrument contrived thirty years ago by the Abbé Vidal, and its indications depend on the different boiling-points of alcohol and water in various proportions. When such a mixture is brought to the state of ebullition in an open vessel there is a rapid escape of alcohol, with corresponding change of the boiling-point. This was one of the defects of the Vidal apparatus. In that of M. Malligand the vapours are condensed, and returned to the boiler, so that the indications are constant for several minutes. The little boiler is first filled with water, then heated to ebullition by a "thermo-siphon" and spirit lamp, and a moveable register placed against the degree indicated by the thermometer of the apparatus. The water is then replaced by wine, and the difference of the boiling-point noted. The referees made numerous experiments, detailed in their report, on various wines, on the influence of saccharine and other matters upon boiling-points, and the best means of avoiding errors, and they sum up their conclusions thus:—

"The Malligand ebullioscope shows, that if the greater part of the fixed and soluble matters retard the boiling-point of an alcoholised liquid, they also lower it sensibly; that such matters are always found in wines, though in different proportions; that in table wines whose fermentation is completed, these matters are so compensated that the boiling points correspond with those of water alcoholised to the same degree: that with liqueur wines, and those whose fermentation is incomplete, the boiling point is raised, but by diluting them with a convenient quantity of water, the anomalies disappear; that under the worst conditions the error will not exceed one-sixth of a degree, and in most cases not more than one-twentieth; that the testing operation is easy and rapid; that more than 100 instruments, at present made, give similar results; that the Malligand ebullioscope supplies the best known means of ascertaining the percentage of alcohol in wines."

M. MAUMENÉ has described to the French Academy a series of experiments on inverted sugar, so called from its action on polarised light. Cane sugar consisting of $C_{12}H_{22}O_{11}$ is crystallisable, and produces a right-handed rotation of polarised light. Inverted sugar stated to be composed of $C_6H_{12}O_6$ is not crystallisable, and gives a left-handed rotation. M. Maumené finds inverted sugar has no constant composition, but is a mixture of various proportions of glycose, chylariose, and neutral sugar. Acting upon very white Narbonne honey with alcohol of 90°, then cooling the solution to near zero C., separating a heavy layer, adding water and filtering, gives a fluid which is easy to examine with a saccharimeter and marks zero—it contains neutral sugar. Acting upon this sugar with lime water, passing through it a current of carbonic acid, which occasions a pure blue precipitate of carbonate of lime, and filtering, affords a solution that gives a right-handed rotation of 8° to 10°. The substance left on the filter was divided into two parts, and to one water was added, dissolving the chylariose and giving a very white precipitate of carbonate of lime. The clear fluid produced a left-handed rotation of 5°, equal to 47°·5 for a volume of 100. The insoluble matter diffused through water carbonated and filtered showed 13° left rotation, or 91° for a volume of 100. M. Maumené adds that inverted sugar burns much more readily than common sugar—a fact of importance in analysis when the quantity of ash has to be ascertained. (*Comptes Rendus*, May 3, 1875.)

IT is announced that Professor Mommsen will deliver the oration which is to be given at the University of Berlin on August 3, in commemoration of the birthday of the founder, King Frederick William III. of Prussia.

THE *Allgemeine Zeitung* states that 144,000 marks of the sum granted by the German Chamber for educational purposes has been expended in the purchase, for the University of Bonn, of the mineralogical cabinet of the late Dr. August Krantz. This very valuable collection, which contains about 14,000 specimens, many of which are of great rarity, has been placed in the Natural History Museum of the Friedrich-Wilhelm University, where its very perfect series of aerolites will form a highly important addition to the mineralogical section. The same authority announces that the funds of the Helmcke and Paalzowsch donations for the aid of deserving and needy professors and teachers of the University of Leipzig, will in future be administered by the Saxon Minister for Education, in whose hands will also rest the choice of those on whom the money is to be bestowed in accordance with the terms of the bequests.

COUNT WURMBRAND and Dr. Pichler have formally announced, in the Austrian and German papers, that the German Natural and Physical Association will meet this year at Gratz, and that an exhibition of the prehistoric remains of Steiermark will be held at the same time in the "Joanneum" buildings. They invite the inhabitants to send in contributions of weapons, bronze ornaments, and other antiquities which are of native, or at any rate not of Roman origin.

WE are glad to hear that the Emperor of Austria has conferred the Imperial Gold Medal for Science and Art on Mr. D. L. Mundy, in recognition of his services as a traveller, and as the author of *Rotomahana and the Boiling Springs of New Zealand*.

IN a pamphlet lately published *Sur l'Origine et la Répartition de la Langue Basque* (Paris: Leroux, 1875), M. Paul Broca essays to establish: (1) that the settlement of the French Basques in their present territory dates from the year A.D. 581; (2) that to this late occupation of the territory is due the fact that the skulls of the French Basques contain a greater proportion of brachycephalic examples than those of the Spanish Basques. M. Broca apparently takes his history from "*Les Etudes sur l'Origine des Basques*, par M. Bladé;" but the historical is the least trustworthy portion of that remarkable work. De Marca, Oihénart, and others, indeed, make this assertion, but give no proofs of it; in the same way that Larramendi dates the same invasion as towards the fourth or fifth century. In corroboration M. Broca cites the story of the martyrdom of St. Leo of Bayonne in the ninth century; but MM. Balasque and Dulaurens in their excellent *Etudes Historiques de Bayonne* have shown how exceedingly improbable so late a date is, and how impossible to reconcile with other facts. Besides, there are the earlier narratives of SS. Amand, Adabaldus, and Rietride, none of whom speak of the Basques as a newly arrived people, which they would have been were M. Broca's theory correct. Notwithstanding the history of the counties of Barcelona and of Rousillon at the East, and of the kingdom of Navarre at the west end of the chain of the Pyrénées, M. Broca seems unable to emancipate himself from the notion that the Pyrénées have been always the same political boundary which they are at present. Again, to any one who knows the history and the population of St. Jean de Luz, it is an enormous assumption to take for granted that fifty-seven skulls, taken indiscriminately from an *ossuaire* of St. Jean de Luz, should be *all* of them Basque skulls. Even if so, the Basques of St. Jean de Luz are the most mixed of all in the Pays Basque. In all probability the Basques of La Soule and of Basse Navarre are of much more unmingled type; certainly their characteristic features are much more marked. So that the whole of M. Broca's argument rests on too slight a foundation. The map accompanying the pamphlet seems very correct, and is highly useful in default of that by Prince Lucien Bonaparte. The defence of Humboldt we entirely agree with; although we are unable to reconcile it with the subsequent arguments. We cannot for a moment admit the Basque language to form a family by itself; and what does M. Broca mean when he calls it "une langue autochthone."

WE draw attention to two remarkable articles in the *Livraisons* of the *Revue de Linguistique* for January and April, 1875. They are entitled "Essai sur la langue Poul et comparaison de cette langue avec le Wolof, les idiomes Sérères et les autres langues du Soudan occidental." Even this long title scarcely covers all the ground traversed in these articles. They contain also valuable information both on the ethnology, and on the religious and political movements of the tribes of Senegambia, beside some remarks on the origin of language which will be read with interest. General Faidherbe was governor of Senegal for some years; and will be remembered by his energetic defence of the North of France in 1870-71.

Digitized by Google

FINE ART.

Principles of Ornamental Art. By F. E. Hulme, F.S.A. (London: Cassell, Petter & Galpin, 1875.)

THE principles of ornament seem to be, so far as Mr. Hulme deals with them, like the principles of morality, clear, easily comprehended, and most readily acknowledged in theory, though constantly sinned against in practice. But whereas in morality there are writers who are content to set forth its principles plainly, and, on the other hand, preachers who devote themselves to urging sinners to leave their wilfully blind ways, we have not yet, it appears, reached that point when a similar division of labour might be recognised as an advantage in the matter of ornament. A writer on this subject is still free if he choose to make a crusade against the sins of fashion and common taste, either by way of enforcing his doctrines or of letting off harmless indignation. It must be the latter in Mr. Hulme's case, since everything in his book is harmless. There is much also that may be useful to many, partly for the study of ornament, and partly for scriptural edification, the abundance of quotations from that source being a marked feature of the book. In respect of continual modesty he deserves all praise, but when it leads him to entreat his readers to turn to higher and better sources for the prosecution of their study, he fails partly in duty to himself, but more by overlooking the best of those higher sources—Semper's *Der Stil oder praktische Aesthetik* (Munich, 1860–3)—to which we propose now to call attention after some remarks on Bötticher's *Tektonik der Hellenen*, a book which preceded Semper's, took a very different view of the subject, and, till it came to be tested in detail, exercised a wonderful fascination. If for the time it did much to earn its author popularity, it cannot be denied that it has since detracted from his real services to classic architecture in a disproportionate degree.

What Bötticher argued was that the proper duty of ornament, when applied to construction of any kind, is to illustrate or reveal the idea embodied in the construction by means of an analogy from some object in nature or elsewhere which may be familiarly observed performing a like function. For instance, the fluting of a column of a temple will suggest the static function of the column to anyone who notices the analogy between it and the stem of an umbelliferous plant. A stem of this kind could suggest only the fluting, and not the column itself, which is a thing to be thought out on mathematical principles. One would think that in this way ornament must have been an afterthought and gradually developed. But no: Bötticher contends that the constructive design and its illustrative form and ornament come into existence in the designer's mind simultaneously, and hence it is possible to conceive that the Greek temple, like the goddess who presided in that crown and glory of temples, the Parthenon, had sprung into existence complete and fully equipped. Here then was a simple and obvious test of ornament and constructive forms by which any one could satisfy himself whether or not they were correct in principle; and what is more, the practical designer would thus have in his power a principle which would not only preserve him from mistakes, but would also lead him to new combinations without limit. It is no matter from what kingdom of nature he may borrow his ornament, or the artistic form of the object which he has to design, so long as it illustrates or expresses the constructive function of the object. The only condition is that it must not be realistic, since then its purpose, which is to attract attention to itself only as an analogy, would be defeated. It is beyond our limits to follow Bötticher in his elaborate reconciliation of Greek ornament with his principle, but we may remark in reference to the use of a lion's head for a water-spout that it must surely have been originally suggested by the thought of scaring beasts away from open fountains in the country. Its purpose nowadays is to conceal the necessary, but unadmired, construction of a water-pipe, and we are mistaken if much else in ornament does not purposely conceal constructive functions.

Semper, on the other hand, while reviling this theory of Bötticher's as reducing ornament to what he calls "illustrated and illuminated statics and mechanics," points out that wherever ornament occurs among the oldest remains of civilisation it is found to be in at best a secondary stage of development, that is, in a combination of elements which in a still earlier phase of civilisation must have existed separately as distinct forms of ornament. So that however aptly these earliest *known* forms of ornament express the constructive function of the object to which they are applied, it is quite clear that their origin is not to be accounted for by the happy instinct to which Bötticher traces it. The primary elements of ornament Semper compares to the roots of a language, which similarly is nowhere found except in a secondary or later stage of development. What has been done for language by comparative philology may be done for art by a comparative examination of elements of ornamental forms. New words, new forms of ornament there are none; in both cases every appearance of novelty is but a new combination of the old elements. The difference, therefore, between these two writers is like that which exists between those who contend for the evolution of species and those who accept special creations. Whatever may be the ultimate truth as regards the evolution either of life or of ornament, it has already been shown in both cases that this theory can only be sustained by a very wide series of investigations and that singular power of combination without which the decorative artist at least can attain small success.

But though the origin of the primary elements of ornament is to be assigned, according to Semper, to a stage of civilisation of which there are no remains, it is yet possible to estimate the conditions which attended their origin by considering the needs of primitive man, and the raw material at his disposal for those needs. As regards raw materials, they may be classed according as they are: (1) flexible, tough, and of great absolute strength; (2) soft, plastic, capable of hardening, of taking any variety of shape, and of retaining it when hardened; (3) column-shaped, elastic and with special relative strength, *i. e.*, along their length; (4) solid, aggregate in their nature, capable of resisting pressure, and suited to be cut into pieces which may be combined for the purpose of resisting pressure. With each of these four qualities of raw material originated one of the four primitive arts: viz., with the first, textile art (weaving, &c.); with the second, pottery; with the third, construction (tectonic); with the fourth, masonry. In time one of these arts would find, suited to its purpose in some degree, a material proper only to another. For instance, clay, which is the proper inheritance of the potter, is equally serviceable to the sculptor for modelling; but the terra-cotta figure so modelled cannot be classed among pottery. Again, a wicker-work basket must be classed as regards its form with pottery, but as regards its process of manufacture with the textile art. With this interchange of material took place also interchanges of pattern, as when the early Greek potter adapted for his vases the patterns of wickerwork. Many instances of mutual encroachment of this kind may be pointed out, while as to metal, it seemed equally serviceable to all four arts. It matters little, perhaps, to which of the four man first applied himself. The choice, however, seems to lie between the textile art (which culminated in weaving) and pottery. Semper prefers the former, and, considering the nature of his theory, is obliged to devote to it an apparently disproportionate amount of space, which no doubt justifies his adversary (Bötticher, in the second edition of his *Tektonik*) in reckoning on some applause when he speaks ironically of all ornament being reduced to a textile origin.

The very large number of divisions and subdivisions which Semper has introduced into the subject renders his work less satisfactory than it might otherwise have been, though doubtless his main theory is the gainer thereby. At any rate no error of arrangement, and no misconception as to the origin of forms and ornament can affect injuriously the inexhaustible ingenuity and constant suggestiveness of his remarkable book.

A. S. MURRAY.

ART IN PARIS.

Paris: July 12, 1875.

The Administration of the Beaux-Arts is quite distinct from the Ministry of the Beaux-Arts, and has its own budget, which is dependent on an annual vote of the Municipal Council. A public exhibition, the same as last year, has just been opened of all its new pictures, those ordered from the artists direct and those bought at the last Salon. It is being held, admission free, in the large Melpomène gallery at the Ecole des Beaux-Arts, where the works of Corot were lately exhibited, and is to remain open until July 23. It includes fifty paintings, drawings and cartoons for windows, eighteen pieces of sculpture, four medals or plaster casts of medals, and fourteen etchings and engravings. The painters are MM. Balze, Blanc and Bounat—whose composition, *La Justice entre le Crime et l'Innocence*, with a medallion of a child holding the attributes and two figures in black and white, destined for the ceiling of one of the assize-courts in the Palais de Justice, is very much

admired; MM. Cazes, Charles Constant, Dessuelle, Douillard, Dupuis, Durangel, Gambard, Giacometti, Guay, Jouy, Lameire—who exhibits some fine cartoons of figures of saints for a church cupola, intended to be painted on a large scale—MM. Maillot, Matout, Médard, Michel, Peslin, Pichou, Rixeur, Sirouy, Sylvestre, Mdlle. Vomasse and Zier — these artists are generally very little known; and, unfortunately, considering that these works are many of them destined for the decoration of our public monuments, they cannot be said to have been successful in carrying out their orders. These are, however, chiefly given to pupils of members of the Institute, who are in the majority on the commission, and have the disposal of the funds in their own control. Some are by students of the Ecole des Beaux-Arts, by the unsuccessful competitors for the Prize of Rome, who have a small order, such as a figure of a saint or a copy of some holy picture given them to console them, instead of being advised, which would be far better, to throw themselves bravely into the battle of life. Such encouragement—bestowed out of mere charity on mediocre artists who possibly might succeed in a different line, if left to follow their own bent—is one of the most serious disadvantages of the so-called direction which the State still continues to exercise over art. It is ruinous to the young forces of the school. Then, too, the religious subjects which these artists have to paint, in which they take no interest, and in which they are unable to free themselves from the trammels of the old traditions, are destructive both of original conception and execution. The glass painters are MM. Félon, Lavergne, and Oudinot. The sculptors, MM. Baujault, Bourgeois, Cabet, Cugnot, Delaplanche, Gauthier, and Guillaume—who sends the plaster-cast of a *Terme*, or rather a bust of Anacreon, enclosed to the waist in a sheath of leaves, playing with Love. The arrangement of the figure is most perfect, and it is gracefully carried out in the very purest taste. M. Guillaume is the Director of the Ecole des Beaux-Arts—MM. Lefrère, Lequien, Maillet, Mercié—whose group *Gloria Victis*, which was so much admired at former salons, is now cast in bronze and is to adorn the Montholon square garden—MM. Montagny, Moreau, Vauthier and Morice—whose charming cast of *Hylas, compagnon d'Hercule puisant à une Source* attracted attention at the salon—MM. Noel, Perraud and Villeminot, the designer of a fine decorative vase. The town was fortunately inspired to buy M. Delaplanche's group, *l'Education Maternelle*, at this year's salon; it is a group which bears some resemblance to M. Dalou's, which found many admirers at your Royal Academy; a young mother, clad like J. F. Millet's peasant-women and of that same severe, *naïve* style of beauty, is giving a reading-lesson to her little girl who stands beside her spelling out the words with all the attention she can command. In itself the sculpture is clever and simple, but it chief merit, which increases its value a hundredfold in our eyes, is that the subject is one of the moral functions of modern life. None but the idle and pedantic promulgate—wisely as regards their own interests—the axiom that sculpture is an art too noble for the expression of the types of our own day.

The medallists are MM. Bovy, Chaplain, Degeorge, and Pouscarine. A good deal of laughter has been excited by a medal, a very bad one, moreover, which is seven years behind the age, by reason of the effigy of Napoleon III. which it has on the back. The town having resolved to have engravings made of some of the decorations of our public buildings, the first selected were naturally those which are the work of our Academicians.

The decorations of the large banqueting-hall in the Hôtel de Ville, which are M. Henri Lehmann's masterpiece, have been engraved by MM. Danguin, Dubouchet, and Morse. M. Poucet is continuing his reproduction of Hippolyte Flandrin's celebrated paintings in the church of St. Germain des Près. There is one etching, by M. Veissonières, from M. Laurent's picture of *Saint Bruno refusant le présent de Roger, Comte de Flandres*; and one, by M. Haussoulier, of a chapel decorated by Théodore Chasserian, who died, twenty years ago, in early youth, and who made an attempt to reconcile the teaching of Ingres and Eugène Delacroix, both so different as regards thought and execution.

July 20, 1875.

There are no important facts this week in the domain of the arts, at least no facts deserving detailed description. I will take advantage of this to notice some publications upon art, or works of artistic exterior, which have been offered for sale, and may interest the readers of the ACADEMY.

In the first place, however, I must mention the opening of two exhibitions, neither of which is over at the time I am writing, but they certainly will be so when you print these lines.

One is entitled the International Exhibition of Maritime and Fluvial Industries. There is a French section of the principal articles of export. It is of this section, notably containing some fine specimens of the ceramic art of the present day, that I shall have to treat to the neglect of the appliances for saving life.

The other is destined to occupy all serious minds. This is the International Exhibition of Geography. It is, in some sort, preparatory to the Geographical Congress also to be held in Paris next month, and which will be one of great scientific and political importance. It is held in the Pavilion de Flore at the end of the gallery of the Louvre, which runs alongside the Seine, and forms an angle with the garden. A hasty walk through the halls, not yet completely arranged, reveals objects of the highest interest—maps, instruments of precision, photographic albums, plans, human types, utensils for all the primary functions of life, &c. France furnishes the large ordnance map. Russia is much admired for the abundance and finish of her contributions. England is certainly deficient, except in regard to the service of Indian geodesy.

Some admirably executed lithographs by an artist, a painter whose modesty equals his talent, M. Jules Laurens, adorn the narrative of a *Journey to the Central Chain of the Caucasus* (now for sale at the Librairie Morel), by M. Raphael Bernoville. M. Jules Laurens has himself formerly travelled in the Caucasus and in Persia. He has therefore only had to add to the fidelity of the materials furnished to him, photographs of landscapes, energetic types of mountaineers, or Byzantine objects of worship preserved in ancient chapels, the vivid effect of his own recollections.

M. Raphael Bernoville's journey in Russia and in the Caucasus lasted two years. The most characteristic part of his notes treats of Free Souanetia, a once flourishing little country which, fifteen years ago, came under the sovereignty of Russia and became its subject vassal. Here, manners are rude to a degree only equalled by the asperity of a landscape made up of valleys and peaks, of plains swept by the wind and the torrent, and of mountains crowned with glaciers. Murders, followed by vendettas, unceasingly decimate these populations, the savage isolation of which protects them from the enervating action of the civilisation of the plain. Liberty is their ideal, war their occupation, fetichist practices carried as far as the immolation of children, their religion. But it seems that all these irregularities take place in the most beautiful pine forests and the finest glaciers in the world. Free Souanetia had already been described, though less thoroughly, by two learned English tourists, Messrs. Freshfield and Moore.

The church of Val de Grâce, the most elegant, the noblest, and the richest of the edifices constructed in the seventeenth century, is the subject of a monograph published by M. Ruprich Robert at the Librairie V^e^ Morel. M. Ruprich Robert is fundamentally acquainted with the subject of which he treats, being the architect entrusted by the Government with the preservation of the church. He has divided his work into several equally interesting parts. He has related the history of the building: the original plans were furnished by François Mansart, then continued by Pierre le Muet, and by Gabriel le Duc. But, in short, it is to the genius of Mansart that we must give the credit of that pompous and agreeable ordination, of that original and delicate outline, of those general divisions of front, gallery, and dome, of which the eye embraces the whole and the details without fatigue and without alarm. For my part, I think this one of the accomplished masterpieces of that French genius which has calumniated itself to the extent of sending men to study ruins in Italy, when on its own soil it has national works full of charm, of logic, of polish, and of amplitude.

M. Ruprich Robert has added to the historical and technical description of the edifice, biographies full of new or little known facts regarding the artists who have worked upon it: the architects I have just named; the sculptors François and Michel Anguier and Jacques Sarrazin; the painter Pierre Mignard, whose cupola Molière celebrated in enthusiastic verse, and Philippe and Jean Baptiste Champagne. Woodcuts are scattered throughout the text. Fifteen engravings reproduce the plans as well as the designs of the arched vault. The volume is in quarto. Its exact title is *The Church and the Monastery of Val de Grâce*. It is a learned and artistic work.

Abbé Victor Ancessi publishes at E. Leroux's the first part of a work the general title of which is *Egypt and Moses*. It treats of the vestments of the High Priest and the Levite, and of the sacrifice of doves, taken from the paintings and Egyptian buildings contemporary with Moses. There are nine engravings copied from Egyptian bas-reliefs which had been cited by the learned Lepsius and Wilkinson. These sketches give some colour of probability to the assertions of the Abbé Victor Ancessi, which theories are sometimes presented with an animation that is more literary than critical, but always with rigorous care. The ephod of the High Priest, of which Moses has given a description, is to be found, so the Abbé believes, in the rich corset fastened round the loins by a girdle and supported by two shoulder-straps, which the Egyptian kings wore round the waist, as far as the rise of the bosom. The *pectoral*—that square ornament of precious tissue sown with stones, with diamonds, and carbuncles, the radiance of which in the darkness announced the will of God to the people—was analogous to the little square worn by these same kings on the upper part of the chest, and kept up at the four corners by slender chains. The *mehil* was a long linen tunic, with a fringe very singularly composed of little pomegranates and golden bells. Such have been found in the tombs of the queens of Egypt. It is known that during the middle ages the Catholic priests had resumed this noisy vestment. Claude Guitton, the librarian of Clairvaux, visiting in 1744 a château in Brittany, saw some fine sacred ornaments preserved there; and among others a chasuble with bells hanging from the nether hem, without opening, save one at the top to put the head through.

We pass over the other indications which belong purely to the domain of archaeology. The discussion on the manner in which the priest killed the dove on the altar with a blow of his nail, disgusted us. Why fall back upon these acts of perfect barbarism, upon these sanguinary sacrifices which for so many succeeding centuries accustomed the people to the idea of murder and vengeance?

The correspondents of the English daily papers must during the last few days have mentioned a trial which has excited some curiosity in Paris, especially among ladies. A small and ugly Chinaman, who has for several years past been seen wandering about in all public places, was accused of

Digitized by Google

bigamy. Yes, this ridiculous and homeless being had found a woman innocent enough to agree to be his companion. He, on his side, said, "I did not at that time control my reason." But the very first day, or the first night, he gave evidence of feelings so very Chinese, that the unhappy creature ran away. She naturally swore to be revenged, and just as she was starting for America learnt that her husband, whose name is Tin-Tung-Ling, had already married a wife in China fifteen years ago. Nevertheless, although Molière has told us in a celebrated verse that

"La polygamie est un cas pendable,"

the judges acquitted Tin-Tung-Ling. This individual had formerly been taken up by Théophile Gautier, and gave lessons in Chinese to one of his daughters, Judith, who since became Mdme. Judith Mendés, having married one of the young poets of the group known by the name of "the Parnassians." Since the death of Théophile Gautier, Mdme. Mendés has continued to keep his Chinese, perhaps out of coquetry, for nothing can be more original than to see her, who is tall and strong, move about followed by this abortion with turned-up eyes. One might well take her for a lunar divinity disguised as a Parisian lady, followed by a demon who watches over her.

Tin-Tung-Ling, a Chinese literate of the province of Chang-Si, occupied his leisure in prison —the barbarians having the very vicious habit of supposing the accused to be guilty and securing his person till the day of trial—in composing a Chinese novel, *The Little Slipper*. It has been translated into French by M. Charles Aubert, illustrated by six original etchings by M. Frédéric Chevalier, and edited by M. Richard Lesclide. This novel is dramatic, and it reveals curious features in morals, but I will not insist upon its literary merit. I will merely draw attention to a sheet (plaquette) of very original appearance; it is stitched after the fashion of Japanese and Chinese books, and not like ours; the leaves are only printed on one side and folded back to back; the pages follow each other from right to left. Having finished reading it, one feels inclined to walk on all fours, so bewildering is the irregularity of this arrangement.

M. Richard Lesclide is a rare publisher, a clever man, who, in the first place, amuses himself on his own account, without troubling himself whether the public follow him or not. He has lately published Edgar Poe's *Raven*, translated by M. Stéphane Mallarmé with five violent lithographs by M. Edouard Mauer. *The Little Slipper* is an octavo volume. PH. BURTY.

ART SALES.

THE remaining works of Cornelius Varley were sold by Messrs. Christie, Manson, and Woods on Thursday in last week. They realised insignificant prices—Cornelius, it is needless to say, never having the ability of his brother John. His earlier works were probably his best, and these were done at a time very remote from our own, for Cornelius was about ninety years of age when he died a couple of years ago. He was the last of the original members of the old Water Colour Society.

THE remaining works of Mr. H. W. Pickersgill, R.A.—the portrait painter—were sold on Saturday, after a sale more fertile in interest, to the public of connoisseurs. Mr. Pickersgill's portraits did not obtain high prices on Saturday. One of them—a portrait of Jeremy Bentham—was purchased, it may be noted, by Mr. George Scharf, for the National Portrait Gallery. Twenty-six guineas was given for this work.

THE contents of Frederick Walker's studio were sold on Saturday, the sale attracting a goodly assemblage of artists and amateurs. There were a very few works in oil, works in water-colour ranging from the slightest to well-nigh completed things, and many pen-and-ink sketches, the lowest of which fetched a couple of guineas. The study for the drawing of the *New Boy* fetched 16*l.* 16*s.*; the study for the frontispiece of *The Story of Elisabeth*, 4*l.* 14*s.* 6*d.*; *Going Away*, a study for the illustration of Mr. Thackeray's *Philip*, 11*l.* Among the water-colours there were studies for the well-known pictures of the *Prisoner at the Bar*, *The Harbour of Refuge*, and the *Right of Way*. The study for the *Prisoner at the Bar* fetched 21*l*; a study for the *Harbour of Refuge*, 22*l.* 1*s.*; another study, more important and advanced, of the same subject, described as "the original study," fetched 210*l.*, and a portion of the design for the same picture, with the figures, 378*l.* *Beaching the Boat* fetched 84*l.* This was intended as a study for a picture Walker did not live to execute. 17*l.* 17*s.* was given for the water-colour study of *The Right of Way*—now exhibited at the Royal Academy—and the picture itself was announced as for sale, but it was not put up, having been, it is understood, claimed as a commissioned work. Of the works in oil, a study on the Thames, with a boy fishing, sold for 110*l.* 5*s.*; the *Old Gate*—a subject familiar to those who have followed Walker's work—215*l.*; and the *Mushroom Gatherers*, 378*l.* (Mrs. Noseda).

NOTES AND NEWS.

THE drawing by Paul Sandby stated by a printer's error in our last week's impression to have "fallen to the bid of the Lord Mayor," was purchased, not by the Lord Mayor, but by Lord Mayo.

M. BURTY'S suggestion, in last week's ACADEMY, that some of our artists should unite in the sale of some of their works for the succour of the sufferers by floods in France, had been anticipated, we rejoice to hear, by the energy and good-feeling of certain French and English artists, and of M. Charles Deschamps, the honorary secretary of a committee formed for the purpose. There will be a show next week of the contributions made by members of the committee and other artists. How best the works should be disposed of, for the benefit of the sufferers, had not, up to the time of our going to press, been positively decided; but it is probable that there will be a *tombola*, and that certain works will be offered for separate sale. Messrs. Alma Tadéma, Philip H. Calderon, Jules Dalou, Alphonse Legros, H. S. Marks, P. Rajon, and George Howard, are among the members of a committee excellently wide and representative in character. These artists will all contribute, and promises have already been received from Mr. Boyce, Mr. R. W. Macbeth, M. G. Durand, and others. Miss Leech has kindly sent a couple of little sketches by her brother. It is to be hoped that the undertaking of M. Deschamps and the committee will have a large measure of support.

OUR readers are already aware that a committee organised almost directly after Frederick Walker's death has determined upon an exhibition of his work. This exhibition, we now hear, is arranged to take place in November next, at the rooms of M. Deschamps (Society of French Artists) in Bond Street, lent for the occasion. The main works in oil of Frederick Walker will, there is hardly a doubt, be secured for exhibition, and there will also be shown a number of his water-colours, and some of his illustrations to magazines. The whole will make a very complete gathering of the life-work of the artist.

A NUMBER of stone monuments and other early works of archaeological interest have been presented by Sir Noel Paton to the Crown. The collection was made by the father of Sir Noel, a well-known Oriental traveller and author. It has been placed for the present under the charge of Mr. Wilson, keeper of Dumferline Abbey.

THE annual exhibition of works sent by the French students from Rome (*Envois de Rome*) is now open at the Ecole des Beaux-Arts. By all accounts it is a creditable exhibition, although it does not contain any work of high promise. *Orestes pursued by the Furies*, by M. Lematte, is the picture most remarked—an academical subject treated in academical style.

THE Bibliothèque Nationale of France has recently acquired the fine collection of Greek antiquities formed by M. Oppermann. The collection consists of painted vases, medals, goldsmith's work, and fine bronzes, discovered in the excavations of the Acropolis at Athens.

THREE new salles are to be opened this July in the Louvre. One of them is to be devoted to works of French sculpture and the other two to the exhibition of engraved works, of which the Louvre possesses a very fine collection, hitherto but little known to the public. These plates were exhibited for two or three years about fifteen years ago, but they were then withdrawn to make room for the Sauvageot collection, and have never since been displayed, owing to want of tables for their proper arrangement.

AN appeal has been made by M. Falguières, the distinguished sculptor of Toulouse, to his brother artists in France, for the purpose of organising a sale of works of art for the benefit of the sufferers from the inundations in the South-west of France. M. Burty, in his last letter to the ACADEMY, expressed a fear that the proposed sale would not be very productive, owing to the lateness of the season, but since he wrote, the French journal *L'Art* has taken an active interest in the matter, and a large number of artists have promised their co-operation, and have already sent in works to M. Falguière. The plan indeed has been so warmly seconded, that it is thought that the sale may take place in the first week in August. M. Burty, moreover, suggested that English artists also might be willing "to contribute their mite in this great disaster." In this idea he has been in some degree anticipated by Miss Thompson, who, we understand, is about to exhibit her picture, *The Roll Call*, at Oxford for three weeks, the proceeds to be devoted to the French Inundation Relief Fund. Other artists will very likely follow her example.

THE *City Press* records the discovery of a piece of Roman pavement which was dug up last week in Bishopsgate Street Within, by some workmen who were digging the foundation of some new buildings for Messrs. Volckman. The pavement is tesselated in black and white only, but the pattern is well preserved. The piece, which was found at about twelve feet below the surface, measures about a yard in length and three quarters in width.

IT is at last definitively settled that the Michelangelo Festival in Florence shall be held on September 14, 15 and 16. The Italian Government appear to have caused some dissatisfaction by decreeing that an entrance fee shall be charged on the occasion both at the Uffizi and Pitti galleries. Payments will also have to be made at other museums in the city, a fact that it is thought will greatly diminish the number of visitors and entirely exclude the working people of Italy, who can afford even less than the same classes in England to pay for such pleasures. Sunday, however, will no doubt be kept as a free day. The truth seems to be that there is not money enough to carry out the festival on the grand scale that was at first intended. The Government have withdrawn all promise of pecuniary aid, so that all of the expenses fall upon the city, which is not very well able to afford them.

OUR correspondent at Florence writes:—

"On Monday, July 5, a meeting of the Committee for promoting the celebration of the festival in commemoration of the birth of Michel Angelo, was held in the Municipal Palace of Florence, the Syndic Ubaldino Peruzzi in the chair. The sub-committee presented a project for the illumination of the New Piazza of Michel Angelo, where the popular festival is to be held. Three projects by Messrs. Catani, Bonaiuti, and Tosi were examined, and it was resolved to illuminate the Piazza, and to place lights in the approaches.

Digitized by Google

"The Syndic made a statement of the aid given by reign Governments and private contributors of morials of Michel Angelo in various forms. The lgian Government has courteously announced its ention to forward a new cast of the Madonna of uges, a celebrated work by Michel Angelo.

"Among foreigners there is a general expression of gret that the month of September should have been sen for the celebration. Unless they proceed to rence at that time expressly, no foreigners will be sent, and September is not a month in which they disposed to visit that city.

"The festival in all probability will be a mere al affair. Various reasons have been given for its ebration in September, but they are all of a local ture and do not affect the foreigner.

"For some time past the well-known fountain of ptune by Ammanati, at the corner of the Municipal lace of Florence, and standing nearly on the spot here Savonarola was burnt, has been covered up ith a wooden erection. It was said that it was to repaired, and under this belief the Florentines ab- ained from their usual witticisms on municipal pro- edings.

"The fountain consists of an octagonal basin rising out three feet six above the pavement, very hand- mely moulded, and made of a rich purple and white ined marble. On four of the eight sides are nereids d sea-gods with attendant fauns and tritons, very verly sculptured in bronze, although in somewhat travagant attitudes, but with their shells, dolphins, d other decorations they have a sumptuous effect. ow the fauns are mixed up with water sprites is be- nd explanation.

"In the centre stands the Biancone, as the Floren- es irreverently call the colossal *Neptune* of Amma- ti, a statue 18 feet high, but a by no means fine rk of art. Three Tritons blowing through shells oup round his limbs. The whole group stands on car, consisting first of a huge shell of purple arble, beneath which is a plinth decorated with range fishes and fish-heads, in high relief, of pure hite marble. Under this is the body of the car, or ther pedestal on wheels, again of rich purple marble, e whole being drawn by four sea horses, or if there such things, four sea ponies, for in comparison ith Neptune they are 'shelties.' They are in reality, owever, as big as real horses, yet far too small for e god.

"The fountain was so incrusted with deposits from e water, and with slime and green impurities, that mmanati's design fared badly.

"Now it is seen as he made it; Neptune is whiter han ever and his tritons are pure as the sea foam. he great car is alternately purple and white, and if gly it must be for ever in design, it is beautiful in aterial. His two central shelties are white as break- g waves, and the other two on each side of a dark rple, such as the sea sometimes is when heavy ouds press down on it. These prancing coursers ag their heavy car and still heavier sea-god through miniature ocean of green water bounded by the rple marble shore with its nereids and tritons of onze. Water has been copiously replaced, and the ree tritons which strengthen the legs of Neptune low streams from their shells, and a jet from the car oclaims its watery nature, whilst the fish-heads ff streams into the green ocean below.

"The exquisite Capella della Spina on the Arno at sa, the 'destruction' of which Mr. Ruskin announced *Fors Clavigera*, is in reality being restored. It was danger of falling into the river, as the bridge near actually did. This bridge has been replaced by a e structure imitative of the Ponte alla Trinità, orence, and is light and elegant. The lovely chapel in progress of restoration. It is the most precious ample of Italian Gothic existing, and rich with the miniscences of the Pisani. So far as it goes the storation appears to be very satisfactory.

"The south side of the leaning tower of Pisa is also mirably restored. The sea air so fatal to the frescoes the Campo Santo eats into the marble. Every in- red shaft has been admirably replaced, as well as pitals, bases, and entablatures."

THE Institute of Rome continues its valuable rvices to prehistoric archaeology by directing tention (1) to objects of this class recently und in Greece, and (2) to the collections of pre- storic objects found in the neighbourhood of arma (*Bullettino*, June, p. 135). In digging the foundations for a new museum on the Acropolis of Athens, to contain antiquities found there, a quantity of vase fragments and other objects of a primitive type has been found. The vases are of two kinds: the one ornamented with simple geometrical patterns, resembling the vases from Cyprus; the other more rude and to be compared with the well-known class of vases found under the peperino at Albano and Marino in Italy. Among these objects is also one with archaic figures, said to resemble very closely a style of art found at Cervetri and Corneto in Etruria.

WE regret to learn that the recent death of Mr. T. L. Rowbotham, a leading member of the Water-Colour Institute, leaves his family, a widow and eight children, "almost entirely unprovided for." A circular has been drawn up with a view to raising a subscription for the benefit of the family. Mr. Haghe, the President of the Institute, acts as chairman of the executive committee for the subscription, and Mr. Benyon-Winsor, of the firm of Winsor and Newton, Rathbone Place, as honorary secretary; the London and Westminster Bank, 214, High Holborn, will receive contributions. Professional friends are invited to send sketches or drawings, to be sold by auction along with those which the deceased left behind. Mr. Rowbotham was a skilful facile painter, apt at catching the salient beauties of picturesque or romantic scenery; he was also extremely industrious, as his numerous annual contributions to the exhibitions of the Institute would alone suffice to prove. Dying at the age of fifty-two, and having honourably supported four members of his family, besides his wife and numerous progeny, he did not find it possible to make any other than the slenderest provision for their future. The case is one deserving of all sympathy and liberality.

WE have before now spoken of the project of erecting a monumental slab to Byron in Hucknall-Torkard Church, pointing out that such a form of memorial would be not only inadequate but incongruous. A recent letter from Lady Anna Noel Blunt, grand-daughter of the poet, shows that his family take the same view of the matter. On the 16th inst. a public meeting, presided over by Mr. Disraeli, was held at Willis's Rooms; the Hucknall-Torkard project was relinquished, and a resolution was carried for erecting a statue to Byron on a public site in London. It is not to be in Westminster Abbey; a rumour is current that royal influence still bars Byron out of Poets' Corner. We, of course, highly approve of the resolution now adopted; it is what we had ourselves advocated, so far as Byron himself is concerned. We had also put forward the at least co-equal claims of Shelley to a public statue, but at the meeting the name of that supreme poet was not once (we believe) pronounced, and he must presumably wait another quarter of a century before the sluggish perceptions of his countrymen shall be aroused to his merits and their own demerits in this matter. The statue of Byron will probably be of bronze, and its position somewhere on the Thames Embankment. The name of Mr. Boehm, as the designer, has been proposed. Englishmen should not, however, forget that they possess at least two sculptors of their own highly capable of undertaking any such commission—Mr. Woolner and Mr. Armstead. The question of procuring, instead of any new design, a duplicate of Thorwaldsen's statue of Byron, in Trinity Library, Cambridge, had also at one time been raised, but this appears now to have dropped into the background. Mr. Trelawny considers the statue in question to be a good likeness, which would be one substantial point in its favour.

A PRIVATE view of the prize drawings in the "National Competition for Drawings" took place last Monday at South Kensington. The competition was open to all art schools in the United Kingdom, and was intended to stimulate the pursuit of art. A great improvement was visible in the quality and execution of the designs over previous exhibitions. Ten gold medals, twenty-five silver, and sixty bronze have been awarded to the successful competitors. The drawings were of the most varied character, including drawings of skeletons, the human figure in all positions, as well as designs for pottery, carpets, lace, &c. The exhibition will remain open for some time at South Kensington, and will well repay a visit from those interested in the progress of art instruction in this country.

A SALE is announced to take place next November at Rome which is interesting not simply on account of the intrinsic value of the objects to be sold, but still more from the circumstances to which the collection owes its origin. Soon after the political disturbances of 1848, when Rome was still in a transitionary state of ferment, and men's minds were too much absorbed by the events of the passing hour to care for much besides, art languished, and native artists sank into despondency and inactivity. At that moment the Marchese Campana, who was at the time director-in-chief of the Monte di Pietà, conceived the happy idea of offering loans to artists who were willing to pledge their works to the State. The result was that the halls of the Pietà were soon filled with a large collection of pictures, statuary, mosaics, intaglios, &c., although none but select and carefully tested works were accepted. Few of these deposits have been redeemed, and the proposed sale by auction of the large Monte di Pietà collection will afford art collectors an opportunity of securing specimens of some of the best Italian artists of the time.

WE are glad to learn that permission has been granted to the Haufstangel Photographic Company at Munich to make copies of all the pictures and other art-objects in the "Maximilianeum," the treasures of which have hitherto not been generally accessible to the public.

THE Academy of Fine Arts at Vienna has announced that an exhibition will be opened on October 15, 1876, in the galleries of that institution, of the works of its associates from the period of its foundation in 1704 to the present time. The managing committee announces that the object of the exhibition is to give a representation of the development of art in the Austrian dominions since the beginning of the last century, and it urgently invites picture owners and collectors to contribute as far as they are able to the projected exhibition, which will continue open till January 1, 1877.

THE *Chronique* of July 3, commenting on the great need that exists of having an official catalogue of all the art treasures of France prepared as quickly as possible, points its remarks by describing a beautiful statue in white marble of the Virgin and Child, which has recently disappeared from the little country church of Breuil (Marne), where it has been preserved for centuries. The statue, which is eighty centimètres in height, is a work of the French school of sculpture of the beginning of the sixteenth century, a school which supplied many such gracious representations of the Virgin to the French provincial churches of that period. It is surmised that some amateur visiting Breuil has succeeded in purchasing this charming work of art from the Church authorities, who were probably ignorant of its value. This could not have been done without the consent of the administrative authorities of the department had it been duly catalogued, and to prevent other treasures of the kind from disappearing in the same fashion it seems certainly highly desirable that this important national catalogue should be finished without delay. It is already completed as far as Paris is concerned, and the artistic commission as before stated will very soon be occupied in the provinces.

M. EUGÈNE MUNTZ, in a letter to the *Chronique* from Rome, states that an important series of

Digitized by Google

documents relating to the history of Italian art at the time of the Renaissance has been placed at his disposal for the purposes of study. These documents are the registers of the expenses of the Apostolic Chamber from 1417 to our time, and in these expenses the sums paid for works of art in the fifteenth, sixteenth, and seventeenth centuries occupy a large amount. Indeed, the whole artistic history of Rome during these centuries may be read in these carefully kept accounts, which reveal the names of hundreds of painters, sculptors, architects, engravers, embroiderers, and goldsmiths, hitherto unknown, beside giving details of the more illustrious artists whose names have been handed down to us. To these documents, which are in some sort official accounts, are joined others of a private nature, which are also rich in artistic material, but these latter are far from being complete. Unfortunately, the whole of the Raphael period is missing in them. M. Muntz promises to send a list of the names of the French artists he has found to the *Chronique*, and hopes to publish a full account of his researches in the autumn.

IN making the railway at Camerlata, near Milan, the workmen came upon some indications of masonry, which the archaeological commission of Como caused to be further investigated, and discovered the vast sepulchre of a Roman family, containing numerous tombs untouched. One, which was opened with great difficulty, being closed with strong bands of lead, was found to contain an entire collection of funereal vases. Close by has since been found a miliary column with a double inscription, and dedicated to two emperors, beside other tombs like that on the Via Appia.

A TESTIMONIAL was presented on the 14th inst. to Mr. and Mrs. S. C. Hall in presence of a large number of literary and personal friends, as a recognition of the eminent services rendered by them to literature, morality, and art, and in commemoration of their golden wedding. Above 1,500*l.* had been subscribed, out of which a joint annuity of 100*l.* a year had been purchased, and the balance of the fund was presented to Mr. and Mrs. S. C. Hall by Lord Shaftesbury, with a speech in which he bore testimony to their long and meritorious labours.

THE bust of Beethoven by M. Vidal, exhibited in the last Salon, has been purchased for the new opera house.

In digging the foundations of a house at Soissons, an earthen vase was recently discovered containing 2,000 bronze Roman coins of Licinius, Constantine, and Julian, all in perfect preservation.

THE STAGE.

"ROUGH AND READY" AT THE GLOBE.

THERE is a peculiar mixture of naturalness and staginess in the drama called *Rough and Ready*, by Mr. Paul Meritt, produced originally at the Adelphi, and revived on Monday night at the Globe. In some respects the piece may be considered as almost typical of the large class which in the provinces and in the south and east of London—here and again also in its very centre—is found to be the chief joy of a robust and credulous public. The author's own view of the world would appear to be that of the robust and credulous public to which he appeals. That public believes in dark mysteries surrounding the lives of all the well born and the wealthy of mature years; in the simple and unsophisticated attachment of young women of the great world for manly heroes of the stable-door or gardener's lodge; and most of all in the power of clenching repartee, bestowed doubtless as some compensation for the lack of worldly goods upon virtuous gamekeepers who address the audience in a strong Yorkshire accent.

All this sort of thing we have had before and during many years, and we have it again in *Rough and Ready*. But here, in *Rough and Ready*, it is mixed with some better work, so that until the play is far advanced you are doubtful which will get the upper hand—the naturalness of which the author from time to time seems capable, or the staginess dear to the taste of a robust audience.

The characters in *Rough and Ready* are not new. They have done duty many times before. Here is the proud mamma, and the well-disposed young woman, and the merchant who in the easy prosperity of the stage, exercises a boundless hospitality to all men; and here is the spruce representative of local fashion—naturally capable of little but of giving his arm to the well-disposed young woman—and here is the virtuous and muscular gamekeeper who is gifted with such powers of telling repartee. We welcome our old friends. Here also is the villanous agent—the false steward. He happens to be a lawyer—honesty being a virtue unknown by the lawyer of the melodramatic stage. And his characteristics are those of his brethren whom we have met of old time. He stoops, he cringes, he hisses, he chuckles, he leers. He makes much action, less with his unarmed hands than with a shabby hat and a formidable walking stick. Both are good to brandish, and unanswerable in argument. He is Uriah Heep seen in a distorting glass. He is a caricature, caricatured. But we welcome him again, and know that his place is assured. The robust public will believe in him till time is no more.

And the conversation of some of these good folk is such as we have a right to expect. If the proud mamma having granted audience to the unjust steward or gifted gamekeeper, seeks now to be rid of his presence, she conveys her determination by the portentous utterance "Our interview is ended." If the well-disposed young woman seeks to secure a guest from rudeness, she turns her eyes to the stage ceiling and hopes that "this roof protects him from insult." If the eloquent gamekeeper sees reason to be glad, his heart "swells with love and joy." Nor is such language to be heard without approval. At a time when slang is not unknown in the drawing-rooms, it is well that dignified English keeps possession of the stage.

But for all this old familiar presence of our ancient friends in *Rough and Ready*, and of their gifted talk, the piece is by no means to be condemned as an acting drama, and it promises better things. Little bits here and there—such as that very happy narration of the drive which Musgrave took with Alice May from York—seem to suggest a study of nature as well as of stage precedents and requirements. Musgrave, though mainly conventional, is not wholly so; and even the unjust steward, though he may not always be natural, is at all events sometimes lively. The author's own power of repartee exceeds even that of the eloquent gamekeeper. Mr. Meritt, when he chooses to lay aside stage tradition, knows how to write. Other gifts, too, of more immediate service to him for the stage as it is, he fortunately possesses. Though his characters are old, he can weave a story not without ingenuity, and can tell it very lucidly, with few digressions, with little of superfluous dialogue. After all, *Rough and Ready*, with all its obvious shortcomings, is like most substantive work, easier to criticise than to produce.

The piece was specially written for Mr. and Mrs. Billington—two old Adelphi favourites, who played in it originally at that theatre, and who have subsequently, as we understand, represented it with success in the provinces and in parts of London which may themselves claim to be provincial. Mr. Billington, who acts the manly Yorkshireman, is a skilled actor—skilled at least in the representation of parts such as this which Mr. Meritt has written for him. Not claiming, as far as we know, to excel in elevated or poetic art, he commands the sympathies of his own public, which is not a small one, and deserves praise for a certain naturalness and humour he bestows on homely characters. In the present drama, Mrs. Billington is not so well fitted as her husband with a part. A person of genial presence—one for whom many characters, and these by no means unpleasant or unworthy ones, might conceivably be suited—she is here, we think, not seen to advantage. As long as Mrs. Valentine's character and antecedents are doubtful, it is possible to hope that the actress's performances may turn out to be natural—that she is working, in fact, in accordance with a prearranged effect even when she seems to violate probability—but at the end we can come to no conclusion quite so favourable. The representation cannot be pronounced to be a natural one. Nor can greater praise be bestowed on the effort of Miss Ellen Meyrick, who errs, however, upon another side than Mrs. Billington. She rarely exaggerates, but generally under-acts. A serious situation gains little by her treatment of it. Amelia Norman, the young heiress, is played by Miss Camille Dubois, with a vivacity as foreign as her name—and much more foreign than her accent. Mrs. Valentine's son is played by Mr. Beryl, who has much of his art still to learn; Mr. Anderson is the "wealthy mine owner"—a self-made man, who appears to have exhausted his vigour in the process; and Mr. Jackson grotesquely represents the unjust steward.

FREDERICK WEDMORE.

THE new number of the *Quarterly Review* contains an article on the Théâtre Français in which there are gathered together many details of interest to readers not familiar with the French theatre. The article is also noteworthy by its plain recognition of the fact that even in a country whose population is artistic to the finger tips, much of the high level maintained at the chief theatre is due to the State aid which the theatre receives. Even with a people as artistic as the French, the Théâtre Français, were it not for its subvention, would have to be quite other than what it is. How much more then is pecuniary aid—whether from the State or from some wealthy and cultured individual—required in a country whose population is by no means artistic to the finger tips! And the more widely this is recognised, the sooner perhaps may that aid be forthcoming which prejudice or indifference has thus far denied. That the subject is beset with difficulties, here where privilege and jobbery are not precisely unknown, we should however be the last to deny.

THE benefit of Mr. Hare was to take place at the Court Theatre last evening (Friday). No change in the programme was announced for the occasion. The benefit of Mr. and Mrs. Kendal took place on Tuesday.

IN the middle of August, Mdlle. Beatrice and her company—who last year at a similar time occupied the Haymarket—will appear at the Globe Theatre. Mdlle. Beatrice's company is not a company hurriedly got together, but is as permanent an institution as any in the provinces; and it should therefore present in its performances some of that *ensemble* attained habitually upon only one or two stages in London.

MISS LYDIA THOMPSON returns to the Globe in November.

MR. HARE'S company visit Manchester, Liverpool and Glasgow during the recess.

MR. GEORGE HONEY, Mr. J. C. Cowper, and Miss Julia Matthews will shortly leave England to fulfil engagements in America.

THE *Observer* says that Mr. Jefferson is now in England, and that he will probably play in *Rip Van Winkle* before he leaves.

ON Wednesday morning next, Mr. W. H. Chippendale will have a benefit performance, which has been arranged for him by his fellow artists.

Digitized by Google

MISS NEILSON, it is said, will appear at the Haymarket at Christmas.

A STRONG company, gathered together to play, during the recess, standard English comedies in the country, will give to-day a first performance in the theatre attached to the Alexander Palace. *The School for Scandal*—without a doubt the greatest comedy the last century produced, and probably the greatest comedy of manners in our language—is wisely chosen for the occasion. Mr. Chippendale, Mr. Compton, and Mrs. Hermann Vezin are among the leaders of this troop of artists.

Hen and Chickens, a well-known comic drama in which Mrs. Stirling was wont to play a principal part at the Adelphi, is now performed at the Globe, after *Rough and Ready*, with Mr. and Mrs. Billington in the chief characters.

A SHORT season of operas in English will follow the French opera season at the Gaiety Theatre, commencing on Saturday, July 31, under the direction of Mdme. Blanche Cole.

THE *Detective* is having a good run at the Mirror Theatre, but is soon, it is announced, to give way to Mr. Horace Wigan's new piece called *Self*.

AT the Alhambra performance for the benefit of the sufferers by the floods in France, Miss Emily Fowler, of the Olympic, appeared with M. Bilhaut in the little French comedy, *En Wagon*.

There was an important revival at the lately little used Queen's Theatre on Saturday—that of Mr. Taylor's *Clancarty*. *Clancarty* was very fully discussed in these pages on the occasion of its production nearly eighteen months ago at the Olympic. For a long while it found favour with a large public, and may indeed be considered an exceedingly favourable specimen of a full-bodied drama, in which while rapidity and interest of incident are the main things sought for, some genuine literary or historical interest is likewise desired. The first act of *Clancarty* is slower in action than the rest, and there is here little liveliness of dialogue to make us insensible of its slowness. But the plot is built up with excellent care and good effect, and the picture of English life at the time is not neglected. The period, it will be remembered, is that of William III.—in his latter days, after the death of Mary. At the Olympic Theatre, Mr. Henry Neville appeared as Clancarty—a manly and simple and ardent character for which the qualities of the actor excellently suited him. Mr. George Rignold, who returning from America plays this part at the Queen's Theatre, is not less robust than his predecessor. He acts throughout with much earnestness. Now, at the Queen's, we have Miss Helen Barry in the place of Miss Ada Cavendish. Miss Barry is a less experienced artist; perhaps hardly more conventional than Miss Cavendish herself in characters like this, but with less of art in hiding the conventionality. She is less fully mistress of her means, though seen here in such a part as she may well desire to play, while Miss Cavendish is best in pure comedy, or in such a drama as that of Mr. Collins—*The New Magdalen*—her most popular success. Miss Marie Henderson appears as Lady Betty Noel: a very lively part, well played originally at the Olympic by Miss Fowler. Scum Goodman, engaged in the political plot with which the drama deals, was played at the Olympic by Mr. G. W. Anson, and is now represented by Mr. McIntyre, in a style possibly less original, but certainly less repulsive. Mr. Lindsay makes a careful attempt to personate Dutch William. The admirable effort of Mr. Sugden—then known as Charles Neville—at the theatre in Wych Street will be within the recollection of many readers. Mr. T. Mead—coming from two hundred representations of the Ghost in *Hamlet*—lends his aid as Lady Clancarty's brother. Miss Gainsborough acts the widow who keeps the smugglers' inn on Romney Marsh. On Saturday evening, the first night of the reproduction, Mr. George Rignold took one or two opportunities to address the audience, and promised in one of his addresses to return to town after his next visit to America, and to produce *Henry the Fifth* with befitting magnificence. The performances of *Clancarty*, however attractive they may prove, cannot be continued beyond the end of August.

AMEDÉE ACHARD, novelist, dramatist, and critic, left behind him some slight work that had not seen the light; and a few days ago they produced at the Gymnase *Le Sanglier des Ardennes*. The little piece is without plot, and is therefore described by a friendly critic as a piquant study of character, frankly undertaken "sans aucune de ces complications banales auxquelles le public se laisse prendre trop facilement."

Léa has at length been produced at the Theatre du Gymnase, where the illness of Mdlle. Tallandiera for some little time kept it back. It does not, however, appear to be a piece worthy of exciting great expectation. M. de Najac is indebted to Mr. Boucicault for the story, and the piece indeed is but an adaptation of Mr. Boucicault's drama, produced, we understand, originally under the title of *Hunted Down*. In this piece Miss Herbert appeared at the St. James's Theatre some eight years ago, and Mr. Henry Irving, we believe, made in it one of his first appearances on the London stage. *Léa* is generally condemned in France, where its adapter, M. de Najac, is held by some to be a writer capable of employing himself upon better things. "Rien, en effet," writes M. Caraguel, "rien de moins dramatique, au sens élevé du mot, que cette lugubre et vulgaire histoire de Léa qui n'est en réalité qu'un *fait-divers* découpé en une vingtaine de scènes sans aucun développement intéressant."

A scoundrel of the name of Rowden marries a young girl who brings him a little marriage portion of three thousand pounds. He spends the portion and abandons his wife. Pursued by the police, in consequence of other misdeeds which happen to be legally punishable, he throws himself into the water, and his death is certified. The good-for-nothing, chancing to be a fair swimmer, is not so dead as he is supposed to be. He gets in secret to Italy, and lives with a young woman who gives her name to the piece. After some years Rowden returns to England, and bethinks him of his wife—he finds her married to a painter of great fame. His first thought is to make capital by selling to her his promise of silence, and Mrs. Leigh—the painter's wife or his—gives him money to this end. But it is not enough for him. He wishes to take back Mary Leigh, and it appears to be a funny scene—hardly in accordance with ordinary procedure and "the law's delay"—the scene in which Rowden calls for a policeman, and, informing that functionary that the lady known as a famous man's wife is in reality his, succeeds in inducing the policeman to accompany him to the house, and is apparently, with the policeman's approbation, about to possess himself of the wife of a man whose position is recognised. We pass on, however, from this instructive incident—rendered, we suspect, after all, less ridiculous in Mr. Boucicault's original version than in M. de Najac's—to the *dénouement*. Léa, the second woman Rowden has abandoned, does vengeance for both. She stabs the evildoer, and so ends the romance. The mind is distracted here by having to follow two distinct threads, if once we allow that the piece can call forth serious interest. For one is supposed to sympathise not only with the wrongs of Mary Leigh, but with those of the girl Léa, who, notwithstanding her irregular position, "rachète en quelque sorte sa faute par son amour." Here are two parallel situations, but perfectly distinct. One forgets Léa while one thinks of Mary Leigh, and one forgets Mary Leigh while one thinks of Léa. The Gymnase will not add to its repute by this production.

MUSIC.

THE FRENCH OPERA SEASON AT THE GAIETY THEATRE.

FOR the last time, at least for the present season, we return to the subject of the French operatic performances which have lately furnished us with so much interesting matter for comment, and which, when these lines meet the reader's eye, will be a thing of the past. Though it was originally intended, as announced last week, to close the season on Saturday, a few supplemental evenings were given; and the final performance did not take place until last night. As no new works have been announced for production during the present week, it only remains for us to give a short retrospect of the season now ended, on which M. Coulon and those associated with him may look back with very natural pride. Seldom indeed of late years has any entertainment of such sustained and constantly varied interest been offered to the public as that presented at the Gaiety during the last two months. Since May 15, on which evening the season opened, no less than sixteen different works, including many of the masterpieces of French comic opera, have been brought forward. These have been Boieldieu's *La Dame Blanche*, Halévy's *Les Mousquetaires de la Reine*, Auber's *Fra Diavolo*, *Diamans de la Couronne*, *Domino Noir* and *Haydée*, Donizetti's *Fille du Régiment*, Adam's *Châlet* and *Postillon de Longjumeau*, Paer's *Maître de Chapelle*, Hérold's *Zampa* and *Pré aux Clercs*, Massé's *Noces de Jeannette* and *Galathée*, Bazin's *Voyage en Chine*, and Maillart's *Dragons de Villars*. Several of these works were entirely new to the London public, and even those most familiar—such, for instance, as *Fra Diavolo* or *La Fille du Régiment*—might almost be called new, since they were given in their original language, and with spoken dialogue, as intended, instead of with the wearisome recitatives to which we are accustomed at the Italian operas.

Variety of programme, however, has been by no means the only, nor even the chief merit of these performances. The French company has been remarkable for its excellence all round. On this we have several times had occasion to remark, but in reviewing the season it is needful to refer to it again. Wisely discarding the unwholesome "star" system which is one of the curses of music in this country, the directors gave attention rather to securing perfection of *ensemble*. True, many of their performers—such as Mdme. Naddi, and Messrs. Tournié, Herbert, and Dauphin, were also admirable singers, but they never shone at the expense of others, and in every piece without exception all the parts were adequately sustained. Many members of the company, we admit, were no great singers; here and there some uncertainty of intonation might be detected, and a few of the performers had such small voices that their effect musically was almost *nil*; but admitting all this (and it is just because of our high opinion of the performances as a whole that we are anxious not to conceal their deficiencies), the fact remains that in no one instance was a part, even the smallest, imperfectly filled; nowhere was there ever the slightest sign of want of preparation. As a proof of this may be mentioned that though we attended nearly twenty performances we never on one single occasion heard the voice of the prompter. Besides this, it has often been remarked that every Frenchman is a born actor; and certainly this company seems to bear out the truth of the assertion. One and all appeared perfectly at home on the stage, and in some cases where the singing could not be called more than second-rate, the acting was so excellent as to make one overlook the deficiency.

Among the ladies of the company the first mention should be given to Mdme. Naddi, not merely for the beauty of her voice and her artistic style of singing, but also for her versatility as an actress. Whether as the disguised queen in the *Diamans de la Couronne*, the White Lady in Boieldieu's

opera, the peasant bride in the *Noces de Jeannette*, or the animated statue in *Galathée*, she was equally charming, contributing largely to the success of all the works in which she took part. Mdlle. Priola, though her voice has not the freshness of Mdme. Naddi's, proved herself by her good vocalisation and her stage experience a valuable member of the troupe; and Mdlle. Mary Albert, while not equal as a singer to either of the ladies named, was such a delightful actress, especially in the more comic situations, that she was always seen with pleasure. Mdlle. Emma Breton was only heard in one part, Isabelle in the *Pré aux Clercs*, in which she was so good as to cause us to regret that she did not appear subsequently. Of those who sustained the secondary female parts a word of special praise is due to Mdme. Henault and Mdlle. de Vaure, whose singing if not great was always satisfactory, and who both act admirably.

Two better tenors than M. Tournié and M. Herbert, the former for the more heroic and the latter for the lighter parts, it would be hard to find. Unfortunately the state of health of the former gentleman caused several disappointments, and interfered at times seriously with the arrangements of the managers. M. Tournié has the finer voice of the two, but we are almost inclined to consider M. Herbert the more finished vocalist. In acting both are equally excellent. M. Barbet as a second tenor proved himself a most useful member of the company. M. Laurent, who took some of the first tenor parts in the earlier representations, was, exceptionally, the only performer whose acting was inferior to his singing.

The principal bass parts were most admirably filled by Messrs. Dauphin and Martin, the former, especially, having one of the finest voices now to be heard, while as a singer he is fully equal to any of the troupe. His acting, too, especially in the *Fille du Régiment*, the *Châlet* and the *Mousquetaires de la Reine*, is of a very high order. M. Martin, though less naturally gifted, is also an excellent performer, and possessed (as he showed in the *Maître de Chapelle* and the *Noces de Jeannette*) of great comic power. The real weight of the comic business, however, devolved upon three gentlemen whose names we have left till last, and who, in very different styles, were all so excellent that one hardly knows to which to give the palm. Those of our readers who have attended these performances will anticipate us when we named Messrs. Borés, Sujol, and Joinnisse. Such parts as the Thibaut in the *Dragons de Villars* and Lord Kockbourg in *Fra Diavolo* of M. Borés, as the fussy Count of Campo Mayor in the *Diamans de la Couronne* or the fatuous old Marquis in the *Postillon de Longjumeau* of M. Sujol, and as Gil Perez in the *Domino Noir* and Biju in the *Postillon* of M. Joinnisse. were highly finished pieces of comic acting which those who saw them will not soon forget.

Our review of these performances would be incomplete without an acknowledgment of the invaluable aid rendered by the conductor, M. Hasselmans, who directed all the works performed with a precision, a good taste and a general finish which cannot be too warmly praised. He had under him, it is true, a most efficient orchestra, but without a competent chief the best performers will fail in securing a satisfactory rendering; and a large share of the credit for the uniform excellence attained must undoubtedly be awarded to him. Nor should the services of M. Vallée, the Régisseur-Général, be passed over. On him, we believe, devolved the whole arrangement of the *mise-en-scène*, which was invariably satisfactory, and added not a little to the feeling of completeness which was so marked a feature of these performances.

We deeply regret, in conclusion, to have to say that the speculation has, we understand, resulted in a considerable loss. That such should be the case is a shame and disgrace to London. Among three millions and a half of people not enough are to be found who appreciate what is really good to fill even a small theatre like the Gaiety! And we are called a musical people! That we spend more money on music than any other nation is true enough; but as for our taste, the less said the better. Had M. Coulon and his partner, M. Jonas, chosen to descend to the vulgar level of opera bouffe, they would probably have drawn crowded houses; but because they have preferred to bring forward what is really excellent, their pockets suffer for it. They will have at least the consolation of knowing that if they have not been able to command success they have certainly deserved it, and that their efforts to provide a high-class entertainment have been appreciated by those whose good opinion is most worth having. Probably if they persevere, they will in time create a public—just as Mr. Chappell has done with the Monday Popular Concerts, which were at first carried on at a heavy loss. We trust that they may venture, under more favourable auspices, to repeat the experiment just concluded; and in that hope say to the French company not "Adieu," but "Au revoir." EBENEZER PROUT.

THE present season of the Royal Italian Opera was brought to a close on Saturday last by a performance of Meyerbeer's *L'Etoile du Nord*. The great feature of the season, almost the only feature, indeed, of importance from an artistic point of view has been the production of *Lohengrin*, which was given for the first time on May 8. Both the performance and the work itself were noticed at the time in these columns with such fullness that it is needless now to do more than refer to the fact. Of the new performers who have appeared during the season only two have made any mark—Mdlle Zaré Thalberg, the daughter of the celebrated pianist, whose greatest success has been as Zerlina in *Don Giovanni*, and Signor Carpi, who replaced Signor Nicolini in the more recent repetitions of *Lohengrin*, proving himself a singer of considerable ability.

THE last of the six Summer Concerts at the Crystal Palace took place on Saturday, the principal feature being a very good performance of Gade's charming cantata, *The Erl-King's Daughter*. As we understand it is Mr. Manns' intention to repeat the work at the Saturday concerts next season, we shall defer a notice of it until then, and merely record the fact that the solo parts were sustained by Mdme. Blanche Cole, Mdme. Osborne Williams, and Mr. George Fox. A miscellaneous selection consisting chiefly of ballads followed the cantata, the singers being Miss Edith Wynne, Mdme. Blanche Cole, Mr. Edward Lloyd, Mr. M'Guckin, and Signor Foli. Herr Franke, a violinist from Hamburg, made a fairly successful first appearance in the Andante and Finale of Mendelssohn's concerto. Next Saturday Mr. Sims Reeves announces his annual benefit concert at the Palace.

THE directors of the Alexandra Palace have hit upon the happy idea of giving a series of Summer Evening Promenade Concerts on Mondays, Wednesdays, and Saturdays. Their orchestra will be increased to 130 performers, and in addition to instrumental music and vocal solos, part-songs, madrigals, &c., will be given by the Alexandra Palace Choir, which will be augmented to 500 voices. The first part of each concert is to be of a special character, and the second part miscellaneous. At the first concert, last Wednesday, a Beethoven selection formed the first part; this evening it is to consist of Irish ballads and selections from Balfe; next Monday is to be a Mendelssohn night, and Wednesday a Wagner night; future evenings are to be given to English, Welsh, and Scotch ballads. There will be three military bands—that of the company, of the Coldstream Guards, and of the Grenadier Guards—and the whole of the concerts will be under the direction of Mr. H. Weist Hill, the conductor of the Alexandra Palace orchestra. Such a scheme as this is likely to be well supported; and there can be no doubt that the grand central hall of the Palace will be a far more comfortable place on a warm summer's evening for listening to music than the interior of a theatre.

THE French Opera Company which have just finished their season at the Gaiety, will next week commence a short series of performances in Dublin. We understand that it is intended there to bring out, in addition to the "opéras comiques" which have formed their répertoire in London, also a few "grand operas."

IT is stated on good authority that one of the novelties at first announced for the coming Norwich Festival—Mr. Sullivan's sacred work, *David and Jonathan*—will not be produced, as the composer has not been able to finish it in time.

THE performance at the Paris Opera on the 3rd inst. for the benefit of the sufferers from the recent inundations produced a net profit of over 28,000 francs. Mdme. Adelina Patti has offered to M. Halanzier to give a performance for the same charitable object previous to her departure for Russia, that is, early in October. It is almost needless to add that the offer has been gladly accepted.

A NEW opera by Offenbach, *Le Voyage dans la Lune*, is to be produced at the Gaité in Paris. The principal female part is to be "created" by Mdlle. Zulma Bouffar, who is specially engaged for that purpose.

THE Teatro Nazionale at Turin, after having been closed for several years, has lately reopened with a new opera, *Merope*, the subject taken from Voltaire's tragedy of that name, the music by Signor Zandomeneghi. The work was a complete failure, the result, it is said, to a large extent, of the badness of the performance.

THE Società Musicale at Rome has recently produced Spontini's *Vestale* with such success that it is intended in consequence to revive either the same composer's *Fernand Cortez*, or Cherubini's *Medea*.

TABLE OF CONTENTS.

	PAGE
SIR CHARLES DILKE'S PAPERS OF A CRITIC, by Rev. W. Elwin	79
ANNUAL OF THE GERMAN SHAKESPEARE SOCIETY, by Professor Dowden	80
LAURIE'S SKETCHES OF DISTINGUISHED ANGLO-INDIANS, by Major Knollys	82
D'ARNETH'S AND GEOFFROY'S SECRET CORRESPONDENCE OF MARIE ANTOINETTE, by H. Wallon	82
TWO BOOKS ON FIJI, by Lieutenant Stiffe	83
PAMPHLETS ON THE EDUCATION OF PAUPER GIRLS, by Edward Bond	84
LECONTE'S LECTURES ON RELIGION AND SCIENCE, by Rev. W. H. Simcox	85
CURRENT LITERATURE	86
NOTES AND NEWS	87–89
NOTES OF TRAVEL	89–90
THE NEW FRENCH LAW ON THE HIGHER EDUCATION, by Gabriel Monod	90
SELECTED BOOKS	91
CORRESPONDENCE:— *The Royal Irish Academy and Dr. Whitley Stokes*, by Norman Moore; *The Christian Names of the Puritans*, by Edward Peacock; *John Mansel's Pluralities*, by H. R. Luard	92–93
DARWIN'S INSECTIVOROUS PLANTS, by Lady Lubbock	93
ANCIENT GREEK INSCRIPTIONS AT THE BRITISH MUSEUM, II., by the Rev. J. Wordsworth	94
SCIENCE NOTES (Botany, Zoology, Philology, &c.)	95–97
HULME'S PRINCIPLES OF ORNAMENTAL ART, by A. S. Murray	98
ART IN PARIS (two letters), by Ph. Burty	98
ART SALES	100
NOTES AND NEWS	100–102
"ROUGH AND READY" AT THE GLOBE, by F. Wedmore	102
STAGE NOTES	102
THE FRENCH OPERA SEASON AT THE GAIETY THEATRE, by E. Prout	103
MUSIC NOTES, and TABLE OF CONTENTS	104

Digitized by Google

SATURDAY, JULY 31, 1875.
No. 169, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Renaissance in Italy; the Age of the Despots. By John Addington Symonds. (London: Smith, Elder & Co., 1875.)

THIS remarkable volume is the first of three parts of a projected work which in its complete form will present a more comprehensive treatment of its subject than has yet been offered to English readers. The aim of the writer is to weave together the various threads of a very complex period of European life, and to set the art and literature of Italy on that background of general social and historical conditions to which they belong, and apart from which they cannot really be understood, according to the received and well-known belief of most modern writers. Mr. Symonds brings to this task the results of wide, varied, and often curious reading, which he has by no means allowed to overburden his work, and also a familiar knowledge, attested by his former eloquent volume of *Studies on the Greek Poets*, of that classical world to which the Renaissance was confessedly in some degree a return.

It is that background of general history, a background upon which the artists and men of letters are moving figures not to be wholly detached from it, that this volume presents. By the "Age of the Despots" in Italian history the writer understands the fourteenth and fifteenth centuries, as the twelfth and the thirteenth are the "Age of the Free Burghs," and the sixteenth and seventeenth the "Age of Foreign Enslavement." The chief phenomenon with which the "Age of the Despots" is occupied is that "free emergence of personal passions, personal aims," which all its peculiar conditions tended to encourage, of personalities all alike so energetic and free, though otherwise so unlike as Francesco Sforza, Savonarola, Machiavelli, and Alexander VI., all "despots" in their way. Benvenuto Cellini and Cesare Borgia are seen to be products of the same general conditions as the "good Duke of Urbino" and Savonarola. Such a book necessarily presents strong lights and shades. The first chapter groups together some wide generalisations on the subject of the work as a whole, on the Renaissance as an "emancipation," which, though perhaps not wholly novel, are very strikingly put, and through the whole of which we feel the breath of an ardent love of liberty. In the next two chapters the writer discusses the age of the earlier despots, the founders of the great princely families, going over ground well traversed indeed, but with a freshness of interest which is the mark of original assimilation, with some parallels and contrasts between Italy and ancient Greece, and led always by the light of modern ideas. One by one all those highly-coloured pieces of humanity are displayed before us, those stories which have made Italian history the fountain-head of tragic motives, all the hard, bright, fiery things, the colour of which M. Taine has in some degree caught in his writings on the philosophy of Italian art, and still more completely Stendhal, in his essay on Italian art and his *Chroniques Italiennes*. You can hardly open Mr. Symonds's volume without lighting on some incident or trait of character in which man's elementary power to be, to think, to do, shows forth emphatically, and the writer has not chosen to soften down these characteristics; there is even noticeable a certain cynicism in his attitude towards his subject, expressed well enough in the words which he quotes from Machiavelli as the motto of his title-page: *Di questi adunque oziosi principi, e di queste vilissime armi, sarà piena la mia istoria.*

That sense of the complex interdependence on each other of all historical conditions is one of the guiding lights of the modern historical method, and Mr. Symonds abundantly shows how thoroughly he has mastered this idea. And yet on the same background, out of the same general conditions, products emerge, the unlikeness of which is the chief thing to be noticed. The spirit of the Renaissance proper, of the Renaissance as a humanistic movement, on which it may be said this volume does not profess to touch, is as unlike the spirit of Alexander VI. as it is unlike that of Savonarola. Alexander VI. has more in common with Ezzelino da Romano, that fanatical hater of human life in the middle age, than with Tasso or Lionardo. The Renaissance is an assertion of liberty indeed, but of liberty to see and feel those things the seeing and feeling of which generate not the "barbarous ferocity of temper, the savage and coarse tastes" of the Renaissance Popes, but a sympathy with life everywhere, even in its weakest and most frail manifestations. Sympathy, appreciation, a sense of latent claims in things which even ordinary good men pass rudely by—these on the whole are the characteristic traits of its artists, though it may be still true that "aesthetic propriety, rather than strict conceptions of duty, ruled the conduct even of the best;" and at least they never "destroyed pity in their souls." Such softer touches Mr. Symonds gives us in the "good duke Frederic of Urbino," his real courtesy and height of character, though under many difficulties; in his admirable criticisms on the *Cortegiano* of Castiglione; and again in his account of Agnolo Pandolfini's *Treatise on the Family*, the charm of which has by no means evaporated in Mr. Symonds's analysis; above all, in the beautiful description, in the seventh chapter, of the last days of Pietro Boscoli the tyrannicide, a striking instance of "the combination of deeply-rooted and almost infantine piety with antique heroism," coming near as it happened, in his friend Luca della Robbia the younger, to an artist who could understand the aesthetic value of the incidents he has related.

I quote a very different episode as a specimen of Mr. Symonds's style:—

"There is a story told by Infessura which illustrates the temper of the times with singular felicity. On April 18, 1485, a report circulated in Rome that some Lombard workmen had discovered a Roman sarcophagus while digging on the Appian Way. It was a marble tomb, engraved with the inscription, 'Julia, daughter of Claudius,' and inside the coffin lay the body of a most beautiful girl of fifteen years, preserved by precious unguents from corruption and the injury of time. The bloom of youth was still upon her cheeks and lips; her eyes and mouth were half open, her long hair floated round her shoulders. She was instantly removed, so goes the legend, to the Capitol; and then began a procession of pilgrims from all the quarters of Rome to gaze upon this saint of the old Pagan world. In the eyes of those enthusiastic worshippers her beauty was beyond imagination or description; she was far fairer than any woman of the modern age could hope to be. At last Innocent VIII. feared lest the orthodox faith should suffer by this new cult of a heathen corpse. Julia was buried, secretly and at night by his direction, and naught remained in the Capitol but her empty marble coffin. The tale, as told by Infessura, is repeated in Matarazzo and in Nantiporto with slight variations. One says that the girl's hair was yellow, another that it was of the glossiest black. What foundation for the legend may really have existed need not here be questioned. Let us rather use the mythus as a parable of the ecstatic devotion which prompted the men of that age to discover a form of unimaginable beauty in the tomb of the classic world."

The book then presents a brilliant picture of its subject, of the movements of these energetic personalities, the magnificent restlessness and changefulness of their lives, their immense cynicism. As is the writer's subject so is his style—energetic, flexible, eloquent, full of various illustration, keeping the attention of the reader always on the alert. Yet perhaps the best chapter in the book, the best because the most sympathetic, is one of the quieter ones, that on "The Florentine Historians;" their great studies, their anticipations of the historical spirit of modern times, their noble style, their pious humour of discipleship towards Aristotle, Cicero, Tacitus, not without a certain pedantry becoming enough in the historians of those republics which were after all "products of constructive skill" rather than of a true political evolution—all this is drawn with a clear hand and a high degree of reflectiveness. The chapter on "The Prince" corrects some common mistakes concerning Machiavelli, who is perhaps less of a puzzle than has sometimes been supposed, a patriot devising a desperate means of establishing permanent rule in Florence, designing, in the spirit of a political idealism not more ruthless than that of Plato's Republic, to cure a real evil, a fault not unlike that of ancient Athens itself, the constant exaggerated appetite for change in public institutions, bringing with it an incorrigible tendency of all the parts of human life to fly from the centre, a fault, as it happened in both cases, at last become incurable. The chapter on Savonarola is a bold and complete portrait, with an interesting pendant on "Religious Revivals in Medieval Italy;" and the last chapter on "Charles the Eighth in Italy" has some real light in it, making things lie more intelligibly apart and together in that tangle

of events. The imagination in historical composition works most legitimately when it approaches dramatic effects. In this volume there is a high degree of dramatic imagination; here all is objective, and the writer is hardly seen behind his work.

I have noted in the foregoing paragraphs the things which have chiefly impressed and pleased me in reading this book, things which are sure to impress and please hundreds of readers and make it very popular. But there is one thing more which I cannot help noticing before I close. Notwithstanding Mr. Symonds's many good gifts, there is one quality which I think in this book is singularly absent, the quality of reserve, a quality by no means merely negative, and so indispensable to the full effect of all artistic means, whether in art itself, or poetry, or the finer sorts of literature, that in one who possesses gifts for those things its cultivation or acquisition is neither more nor less than loyalty to his subject and his work. I note the absence of this reserve in many turns of expression, in the choice sometimes of detail and metaphor, in the very bulk of the present volume, which yet needs only this one quality, in addition to the writer's other admirable qualities of conception and execution, to make this first part of his work wholly worthy of his design. WALTER H. PATER.

HAZLITT'S SHAKESPEARE'S LIBRARY.

Shakespeare's Library: a Collection of the Plays, Romances, Novels, Poems, and Histories employed by Shakespeare in the Composition of his Works. With Introductions and Notes. Second Edition, carefully revised and greatly enlarged. In Six Volumes. (London: Reeves & Turner, 1875.)

MR. W. C. HAZLITT has done good service to Shakespearean students by the publication of the first tolerably complete collection of the immediate sources of the great poet's plots. We say "tolerably complete" because much has been rejected by the editor which would have given additional value to the book. Thus Mr. Hazlitt writes, "My friend Mr. Furnivall urged me very strongly to include the shorter extracts from Holinshed illustrating the Histories, but I have arrived at the conclusion that those prose parallels should rather find a place in an edition of the poet, where they would enjoy the advantage of immediate juxtaposition." The excuse here given is far from being a good one, as it is not easy to understand the reason why extracts from North's *Plutarch* should be printed to illustrate the Roman historical plays, while extracts from Holinshed to illustrate the English historical plays are rejected. Moreover, the editor is not consistent in his plan, for Holinshed is put under contribution n the single case of Henry VIII. Again, some analysis of the two comedies entitled *Gl' Inganni*, or of the comedy *Gli Ingannati*, ought to have been given, instead of a mere reference to places where such may be found.

Mr. Hazlitt modestly calls his book a second edition of the collection of Mr. Collier, whose title he takes, but it is in fact a new work, being differently arranged and much wider in its scope, so that it really supersedes two distinct publications, viz., Collier's *Shakespeare's Library* and Nichols's *Six Old Plays*. It will be of great use to those who go to it for what they want, but those who read the various tracts for the first time will obtain little or no critical assistance from the editor. Mr. Collier wrote prefaces for the articles included by him, and these Mr. Hazlitt has reprinted, but he has added little of his own. We may mention one instance of this lack of sufficient information. In the second volume we find the History of Makbeth reprinted from Holinshed's *History of Scotland*, but there is no mention of the fact that Shakespeare also used the History of King Duffe who reigned nearly a century before Macbeth's time. As to Lady Macbeth he took the first hint from Holinshed's account of Macbeth's wife—"but speciallie his wife lay sore upon him to attempt the thing as she, that was verie ambitious, burning in unquenchable desire to beare the name of queene." It is, however, only there stated in a few words that Macbeth slew King Duncan, and the details of the murder he obtained from the other story, where Donwald, "Captaine of the Castell of Fores," proceeds to kill Duffe under the instigation of his wife who, "as one that bore no lesse malice in her heart towards the king, counselled him to make him awaie, and shewed him the meanes whereby he might soonest accomplish it." Donwald being thus "kindled into wrath by the words of his wife, determined to follow hir advice." But it was not the character of Lady Macbeth only that Shakespeare drew from this source; he borrowed also the circumstances of the murder and the natural prodigies that followed it.

Editors are usually inclined to vaunt the virtues of the wares they introduce to the public, but Mr. Hazlitt gives us to understand that the contents of his book are sad trash, and that the only interest they possess consists in their association with Shakespeare. This is certainly a harsh judgment, for the editor might have pointed out the merits of several of the stories; but he does the reverse and writes:—

"Shakespeare also found it possible to create out of such crude stuff as Green's *Pandosto* and Lodge's *Rosalind* such masterpieces of structure and fancy as the *Winter's Tale* and *As You Like It*. Much the same is to be said of his metamorphosis of *Romeo and Juliet*, where his only ostensible resource lay between Painter's dull tale and Broke's duller poem."

In answer to this passage we might hint that *Winter's Tale*, written in the author's latest period when he seems to have forgotten some of his experience of stage business, is not "a masterpiece of structure," however beautiful it may be in other respects, but it will, perhaps, be sufficient to point out that Mr. Collier says that Shakespeare's general obligations to Lodge's *Rosalynde* afford a high tribute to its excellence, and that Mr. Hazlitt agrees with this valuation in a note on page 4. Many persons seem to think that it is derogatory to the fame of our great poet to acknowledge any merit in the works from which he drew his plots, but we believe that any one who will take the trouble to go carefully through these volumes will arrive at a different conclusion. The immeasurable superiority of Shakespeare to his models is so clear and indisputable that we can surely afford to be generous to those who wrote the simple airs that helped him in the composition of his marvellous symphonies. It is a great help to us in forming an opinion on Shakespeare's mode of work to notice the close manner in which at times he followed his authority, and the wide divergence he allowed himself at others. We may instance as examples two plays that can well run in couples—both are deep tragedies; the interest of both is entirely centred in the heroes and heroines, and both exhibit intense love as their main object. In *Romeo and Juliet* Shakespeare followed Brooke's poem more faithfully perhaps than any of his other models, and in *Othello* he had merely the bare outline of a story to work upon. It would take too much space to indicate the likeness between Brooke's poem and Shakespeare's play, but it will be enough to point out that most of the incidents of the play are to be found in the poem, and that nearly all the names are the same in both. The following extract will give an idea of Brooke's style, and at the same time show how far Shakespeare was indebted to him for the favourite character of the apothecary:—

"An Apothecary sate unbusied at his doore,
Whom by his heavy countenaunce he gessed to be poore,
And in his shop he saw his boxes were but fewe,
And in his window (of his wares) there was so small a shew,
Wherefore our Romeus assuredly hath thought,
What by no frendship could be got, with money should be bought.
For nedy lacke is lyke the poore man to compell,
To sell that which the cities lawe forbiddeth him to sell.
Then by the hand he drew the nedy man apart,
And with the sight of glittring gold inflamed hath his hart,
Take fiftie crownes of gold (quoth he) I geve them thee,
So that before I part from hence thou straight deliver me,
Somme poison strong, that may in lesse than halfe an howre,
Kill him whose wretched hap shalbe the potion to devowre.
The wretch by covetise is wonne, and doth assent
To sell the thing, whose sale ere long, too late he doth repent.
In hast he poyson sought, and closely he it bounde,
And then began with whispering voyce thus in his eare to rounde,
Fayre syr (quoth he) be sure this is the speeding gere,
And more there is then you shall nede for halfe of that is there,
Will serve, I undertake in lesse then halfe an howre,
To kill the strongest man alive, such is the poysons power."

In Giraldi Cinthio's novel of the *Moor of Venice* some of the incidents of the tragedy of *Othello* are to be found, but the men and women introduced are essentially vulgar and commonplace, and all that makes the play a marvel of dramatic effect and one of the most exquisite of poems is Shakespeare's own creation. The only Shakespearean name in the tale is Desdemona, for Othello is invariably styled the Moor, Cassio the lieutenant, and Iago the ensign. We might at first come to the conclusion, in considering these two plays, that Shake-

Digitized by Google

speare had followed his original closely in *Romeo and Juliet*, because it was an early work, and had allowed more scope for his imagination in his middle period when he wrote *Othello*, but this view is negatived by the fact that in *Winter's Tale* (one of his very latest plays) he followed most closely a story which, curiously enough, was written by Robert Greene, the University playwright, who was jealous of his early fame. Having said a word in favour of Brooke's poem, we must not forget to give its share of praise to Lodge's pretty little story of *Rosalynde*, which was also entitled "Euphues' Golden Legacie." This reads like a prose version of *As You Like It*, so closely have some of the incidents been followed by Shakespeare. Many of the names are alike, though some were changed for the better in the play. Shakespeare's Celia is named Alinda by Lodge, but Alinda and Rosalind take the names of Aliena and Ganymede when they fly the Court. The prose is interspersed with pleasing verse, for the shepherds and shepherdesses are ready to break out into song on the slightest provocation. Phoebe's scornful reply to her lover's fine phrases is worth quotation as a specimen of Lodge's poetic vein:—

"When Love was first begot,
And by the movers will
Did fall to humane lot
His solace to fulfill,
Devoid of all deceipt,
A chast and holy fire
Did quicken mans conceipt
And women's brest inspire
The Gods that saw the good
That mortals did approve
With kind and holy mood,
Began to talke of Love.

But during this accord,
A wonder strange to heare:
Whilest Love in deed and word
Most faythfull did appeare,
False semblance came in place,
By jealousie attended,
And with a double face
Both love and fancie blended,
Which make the Gods forsake,
And men from fancie flie,
And maidens' scorne a make,
Forsooth and so will I."

Literature has been ransacked by generations of commentators, who have sought for illustrations of Shakespeare's plots, and the result of their researches is the book before us; but we need not suppose that everything is yet discovered. Renewed attention to this subject will probably be rewarded by some discoveries; thus Miss Toulmin Smith read a paper before the New Shakspere Society last April on the Bond-story in the *Merchant of Venice*, in which she traces it to an old English poem, entitled *Cursor Mundi*, written at the end of the thirteenth century. This is the earliest form of the story yet known in which a Jew appears. Many of the stories printed by Mr. Hazlitt have little appearance of being Shakespeare's immediate models, and it is probable that the books he used are lost. Lost books, however, are sometimes found, and we may hope that in course of time some of these may be grubbed out of obscure corners. The second part of Mr. Hazlitt's collection, which consists of the foundation- and other plays, is peculiarly valuable, as it contains the *Contention*, the *True Tragedie of Richard*, *Duke of Yorke*, *True Tragedie of Richard III.*, Legge's *Richardus Tertius*, *Timon of Athens*, and Shakespeare's own first sketch of the *Merry Wives of Windsor*, besides the six plays printed by Nichols. Nichols's collection cannot be said to be edited at all, for the plays were printed from late editions without any note of the dates of the first editions. This fault is rectified by Mr. Hazlitt, who prints from the best copies, which in some instances are unique.

In conclusion, we may remark that this book is printed in a handy form, which makes it as suitable for the pocket as for the library shelves, and although we have felt it our duty to point out some of its shortcomings (among which is the want of an index), we hope our readers will understand that it is on the whole a full and satisfactory work, which should be in the hands of all who love to follow our great poet's art as distinguished from his genius.

HENRY B. WHEATLEY.

Edgar Quinet. L'Esprit Nouveau. 2me Edition. (Paris: E. Dentu, 1875.)

M. QUINET's last work exhibits no falling off from that high standard of style, of thought and of purpose which for many years before his death gave him a place apart in the contemporary literature of France. For the bulk of English readers, indeed, the work will not have the interest of his admirable *History of the Revolution*; still less is it likely to attain in this country to the popularity of the *Jesuits* or of *Ultramontanism*. Yet as the latest utterance of one who never took his thoughts at secondhand, and for whom this book was "the summing up of his life's work, the encyclopaedia of his conclusions on the chief branches of the human mind," it must have a value for all who can appreciate sincere thinking, applied to worthy ends. The volume is divided into seven books, the first two of which treat of the "Origins of the Intellectual and Moral World" and of "Social Physiology," the following ones of "The New Spirit" in political science, history, literary criticism, and philosophy, and include an exposition of and answer to "the philosophy of despair," *i.e.*, that of Schopenhauer and Eduard von Hartmann, considered as the latest exponents of philosophy in triumphant Germany. The many-sidedness of the book cannot, however, be judged of by this enumeration. Now the author is discussing with Mr. Wallace the principle of natural selection, now the growth and decrepitude of art, the theory of falsehood, the problems of the victory of the wicked or the survival of the good, now heredity, the revolutions in physiological types, the causes of depopulation in France, the Byzantine spirit, the art of recasting character; or again, quaternary man, legendary monsters, the origin of property, modern sophisms as to Socrates, Plato, Caesar; or whether poetry is near to madness, or the Homeric poems, or Schliemann's discoveries. And the final outcome of the work, according to the title of the last chapter, is the "Pacification of the Human Spirit; man in agreement with the Universe; Truth's victory over Fear and over Death."

The pages of the ACADEMY are probably not the fittest place for criticising M. Quinet's work from a theological point of view. Suffice it to say, that while it virtually ignores God and Christ except as a personage in Leonardo's *Last Supper*, the book will nevertheless be most truly and profitably judged as a "testimonium animae naturaliter Christianae," as being, in fact, instinct and alive on many points with the faith which the writer might in terms deny. Love, Justice, Truth, were for him laws of the universe which man resists at his peril, by conforming to which alone he will recover serenity of mind, and develope the faculties of his own being. Love is the principle of all things; all art springs from it:—

"In the great ages of art-creation man is endowed with an all-powerful love for whatever has in it a germ of beauty. The artists of Grecian antiquity and of the Renaissance were all in love with whatever they met that was beautiful in mankind and in things. They felt for works of art the same transport as that which two lovers feel for each other at first meeting. What did they aspire to? To the bringing forth of the beautiful, to the making of the present a something eternally living (*un vivant eternel*); masterpieces came forth of themselves. In vain, this first transport once past, do things remain what they were; earth is the same, but man sees her no more with the same eyes. Each day that dawns may offer the same marvel; man is changed. The great golden-winged Love possesses him no more. All creating becomes impossible for him. His efforts to mask his indifference will deceive neither the present nor the future. He loves no more. All is there—impotency, decadence, barrenness."

Justice, again, is born of Love. There is of it an unconscious germ in every living thing—in the male bird bringing food to his mate on the nest, in the hen distributing food equally among all her brood. If the conscience of the righteous man is the finest spectacle of earth, it is because "it is in agreement with all the truths that sustain the universe. . . . What is order, ponderation, equilibrium, equivalence of forces in nature, becomes justice in man." And if, indeed, man is untrue—if falsehood has many advantages over truth—if the combinations of criminal jurists are but child's play to those of criminals—how is it that all sincerity has not died out of the human race, but that some cosmogonic force maintains truth in man? For "all is sincere" in the three kingdoms of nature. "If the universe were to lie, it would destroy itself at once; it only lasts because it keeps its own promises." Man may be embarrassed by his inborn sincerity. But "it is the seal of universal life imprinted on him, transmitted from species to species till it reached him. He can erase it from his words, from his acts, from his thoughts, not from his being." And M. Quinet concluded that good men were on the increase. "They feel organs growing to them which they had not before, and which it is difficult to take from them; wings of the spirit which cannot be shorn off, habits taken up of association, of concert, an acquired force of impulsion, more light, more resources for protection." It is only in decaying societies that the wicked man has all the chances. If you look to the foundation of any really progressive society, "you will find a great action or a great thought."

Digitized by Google

Having proceeded thus far, M. Quinet

looks around him and asks why men's minds are at such enmity with one another in the same nation—which we soon see is France. "I feel myself," he says, "more alone, more strange a hundred times amid certain of my countrymen than I should be in the Sahara desert." He will not believe that this results from a primordial difference of race. It is because certain classes are in decadence. "I meet men who for more than half a century have not acquired one idea, one notion. How should the faculty of understanding not become obliterated in this desuetude of thought? . . . These are living fossils, petrifactions that talk and gesticulate." "I have had," he goes on sardonically to say,

"in my life as a writer, a rare privilege, for which philosophers will envy me. It is that of seeing, by daily experience, the law whereby the gradual narrowing of the mind in a group of men works itself out. Some day a living idea which one deemed to be generally accepted is extinguished in their intellect; with it the whole group of ideas becomes extinct which was ordinarily associated with it."

On the other hand there is an art of recasting character. Rousseau gave a general method of education which was to apply to all children, *i. e.*, to man in the abstract. But the true rule of education is to draw out of a character the best variety of which it is capable. "Every man has several men shut up in him; let him choose among them the one he wills to be; there lies his freedom."

What gives a peculiar raciness to M. Quinet's book, is the keenness of political feeling which was constantly bringing him back from the highest spheres of generalisation to contemporary life. For instance:—

"In servitude, nothing is so quickly corrupted as history. Poetry resists better and longer. Cæsarism, reappearing in France for twenty years, reflected itself at once in the theories of contemporary historians. There was a time when nothing seemed so fine as the smothering of a people. Whoever in the past had made a *Deux Décembre*, were it in Assyria, in Cappadocia, in Egypt, or at Rome, was sure to see himself celebrated by some learned man suddenly converted to the theory of the strong power. The spirit of the *Deux Décembre* was carried into universal history, and poisoned it. Foreigners succumbed to this fascination of crime even more than Frenchmen."

Or again:—

"The victory of the spirit of death would be assured if one could make of the wisest of the Greeks, of Socrates, the chief of reactionists. Men have not failed to try this. In long, learned, patient histories, Socrates has been presented as the chief of universal reaction. A few pleasantries of the wisest of the wise have been enough to transform him into an enemy of the people, a partisan of the spirit of retrograde coterie. He, who brought the new method to the world, who democratised philosophy, displaced the gods, cast the moral and political world into another mould, he, a reactionist!"

As might be expected, Mommsen's glorification of Cæsar was an object of sharp animadversion for M. Quinet; and it is, indeed, painful to observe, as one of the bitter fruits of the late war, the large space devoted to controversy against German authors in the work of a man so free from mere national prejudice as he was—one familiar with the language and literature of Germany, who had learnt much from Herder in particular, and whose essay on the works of the latter has reached its fourth edition.

To many readers the most interesting parts of the book will be those in which the author endeavoured to assign "to geological revolutions a share in the formation of ancient cults and legendary heroes," or criticised the Homeric poems. In the struggle, of which the Parthenon was full, between Minerva and Neptune (surely Athene and Poseidon would be better), M. Quinet saw the alternations of strata in Attica, which according to M. Gaudry must have been repeatedly covered and then left dry by the sea. The monsters of Greek legend are those of palæontology, whose bones abound within the Greek soil, and of which quaternary man must have seen the last survivors. Hercules himself is that quaternary man, armed as yet only with his club, who goes forth to make war on the cave-bear, the aurochs, the mastodon. As respects Homer, M. Quinet maintained strongly the position he had taken up in 1836, as to unity of authorship in the *Iliad*, and between the *Iliad* and the *Odyssey*. He admitted, indeed, that before Schliemann's discoveries he was disposed to disbelieve in the reality of a siege of Troy, and to look upon it as typifying simply "the eternal warfare between light and darkness, day and night." But Schliemann's Hissarlik diggings appeared to him to constitute a discovery equivalent in historic importance to that of Boucher de Perthes in respect of the Stone age. The smallness of Troy as recovered proves nothing. "The time when Rome gave birth to the greatest number of legends was when she was only Roma quadrata, a township enclosed in the Palatine." But Troy seems to belong to the Copper age, Homer himself to that of Bronze, Hesiod, on the other hand, to the age of Iron.

And now that noble spirit has gone to its rest, and all mere criticism must fall pointless upon a grave. Madame Quinet, in a deeply touching letter to Garibaldi, published in a Paris paper, has told the story of her husband's last days—of his active interest in the scheme for canalising the Tiber; of his nightly readings in the Greek historians; of the new book which he began one week before his death, and of his feverish overwork upon it; of the sufferings of the last day or two; of the calm of the last hours; and of the end which came in sleep, after the expression to her of his faith that they who had been united in life would be united again "in Eternity and in Truth." So has closed a life which for austere simplicity and faithfulness to principle has scarcely had its equal in contemporary France.

J. M. LUDLOW.

An Historical Atlas of Ancient Geography, Biblical and Classical. Compiled under the superintendence of Dr. W. Smith and Mr. Grove. Part V. (London: John Murray, 1875.)

THIS is the concluding part of the new atlas, which is the first that gives a complete set of maps of the ancient world on a scale corresponding in size to the best atlases of modern geography. The natural features of each country are fully exhibited, and the modern names given under the ancient ones. The natural lie of the country determined the position of towns in ancient times more than it does now, and the possibilities between which we have to choose in identifying ancient sites are here made far more obvious to the eye than in smaller maps. The classical maps, with the exception of those of Britain and India, have been prepared by Dr. Charles Müller, the editor of Strabo and of the *Geographi Minores*, and his preliminary account of the sources and authorities for the maps is exceedingly interesting—it is in itself a complete treatise on historical geography. Dr. Müller of course begins with Homeric geography—how could an editor of Strabo, the worshipper of Homer, do otherwise?—but of course he agrees with Eratosthenes that the geography of the voyages of Ulysses was wholly the creation of the poet's fancy, a western wonderland. The wind blows his ship away to the country of the lotos-eaters, thence he comes to the one-eyed giants, and then to the floating island of Aeolus, and so on till he reaches the river that runs round the world, beyond which are the regions of the dead. Next comes the world according to Hecataeus and Herodotus. Is the statement of Hecataeus, that the Nile was connected with the Ocean, at all explained by the mixed geography of Josephus, who makes the River of Paradise flow round the world, and the Nile, Euphrates, Tigris, and Ganges flow out of it into the inland seas? In the account of the Persian Provinces from Herodotus, Dr. Müller gives up the name Ὀρθοκορυβάντιοι, as entered on the map, and thinks it a mere distinctive epithet of the Hyrcanians, referring to their custom of wearing felt hats, and he would further transfer Merw from the fourteenth to the twelfth satrapy. The map of Alexander the Great's Empire of course involves many disputed points, modern authors being anything but clear as to some of Alexander's great marches, and the countries themselves anything but well known even now. The kingdoms of his successors require separate maps to make the changes of political boundary intelligible. The divisions of the Roman Empire, after its separation into East and West, are given from the excellent account of the Roman Provinces in Marquardt's Handbook. A special account follows of the Phoenician and Greek colonies, and some corrections are supplied for the Cimmerian Bosporus. A considerable advance in our geographical information has taken place during the eighteen years which have been occupied in the preparation and execution of this atlas.

We now come to the map of Britannia, which is the first in the fifth part. It is curious to see how difficult the ancients found it to establish the true direction and relative position of places. Caesar makes our south coast look eastwards, while the west coast is made to face Spain, with the Isle of Man halfway between. Ptolemy's usual miscalculations of longitudes from itinerary measures cause him to bend down the whole northern part of the island (from

Digitized by Google

the mouth of the Tyne), so as to make it run out eastward at right angles to the southern part. It may be noticed that Ptolemy already speaks of "Great Britain." He puts Ireland to the westward of the larger island, while Strabo puts it due north. The old coast-line is here given, and the channel of the Wantsam separates the Isle of Thanet clearly from the mainland—Bede says it was three furlongs wide and fordable in two places only. There is an admirable account of the changes in the early coast-line of Romney Marsh in Smiles' *Lives of the Engineers*, with a very clear sketch-map, done in shading so as to make the change obvious to the eye at once. The great Weald of Kent and Sussex is conspicuously marked in the new atlas. This great natural obstacle explains the course of colonisation in the island. The Celtic emigrants who crossed from Gaul were either confined to the open parts of Kent, or forced (like the Belgae) to push up gradually along the line of the Itching. Moreover, the distribution of forest and fen determined the political boundaries. Kent and Sussex were dominions formed and carefully guarded by nature. Norfolk and Suffolk were an island, practically separated from the rest of England by the great fen district. The Dartmoor range forced the English to move slowly onward round its southern end, and so work their way on from Devon into Cornwall. It has taken the labour of many generations to transform England into one country, inhabited by one people, and this has only been effected by clearing the forests and draining the fens. All this has been well set forth in Mr. Pearson's "Historical Maps of England" which have been followed in the present atlas. Mr. Pearson attempted to identify some of the names in the so-called "Ravenna Geographer," *e.g.* he identifies "Giano" with Ptolemy's "Kenion" as the Helford river between Falmouth and the Lizard. Cenion seems, however, to be misprinted Cerrion in the present map. Britain itself is given on such a large scale that North Scotland and Ireland require two small separate maps to themselves, and there is a useful sketch of the line of the Roman Wall, taken from Bruce's great work. For all these parts the new volumes of the Berlin *Corpus Inscriptionum* are now available, but the volume for Spain (to which Hübner added a large map) came out too late to be of use to our editors. In the map of Gaul, Portus Itius is identified with Wissant. The honourable zeal of the French archaeologists has enabled most points to be fixed with some certainty, and they are every day making their ground surer, even in Brittany, where so much has been hitherto uncertain. In the preface Dr. Müller rectifies the account of the route leading through the Pyrenees to Pampeluna, and notices a curious point about an old name assigned to the lake of Geneva. In the map of Germany a careful comparison of the MSS. of Ptolemy (Dr. Müller has collated more than fifty manuscripts) has enabled an important correction to be introduced. The text reads, in speaking of Scandinavia, κατέχουσι αὐτῆς τὰ μὲν δυτικὰ Χαιλεινοί, τὰ δ' ἀνατολικὰ Φανόναι καὶ Φιραῖσοι τὰ δ' [ἀρκτικὰ Φίννοι, τὰ δὲ] μεσημβρινὰ Γοῦται καὶ Δαυκίονες. The words within brackets come from the excellent Codex Vaticanus 191, and show us the Frisians, Fins, and Goths inhabiting the country. The new volume of the *Corpus Inscriptionum* for Rhaetia and Noricum was unfortunately published too late to be used in this map, or in that of Pannonia, Dacia and the neighbouring countries. The Egnatian road which led through the countries north of Greece in Roman times was then one of the great highways of Europe, but now it is in a state of desolation. We come next to the maps of Italy and Rome. The first maps give us Italy before the immigration of the Gauls, at the beginning of the First Punic War, and just before the battle of Actium; there is also a military map of ancient Italy—but all these are on rather a small scale. This is remedied in the fine maps of Upper and Lower Italy, where, for instance, the loop line of the Via Latina, along which Hannibal moved to and fro during the operations in Campania, is well given—the only objection to these maps is that the full representation of the physical contour of the country has somewhat obscured a few of the names. Two separate maps give us Rome and the Environs of Rome, and here of course is the main fighting ground of archaeologists and geographers, the conflict between the German innovators and the orthodox Italians being almost internecine. The remarks of Mr. Hemans on the disputed points are interesting, but each of them almost requires a discussion to itself—the Porta Triumphalis, the Temple of Saturn, the Temple of Vespasian, and so on: the very names are significant of dispute. The northern peak of the Capitol is of course made the Arx, and the Temple of Jupiter placed on the southern height. A separate map in the introduction shows the most recent excavations in the Forum. Some use has been made of Mr. Parker's work, and in particular an outline given to some of the gates and walls in conformity with the view that the gates were thrown back so that the projection of the wall on each side might help in their defence. Separate maps of the Forum under the Republic, and the Imperial Fora, are inserted to facilitate comparison. In the map of the environs of Rome, Etruria is included as far as Nepete and Sutrium (which were so long the Roman frontier fortresses), and the whole group of the Alban Hills with the old crater-lakes admirably drawn. We should have noticed above that there are separate maps of Sardinia and Corsica and of Early Latium (with the towns of the Latin League marked), and of Italy as divided by Augustus into eleven regions, and as divided by the later emperors into "dioceses." That of Sardinia has been cleared from the effect of the forgeries known as the "codici cartacei d'Arborea" (1856), which imposed on La Marmora, somewhat as Bertram's famous forgery imposed on Dr. Stukely and most of our English antiquaries. Spain has suffered largely from the same cause, but in a somewhat different way; many village magistrates having patriotically forged Roman inscriptions in honour of their villages, which their ignorance of Latin has fortunately prevented from doing much mischief.

But still greater care seems to have been bestowed on the Eastern maps of the Atlas. In this part we have one of Arabia and Aethiopia—in which Forster's identifications are carefully eschewed; and one of India, in which the experience of our Anglo-Indian scholars has been of the greatest use. Lassen's whole system of identifications is abandoned, as that great scholar dealt with Ptolemy's compilation as if the geographer had possessed a collection of real Indian surveys, with the data systematically co-ordinated, whereas he made a very mixed compilation of coast routes and inland routes and lists of nations, and then adapted his meridians and parallels to the rough map thus compiled. The introductory notice here marks a distinct advance in our knowledge, due to Colonel Yule, the editor of *Marco Polo*. The map of Jerusalem is on the scale of thirteen inches to the mile, and embraces a space of half a mile on each side of the city so as to include the Church of the Ascension; and the late surveys have been fully embodied. A section running east and west through Jerusalem is also given. It would be an almost perfect map but for the faintness of part of the lettering. Babylon equally profits by recent surveys. Last come a number of smaller maps of cities, Nineveh, Troy (after Schliemann), Carthage, Alexandria, Constantinople. They have all a beautifully irregular appearance except Alexandria, which looks just like a modern American city, with all the streets at right angles. Some of these smaller maps, and many others in previous parts like them, such as those of the Bay of Naples, of Syracuse, of Agrigentum, of the Insula Batavorum—are in some respects more taking than the large maps; but whether large or small, we have certainly no such a thoroughly satisfactory set of maps elsewhere; and this atlas may almost claim an international value, for it has profited by both English and foreign help, and the maps have been executed by the most eminent engravers in both Paris and London.

Charles W. Boase.

German Poets: Memoirs and Translations. By Joseph Gostwick. (London: Frederick Bruckmann, 1875.)

Mr. Gostwick presents a volume on the German Poets, attractively fitted to lie on drawing-room tables by gay binding, photographic portraits after the smoothest of German paintings, and decorative vignettes. The ground covered by the letterpress is so large as to have necessitated painful compression, or a sketchy treatment which subordinates information to pleasant manner. Two introductory chapters treat in brief fashion the development of German poetry out of the early heroic epic, the chivalrous romance of the *Minnesänger* under the Hohenstaufen dynasty, and the humbler efforts of the craftsmen, or *Meistersänger* in the fifteenth century. Then follow twelve memoirs of leaders in the modern national revival, from Klopstock to Heine.

Mr. Gostwick may be congratulated on having fairly accomplished what painstaking

Digitized by Google

compilation can do towards reconciling contradictory aims, the treatment of a large and varied subject, and the production of an elegant book for the boudoir shelf: to original thought or fresh criticism he probably makes no claim. *L'Allemagne* of Mdme. de Stael and Mr. Carlyle's Essays would have furnished all the material required, though the author does, indeed, appear to have first-hand acquaintance with the literature of which he agreeably gossips.

A more complete and satisfactory volume might have resulted if Mr. Gostwick had contented himself with merely presenting the lyric poets, and the dramatists under that aspect only. The memoirs become the more fragmentary by reason of an endeavour to include the representatives of too many departments in poetic literature—poets, dramatists, novelists, even aesthetic philosophers and critics. Wieland, Lessing, Herder, and Jean Paul Richter claim, but do not obtain, the company of the Schlegels and Tieck; the attempt to illustrate the dramatic genius of Goethe and Schiller by passages from *Faust* and *Wilhelm Tell* cannot but prove inadequate. These heavy corps, moreover, crowd out the song writers: though we get Rückert we are denied Lenau. The translations, albeit pretty in themselves, can scarcely be praised for fidelity; the thoughts of Goethe naturally suffer by this change of dress; the subtle concise delicacy of Heine, the dreamy grace of Uhland, are beyond Mr. Gostwick's interpretation. He has scarcely been wise, moreover, in selecting such long-proved difficulties as the "Fichtenbaum" and "Du bist wie eine Blume" of the first, and "Die verlorne Kirche" of the latter. The most spirited versions are of fragments from old epics and the writings of the Minnesänger, but to the exactness of the translations we cannot vouch.

Where too much is attempted shortcomings are inevitable, and if the moderns receive slight handling or fail of notice from Mr. Gostwick, it is no matter of wonder that the historic preface dealing with ancient writers over the period of some eight centuries should betray omissions. Thus, among important early epics no mention is made of "Walter of Aquitaine," to the honour of which both France and Germany lay claim, neither does the "Eckmansfahrt" or the "Rosengarten" receive a word; or the poems of the Charlemagne era. The story of "Duke Ernest" and the "Ornitslied," which form, as it were, links between the heroic lays and the romances of chivalry, might have to advantage found a place in the opening chapter. It is strange, also, even within so necessarily restricted limits, to make no greater point of the religious drama, no allusion to Hroswitha, the famous Benedictine nun-dramatist of the tenth century, no comment on the mysteries, and *Teufelsschauspiele* of the fourteenth and fifteenth centuries.

Similar omissions it would be easy to point out in other directions. But the fault lies more in the scheme of a book of this kind rather than in any carelessness on the part of the writer. The practice of stringing together for republication slight essays which in separate form have done service as magazine articles, becomes more and more general, and is much to be deprecated. To be worth permanent form such essays need be each complete and careful—when united, a string of cameos—or they must have been studies in one line of thought susceptible of expansion and development into a connected whole. The author of *German Poets* will give, we may hope, more solid contribution to the history of literature than this pretty volume.

A. D. ATKINSON.

The Worthies of Cumberland. By Henry Lonsdale, M.D. (London: George Routledge, 1875.)

THIS, although the sixth volume of the series, does not betray any symptoms of a diminution of riches in the vein Dr. Lonsdale has been working. The "canny Cumbrians," whose lives are recorded show those qualities of strength, perseverance, and character that have given interest to preceding sections of the work.

The greater portion of the volume is occupied with biographical sketches of a group of Cumbrian worthies who rose "by their indomitable industry, inventive skill, and mental sagacity from the lower strata of social life to eminence in letters, and a proud position in the arts and sciences." George Graham, "watchmaker and F.R.S." (to quote his tombstone); Dr. William Brownrigg, whose chemical researches enlarged the boundaries of that science and contributed in no mean degree to the advancement of the salt manufacture; Edward Troughton, the mathematical instrument maker, whose colour-blindness hindered him from attempting to improve the telescope as he did many other scientific tools; the Rev. William Pearson, the founder of the Astronomical Society; Fearon Fallows, whose early mathematical and classical studies were pursued in the loom-house of his father's cottage; Robert Rigg, the chemist; John Fletcher Miller, who did so much for the still infant science of Meteorology—were all notable men, and although in many cases little is known of their personal history, the place of the "small-beer chronicle" is well filled by details of their scientific work and its result.

The most amusing of these worthies is Abraham Fletcher, originally a tobacco-pipe maker, whose midnight studies brought upon him reproof for the extravagance of burning a farthing rushlight. When he changed his father's house for a home of his own, he chose for his wife a damsel who proved to be singularly incapable of appreciating his talent. He used to steal from the side of his termagant and ensconce himself in the roof of the porch which he had boarded for the purpose. In this box, too small to be used except by sitting on a low stool, or on the floor, he spent in the watches of the night many happy moments in conning Euclid by the light of a "farthing dip."

There are also notices of Sir Joseph Williamson, who was President of the Royal Society when its Transactions contained "a farrago of physiological speculation and credulity, and a vast amount of puerilities on all subjects;" Dr. William Woodville, the author of a large and valuable work on Medical Botany; Dr. John Walker, who had adopted Quaker habits, and made a great sensation in Paris by declining to take off his hat when watching the proceedings of the Conseil des Anciens; Dr. Robley Dunglison, who at twenty-six became Professor at the University of Virginia, and by his scientific and literary writings amply justified the appointment; and Musgrave Lewthwaite Watson, the sculptor, of whom Dr. Lonsdale nine years ago published a fuller memoir.

Thus it will be seen that although a thread of science runs through most of these lives, they are by no means wanting in variety, while the lowly origin of the majority afford us glimpses of the hard life of toil of the peasants and yeomen of old Cumbria, with their scanty pleasures, ignorance of "book-learning," and superstitious beliefs, often frivolous, but sometimes degrading to human nature.

WILLIAM E. A. AXON.

Cositas Españolas; or, Every-day Life in Spain. By Mrs. Harvey, Author of "Turkish Harems and Circassian Homes." (London: Hurst & Blackett, 1875.)

THE three hundred and odd pages of this volume are made up of two distinct works. The first two hundred and forty contain the experiences of the authoress in Spain in the time of Amadeo; the last one hundred and sixty those of a French lady of quality, who journeyed from Paris to Madrid in the year 1679, during the reign of Carlos II. We shall deal with these two portions separately.

These two hundred and forty not closely-printed pages of Mrs. Harvey are far more worth perusal, and give more real information, than many of the larger works which have lately appeared about Spain. These have been mostly written by persons unacquainted with the language, and who have seen nothing of Spanish society and of the private life of Spaniards. Happily the case of our present authoress is otherwise. She has picked up a little of the language (though a Spaniard would hardly recognise his native tongue in the phrase quoted on p. 81 as there printed), and, previously to her journey, possessed some acquaintances among the higher classes of Spain, and by their means seems to have made many more. Hence the pictures presented are far more lifelike and trustworthy than such sketches usually are. Mrs. Harvey handles her pencil with grace and delicacy. She knows what to omit as well as what to put in. The only exception to this is in the long description of the voyage to Gibraltar, where her geography too is a little at fault. In contrast with many late authors—who, really knowing of public affairs only from newspapers, and seeing the utter political and military corruption which prevails in Spain, infer thence that the condition of private society and of family life is equally corrupt—Mrs. Harvey, judging from the amiable qualities of her entertainers and acquaintances, concludes that the public virtues and energy of those she met with must be equal to their social virtues. Unhappily for Spain, this is seldom the case. Social virtues, noble intentions, a high-pitched moral tone in conversation and in private life are there not incompatible with the most utter neglect of every scruple in public and political life.

We fear that of the "many great and good men who will be ready to come to the front when the time for action arrives" (p. 75), few will be found who will not act as their predecessors have done. However, this volume will not be studied for the sake of its political views, but for the delightful traits of Spanish manners and sketches of Spanish scenery which it contains. Hackneyed as the subject is, the description of the Alhambra and of life at Granada will still be found of interest. The authoress and her friend adopted the true way of seeing Spain, by following as far as possible the fashions of the country, and by taking with them a Spanish servant. We have known other ladies, unprotected otherwise, who, by adopting the same plan, and taking only a little Spanish girl with them, have spent months at Granada without meeting with the slightest annoyance, but, like Mrs. Harvey, with the utmost kindness and courtesy even from those classes in whom they might be expected to be deficient. There certainly is no country in Europe where such delicate tact and generosity are often to be found among all classes. In other countries the fees for sight-seeing are a heavy tax upon the tourist; and, of course, in the great cities it is the same in Spain. Yet, not unfrequently, where courtesy has been shown, as happened to Mrs. Harvey at Cordova and at Granada (*pp.* 148–9), all fee is gracefully declined, even by those who have taken real trouble to please and gratify the passing strangers. Nothing is more true than the remark on page 210: "Few people agree about Spain, for in truth it is a land of such singular contrasts that almost all accounts, however widely they may differ, are substantially correct. Beauty and ugliness are ever side by side." It is owing to her clear perception of this fact, and through not going into ecstasies on the one hand, or into undue depreciation on the other, that the first portion of Mrs. Harvey's book is so thoroughly to be recommended, especially to all ladies who are intending a visit to Spain. To the mere reviewer, somewhat weary of oft-repeated descriptions of well-known spots, she seems to have kept her best chapter to the last, and to him the visit to the mountain Quinta, with its descriptions of scenery and of the noble but somewhat too abstemious hosts, is the gem of the book; but to fresher minds other chapters will doubtless be equally agreeable, and to intending tourists more useful.

The second portion of the volume, in its French dress, has long been a puzzle to us. It wears the air of perfect truth. So much so, that the translation here printed reads almost like a story of Defoe; but we fear it is too much like his works in having only the appearance, and not the reality of truth. It purports to be letters—by Mdme. la Comtesse d'Aulnoy (?)—dated from February to April, 1679, on a journey from Paris to Madrid. The English translation was published in the same year. The first letter is dated Bayonne, and contains an account of a dance given in her apartment by ladies and gentlemen of the town; some of the ladies "brought little sucking-pigs under their arms, as we do little dogs. It is true they were very spruce, for most of them had ribbons of various colours tied round their necks and tails; and when they must set them down, these grunting animals run about the chamber, where they make a very unpleasing harmony." It is true, as Chaho says (*Biarritz et l'Océan*, p. 43) that there was formerly a dance called the "'Pamperuque,' particulier de Bayonne. Il se composait des jeunes gens et des demoiselles les plus distingués: elle était autrefois de rigueur pour faire les honneurs de la ville à quelque grand personnage." But—the little pigs! Then the girls who rowed the lady down the Bidassoa, and "wear a kind of veil on their heads made of muslin, embroidered with flowers of gold and silk, exceeding pretty. They have fine pendants in their ears of gold and pearls, and have also bracelets of coral. They wear short jackets like our gipsies, with very short, straight sleeves. I assure you they charmed me." One of these charming creatures broke the cook's head with her oar for insulting her, and his mistress had to pay a small ransom to prevent his being lynched besides by about fifty of her companions. We can well imagine a Basque fisher-girl breaking any man's head who insulted her against her will. We never saw a man cut a more pitiable figure than a smart Madrid footman, who, thinking they only understood Basque, spoke of some Basque and Cascoros fishwomen as "barbarians." But—gold and silk embroidered veils, pearl earrings, and coral bracelets! Of no people have we a more minute description than of these Basquaises, by Pierre de Lancre in 1610, and by others later, yet nowhere is there mention of these little pigs and bejewelled fisher-maids. And so with the rest. We fear that in Mdme. la Comtesse d'Aulnoy (?), authoress of *Romans* and of eight volumes of *Contes des Fées*, Mrs. Harvey has unearthed one who unites the imagination of Munchausen with talent for verisimilitude of our English Defoe.

WENTWORTH WEBSTER.

Martin Luther. Sein Leben und seine Schriften. Von Dr. Julius Köstlin, Professor und Consistorialrath in Halle. 2 Bde. (Elberfeld, 1875.)

NOT long ago a complaint was made by Maurenbrecher, in his instructive sketch on *Neuere Erscheinungen der Lutherliteratur*, that a really satisfactory biography of Luther did not as yet exist. In point of fact, voluminous as is the mass of literature which has been piled up on the life of Luther in the course of three centuries, the quality of the greater part of it can ill bear comparison with the quantity. Many of the existing biographies of the Reformer are quite out of date and have been rendered almost worthless by later researches; others are written too exclusively from the standpoint of a particular party, and do violence to real historical truth. Very few of his biographers began their work with that critical enquiry into original authorities which is, in this case, attended with peculiar difficulties. Jürgen's book in three volumes (1846–1847) which is on a larger scale than any other, only brings us to the year of Luther's denunciation of the sale of indulgences; and thus just breaks off at that period of his life when he first rises into world-wide interest and importance, and the work is moreover inaccurate in its details. The latest biography of Luther, the one now before us, may justly take the first rank as regards completeness, accuracy and clearness. It may even be said to be the best that could possibly be produced with our present means of knowledge. Until now, the great compilation, *Leben und ausgewählte Schriften der Väter und Begründer der Lutherischen Kirche*, which has been coming out at Elberfeld (R. L. Friderichs) for some years past, has not contained its most important part, the life of Luther. It seemed as if no one had the courage to set about so gigantic a task, and it was some time before Herr Köstlin could resolve to undertake it. And yet it would have been hard to find any one better fitted for the labour than the learned scholar who was the author of the well-known work on *Luthers Theologie in ihrer geschichtlichen Entwicklung und ihrem inneren Zusammenhang* (1863, 2 vols.), and who had already treated of several questions connected with the great subject. As his book is only one of the component parts of the above-named collective work, the number of volumes and consequently the choice of matter was to a certain degree compulsory, and the author has been obliged to include an analysis even of the least important of Luther's writings, which under other circumstances he would have passed over entirely, or have alluded to only in a few words. Critical investigations, on the other hand, were inadmissible in a biographical work, the form and style of which were to be universally intelligible and attractive. Lastly, the theological interest was to be treated with special attention. One person might have wished to see the political history of the time more closely followed up, another that the links between the age of the Reformation and of the middle ages should have been more carefully disclosed to view, a third that the growth and development of the Lutheran form of church-government should have been described with greater legal precision. But it would be unfair to demand of a writer more than he has promised to give. Whoever reads Herr Köstlin's book through will find that but little which could lead to a clearer understanding of the life and teaching of Luther remains unnoticed, though it would be possible to name some books which he has omitted to quote. Concise notes consisting chiefly of references to authorities are appended, and whoever studies these notes will observe that hardly anything that has any relation to the subject has escaped the author's attention. He is especially indebted to a recent publication which must be looked upon as the main source of the well-known Table-talk of the great Reformer, Seidemann's *Das Tagebuch Anton Lauterbach's auf das Jahr* 1538 (1872). Lauterbach, a student of Wittenberg, had the good fortune to sit at Luther's dinner-table, and afterwards, when he had become a deacon of Wittenberg, to belong to the number of his most intimate friends. His notes are the most valuable part of those collections in which Luther is brought nearer

to us by his lively and witty talk. Meanwhile, it would have been useful if Herr Köstlin had explained rather more fully in the notes than he was able to do in the text the relation between Lauterbach's diary and the ordinary collections of the Table-talk.

It must not be supposed that Herr Köstlin has taken no pains to get MS. materials for his work, although he has not been lucky enough to make any very important discoveries, after the number of his predecessors who have already hunted up all that could possibly be found of the works and letters of Luther. A MS. collection of proverbs in Luther's own handwriting deserves to be mentioned here as especially interesting to Englishmen, because, as the author tells us (ii. 642), it has passed into the possession of Messrs. Deighton, Bell and Co., of Cambridge. Hardly any family papers bearing upon the history of the Reformer have come to light which were not already known, though an autograph of Luther's son Paul has been found in the library of Rudolstadt, which is not entirely without value.

Here and there Herr Köstlin has succeeded in improving even upon so careful a writer as Kampschulte. He has rescued the chronology of the life of his hero from confusion, a task which, in spite of its extreme difficulty, he has accomplished with great skill. He has traced the slow growth of Luther's theological opinions, step by step. He points out their first formation as seen in his early sermons, lectures, and expositions of the Bible, and their later development in those writings which, produced in his years of conflict, mark an epoch in his life. The chief value of the first chapters lies in the light which is shed on the history of Luther's youth. That history, as is well known, is enveloped in fiction, and no one has hitherto been bold enough to use the pruning-knife of criticism to cut away the luxuriant overgrowth of legendary tradition. This author is more merciless than his predecessors, and is not afraid of stripping history of its fabulous embellishments. The story is shown to be fabulous of Luther's mother having wandered from Möhra to the fair at Eisleben on foot, and there giving premature birth to her son. No proof exists of his having as a boy, at Magdeburg, made the acquaintance of Andreas Proles, the distinguished and enlightened Augustine friar. The oft-repeated tale of his having been discovered one day in the convent of Erfurt in a deep swoon, out of which nothing but music could awaken him, belongs to a later period. Again, it is a merely local tradition that, when he was on his way to Rome, he stopped and preached at the convent of the Augustines at Heidelberg and disputed with the monks. The statement that in early youth he had bound himself by a vow to make a pilgrimage to Rome is equally fabulous. The authentic proof of his having again spent some time in Erfurt before leaving Germany is worth mentioning, because it establishes the fact that the eventful journey to Rome must have taken place in the year 1511.

Besides this careful enquiry into facts which distinguishes Köstlin from other workers in the same field, his clear representation of facts gives the highest value to his work. He is faithful to his words in the preface :—

"Viele werden bei einem Lutherbiographen alsbald nach den Standpunkt den er selbst habe, fragen. Ich glaube in dieser Hinsicht nur so viel hier aussprechen zu müssen, dass es mir ebenso verkehrt scheint einen ängstlichen Apologeten, als einen kritischen Meister des grossen Mannes zu spielen."

He does not see the figure of the Reformer with the eyes of a particular party, nor try to engraft his own opinions on him as so many on all sides now do in order that they may put their programme under the protection of his powerful name. With that unembarrassed calmness, which seems so easy, but is so difficult of attainment, he is content simply to allow the facts to relate themselves, and exercises a wise self-restraint in not adding any commentary of his own—a proceeding by which Luther will be found to lose nothing. If the human weaknesses to which he was subject show themselves without disguise, his great qualities shine out all the more brightly by contrast. Above all, his indifference towards outward forms, his exclusive use of spiritual weapons in conflict with those whose opinions differed from his, are seldom put forward so prominently as his real and essential characteristics. The author rarely deserts his objective standpoint; when he does express his own judgment, it takes the form of independent remarks affixed to the narrative. These, rare as they are, are not in all cases satisfactory. The reflections, for instance, on Luther's position in connexion with the Peasants' war cannot but appear somewhat inadequate. The author's personal observations on the dispute respecting the Sacrament of the Lord's Supper, however well-meant, can contribute but little to a clearer understanding of the dogmatic controversy. In characterising Hutten or Zwingli, for example, a word here and there strikes us as too severe. On the other hand, Melanchthon is represented in too favourable a light, owing to the omission (vol. ii. p. 453) of any allusion to the letter to Carlowitz in which, after a lapse of two years since the death of the Reformer, he seems entirely to have forgotten his old friendship for him. A word remains to be said with reference to the outward form and construction of the book. The author scorns all straining after effect, and yet is never dry or wearisome. It is but seldom that his mode of expression wants clearness and precision, and his meaning becomes confused and misty. This is, however, the case when he attempts to explain Luther's conception of the relation of the secular power to the Church, and he would have done well to relate more closely each separate stage of his mental development.

It is not surprising that in point of dramatic interest the second volume is inferior to the first. The first volume ends with the year 1525, the year of the Peasants' war, until which time Luther's biography builds itself up in regular form, almost like a work of art. With the year 1525, the "annus fatalis" of his life, as Bunsen calls it, the dramatic interest of the biography begins to decline, while that year marks the turning-point of the whole history of the Reformation. Nevertheless, in the second volume also, Köstlin has made good use of the historical material, and brings out not only the public character of his hero, but the tenour of his private life and family intercourse as well. He justly lays great stress on the connexion between his physical sufferings and changing mental moods, a connexion too often forgotten. But, on the other hand, he has failed sufficiently to bring out the importance of the year 1525, that year which gave a more conservative turn to Luther's mind, and so largely influenced the German Reformation, especially its position with regard to the authorities of the State.

Various reflections on these questions are to be met with in Hagen's well-known work, but they are reflections now looked down upon rather with undue contempt, because in some respects they are inconvenient, and appear not to have sufficient foundation. In conclusion, we can but repeat that Köstlin's book, as a whole, has thoroughly fulfilled its object, and we cordially congratulate its author on the completion of a work which deserves the widest circulation.

ALFRED STERN.

Essays Aesthetical. By George Calvert. (Boston: Lee & Sheppard, 1875.)

MR. GEORGE CALVERT'S *Essays Aesthetical* are for the most part reprinted from *Putnam's* and *Lippincott's Magazines*. This "humble freeman of the guild of scholars" first sets himself, and very properly, to determine what is "the beautiful." Not satisfied with the myth that in the Morning of Time the Real loved the Ideal, and their child was Beauty, Mr. Calvert gives a kind of historical sketch of the evolution of Art.

"The earth was a waste, or but a wide hunting-ground or pasturage; and human life a round of petty animal circles, scarcely sweeping beyond the field of the senses, until there gradually grew up the big-eyed Greek, and the deep-souled Hebrew."

Whether the animal circles were Village Communities, or totem-groups, or an early protest against "Spirit Circles," is not very clear. If the "big-eyed Greek," why not the "hook-nosed Hebrew?" There is no antithesis between big eyes and deep souls. If a writer must be aesthetical, he might as well select his adjectives on something like a system.

To pursue the Beautiful—"Man, heated by the throbs of his swelling heart, made gods after his own image"—the earliest Greek gods show the full eye in profile, whence possibly Mr. Calvert's idea that the early Greeks themselves had peculiar organs of vision. "And by the teemful" ("teemful" is good) "might of sculptors and painters and poets, the dim past was made resurgent and present in glorious transfiguration." This implies probably that the "petty animal circles" were made resurgent, a reference possibly to the new demes of Kleisthenes. At least, if Mr. Calvert does not mean this, it is not very obvious what he does mean, or what he supposes the big-eyed Greek to have been doing. He urges on his wild career till he comes to "that mysterious, visionary, Titanic Teutonic epic, the Nibelungen Lied," and it must be admitted that "Titanic Teutonic" is a "nice derangement of epitaphs."

Digitized by Google

But this treatment of the subject why pursue? Beauty, according to Mr. Calvert, "is acknowledged by a gush from the soul, by a joyous sentimental recognition, not by a discernment of the understanding." His theory elicits no gush from our soul, and in reading it we merely wish that "the stern philosopher" would "bid the Grotesque arrest that agency."

Mr. Calvert makes Sainte-Beuve ask, writing of Shakspere, "Is our stomach up to him?" Our stomach is not up to Mr. Calvert. He is frothy, and, for a freeman of the guild of letters, not too grammatical. "To the Italian (even to one who carries a stiletto) the English practice of boxing is a sheer brutality; while to an Englishman (himself perhaps not a Joseph) the *cavaliere servente* is looked upon with reprobation tempered by scorn." Mr. Calvert thinks that Mr. Carlyle would have made a great critic of poetry, because, among other reasons, Mr. Carlyle calls Gray's poetry "a laborious mosaic, through the hard stiff lineaments of which little life or true grace could be expected to look." Gray's poetry without life or grace! how is one to reply to such a judgment? For his own part, Mr. Calvert finds that Molière "so bloats out a single personage with one vice, or one folly, as to make him a lopsided deformity." "*Alceste* is not a person, he is Misanthropy personified." There is nothing to be said about such criticism: silent amazement, and hope that it misleads few readers must be one's refuge. "Molière's comedies, dealing unctuously with vice and folly, are, philosophically speaking, low life." Heaven preserve us from the philosophical high life that finds the pure and bright exponent of the most refined society "unctuous" and "low." It would have been better for Mr. Calvert, when he was writing to M. Sainte-Beuve, to take to heart that critic's eulogy of Molière, than "kindly to interest himself" in the nature of his fatal illness. A. LANG.

SCHOOL BOOKS.

A Primer of English Grammar, by the Rev. R. Morris, LL.D. (Macmillan & Co.), is a very different book from Dr. Abbott's, which we reviewed recently. It is sure to be useful, as a statement of facts in English grammar on Dr. Morris's authority is, as it were, a court of final appeal. But, as an elementary school-book, it is too dry and technical, especially for children who learn no other language. Its real value is as a text-book for more advanced pupils, who have already worked at English or some other grammar, and wish to get their knowledge into a clear and succinct form.

Cowper's Didactic and Minor Poems, edited by the Rev. H. T. Griffith (Oxford: Clarendon Press), is evidently a labour of love. The introduction is appreciative and intelligent, but long and discursive; it fails to make points, which is the one thing needful in a school-book, and contains some rather grandiloquent writing. It concludes with a sketch of English history during the poet's lifetime. Some of the notes are good, but there is a tendency to heaviness about them, and they are not numerous enough. For example, in the poem on Hope, the only note to the lines

"'Tis heard where England's Eastern glory shines,
And in the gulfs of her Cornubian mines,"

is that Cornubia is the Roman name of Cornwall, while no notice is taken either of the earliest Indian missions, or of the Wesleyan revival in the West. A note on the Moravians is a fair, but not very suggestive, historical note; that on Whitefield, some lines further on, gives us certain facts about him, but no characteristic anecdote to fix his personality in a boy's mind, and to show why he aroused so much enthusiasm and so much antagonism. Again, in the early part of "Table Talk," a dozen lines are given to the history of the laureateship, *à propos* of the mere mention of the word laureate, while

"The wretch, to naught but his ambition true,
Who for the sake of filling with one blast
The post-horns of all Europe, lays her waste,"

is dismissed with the remark: "probably Frederick the Great of Prussia." The story of Frederick wishing to see his name in the newspapers ought surely to have been quoted. Of course nothing is easier than to find fault with notes, but we cannot help thinking that Mr. Griffith's research and knowledge of his subject would have been employed to better purpose had he fancied himself talking to a score of intelligent schoolboys, and trying to make them feel the enthusiasm for Cowper with which he is himself inspired. There is one class of notes which we should gladly see added—we mean indications of the line of thought and of the transitions from one idea to another, which form so important an element in the study of a reflective poet.

The Merchant of Venice, with Notes, &c., by the Rev. D. Morris (London and Glasgow: Collins), shows no originality either in matter or in treatment. It appears, as far as we can judge from a scene we have gone through carefully, to be simply a compilation from Abbott's *Shakespearian Grammar*, from Clark and Wright, and from Hunter.

MR. SUTHERLAND MENZIES gives us a *History of France for Junior Classes* (Collins), which looks as if it had been borrowed pretty largely from some French source. Junior classes in France are probably bound to believe that in Howe's victory *Le Vengeur*, rather than haul down her flag, went to the bottom, her crew singing the "Marseillaise"—but Mr. Menzies should not have repeated such rubbish. The sketch of the early Merovingians and Carolingians is confused, and the account given of the two Empires and their fall is not such as to lead us to trust in his judgment. The book reads like the work of a French Bonapartist.

Milton's Areopagitica. Edited by J. W. Hales, M.A. (Oxford: Clarendon Press.) Mr. Hales has given an exact reprint of the original edition of Milton's pamphlet, with a methodical introduction, bringing together all the scattered information on the subject. The contrast of the English tract with its model, the Areopagitic Discourse of Isocrates, is carefully wrought out, and the account of the licensing power to its extinction twenty years after Milton's death is interesting. Perhaps Mr. Hales goes too far in attributing that extinction specially to Milton. His contemporaries lent no willing ear to his advice on other practical matters, and the circumstances in which the press gained its liberty were no fitting sequel to the lofty pleadings of the *Areopagitica*. A modern fashion—for which Mr. Hales is no more responsible than the rest of us, unless by his seemingly hearty compliance therewith—has determined the scope and style of the notes. There is, indeed, comfort in the thought that "the fashion of this world passeth away." These notes presume in the student a wide range of reading, and interest wholly inconsistent with an ignorance which would require such elementary information as "*viands* = victuals." Many are as superfluous as that on "Harry 7, with all his leige tombs about him," which gives a list of some persons whose bodies lay in the chapel in Milton's time, and (even less pertinently) of others buried there after his death. It is, therefore, no wonder that the notes to fifty-eight pages of large type take ninety pages of smaller print. An attempt is made to condense the history of the Inquisition into half a page, and nearly a page is devoted to an extract from Apuleius where three lines would have told the reader all he need know to understand Milton's passing allusion. On the mention of Aristophanes we have the dates of his birth and death, and "See Donaldson's *Müller's Literature of Ancient Greece*;" and for information about Lucilius, we are directed to the *Encyclopaedia Metropolitana*, Mommsen, and Sellar's *Poets of the Roman Republic*. Surely the student may be presumed to possess a classical dictionary. On "stirrup," after the information that its use is first mentioned by St. Jerome, we are sent to Beckmann's *History of Inventions*. The list of works referred to is long and various, including Murray's *Handbooks*, Stow's *Survey*, Döllinger's *Gentile and Jew*, Chappell's *Popular Music*, Short's *History of the Church of England*, Neal's *History of the Puritans*, &c. These intimations are "from the purpose" of notes, which should tend to concentrate the student's attention on the text, instead of jerking it off to foreign subjects.

THAT part of the world which is engaged in investigating History has recently been congratulating itself on the immense strides which have recently been taken by those who write historical manuals for schools. If anything is likely to deepen this feeling of gratitude it will be the reappearance, in a twenty-seventh edition, of Mr. C. Selby's *Events to be Remembered in the History of England* (Lockwood & Co.). Mr. Selby has struck upon the good idea that if he can give extracts from the best authorities, he will be likely to have at his command something better than anything which he could give us of his own. Unfortunately he has not the smallest notion what the best authorities are. We have quotations from Thierry, Hume, and from Miss Strickland, nothing from Stubbs or Freeman, from the Chronicle or Henry of Huntingdon. Miss Yonge is made responsible for the wild statement that one of the leaders of the Independents in the Civil War was called Nicholas Frenner, and that Joyce, who carried the King off from Holmby House, was a Methodist colonel, thus anticipating John Wesley by about a century. Then we have, under 1630, "A bright star, is recorded by Carte, shone in the east at noonday." This is doubtless a misprint; but does Mr. Selby suppose that Carte was a contemporary authority; and if not, what does it matter whether he recorded it or not? The story of the Commonwealth and Protectorate is given from the *Penny Magazine*, Hume, Lingard, Spencer, and Noble. Mr. Selby does not appear to have heard of Mr. Carlyle.

MR. H. B. COTTERILL'S *Selections from Dante's Inferno*, also published by the Clarendon Press, is a useful little book for beginners of the study of Dante. It consists of fifteen cantos selected from the *Inferno*, and edited with explanatory notes and historical introductions. The book has been done in a painstaking and thorough way, and the sketch of the origin of the Italian language, as well as all the philological notes, is scholarly and accurate. It is to be regretted that Mr. Cotterill has confined himself to a selection from the *Inferno*: if the omitted cantos had been included, it would not have swelled the modest little volume of 200 pages to an unwieldly bulk, and would have made it much more valuable for teaching purposes. The historical parts of the book are not so good as the philological, and Mr. Cotterill's explanations of matters involving a knowledge of the time are hesitating and uncertain. His historical introduction is dull, and does not bring out the main points of Florentine history into the relief necessary to understand Dante. In fact, Mr. Cotterill's history does not seem to be his strong point. He calls Hildebrand Gregory VIII., and gives the following wonderful account of the investiture contest:—

"Before his time Popes had been deposed and appointed by Otho, Henry III., and others, and at length the 'investiture, or public form by which the

Emperors conferred on a newly-elected Pope the temporalties connected with his office, became almost synonymous with the appointment to the Holy See, as to a secular benefice or fief.'"

The book, however, will be found useful by any one who wishes to gain a familiarity with Dante's style, and the help given in this selection might carry the reader further by himself.

Minna von Barnhelm, a Comedy by Lessing. German Classics, Vol. III. Edited, with English Notes, &c., by C. A. Buchheim, Phil. Doc. (Oxford: Clarendon Press.) In this, the third volume of his German Classics, Dr. Buchheim has successfully reproduced the features which gave value to his editions of Goethe's *Egmont* and Schiller's *Wilhelm Tell*. The introduction gives an interesting and appreciative sketch of the life, literary work, and influence of Lessing, with a critical analysis of the play. The text, which is beautifully printed, is supplied with an English argument, and the notes, extending over fifty pages, proceed upon the principle, already applied to *Egmont* and *Wilhelm Tell*, that "the modern classics require a commentary almost as much as the ancient ones, and that they are fully worthy of it." The notes to the present volume are, moreover, enriched by numerous etymological explanations. *Minna von Barnhelm*, although the last published, is, as the editor remarks, really the easiest of the three classics for which the Delegates of the Clarendon Press have secured Dr. Buchheim's editorial care, and as a school-book ought to precede the other two. We cannot imagine the play presented in a more attractive form to the student than it is in this volume, in which Dr. Buchheim has certainly done his work thoroughly and well.

Collection of Italian and English Dialogues on general Subjects, for the Use of those desirous of speaking the Italian Language correctly, preceded by a brief Treatise on the Pronunciation of the same. By Antonio Lanari. (Trübner.) Dr. Lanari, in his attempt to convey a notion of Italian sounds, does not appear to be more successful than his predecessors, but the dialogues themselves are better than those sometimes used for linguistic purposes. We wonder that the use formerly made of the Colloquies of Erasmus in the teaching of Latin has not induced writers of school books to infuse a little more jocularity into their work. Dr. Lanari is not without a sense of humour, and the dialogue at a jeweller's (p. 103) contains some very good fun.

Synoptical History of England. By Llewelyn C. Burt. Second edition. (Lockwood & Co.) This is the second edition, and we regret to find that the author has not given much attention to correcting the errors of the first. The history is continued from 1868 to 1874.

The plan of the work is good, and if executed with care it would be a great boon to the student. Each page consists generally of three columns. In the first the principal events of each reign are given in chronological order, the second is a running narrative, and the third gives a selection of contemporary events. Observations are added at the end of each branch of the royal family, and genealogical tables and lists of distinguished persons give additional information.

The first column is generally accurate; but the second column and the observations are more inaccurate, and the third contains many errors, some of them of the most extraordinary kind.

We might expect accuracy in the royal genealogy; but we are informed that Edward the Outlaw was married to a daughter of the Emperor Henry II., that Robert III. was the first of the Stuart kings, that John of Gaunt died in 1396, that the Duchess of Suffolk was the eldest sister of Edward IV., and that Prince Charles Edward Stuart married Clementina Sobieski in 1719.

Again, Mr. Burt sometimes gives wrong information about Acts of Parliament. He tells us that "the due issue of the writ of Habeas Corpus had been provided for by the Petition of Right." It was because that Act made no such provision that the 16 Ch. I. c. x. s. 8 was passed.

We are also told that "an Act of the 39th Eliz. provided for the appointment of overseers of the poor, and this was followed by the more complete enactment of the 42nd Eliz. (1601), which formed the Poor Law of England and Wales till the passing of the Act of 1834." In the 39th Eliz. acts were passed for punishing beggars, facilitating the erection of hospitals, and for taxation for the relief of soldiers and mariners, but the Act about the overseers was passed in 1601, which was the 43rd and not 42nd Eliz., and Mr. Burt's readers must be satisfied with scant information if they think that that Act formed the Poor Law till 1834.

The Act settling the descent of the Crown in 1689 is incorrectly given (p. 89), and the dates of the statutes of "Winton" and "De Donis" are wrong. The statement in p. 129 about the judges is not correct. "Each of the three English Courts of Common Law received a *fourth* judge in 1784, a *fifth* in 1830, and a *sixth* in 1868 (specially for the trial of election petitions)." There were four judges before 1784, and there are only five now, although the number may be increased.

In spite of these imperfections Mr. Burt has compiled a useful book. His readers may generally trust his first column, and they will derive much information from other parts, but they must distrust his foreign history. We hope that his health will enable him to bring out a thoroughly revised edition, and that he will not leave Frederick William IV. on the throne of Prussia and Napoleon on the throne of France. EDITOR.

NOTES AND NEWS.

IT was known to many that the late Lord Dunraven employed the later years of his too short life in examining and making notes of all the most remarkable and characteristic examples of ancient architecture in Ireland. He was accompanied by a skilful photographer, and before his death had amassed a most valuable series of descriptive notes and measurements, accompanied in every case by admirable negatives of the ancient remains he visited. By Lord Dunraven's will the completion of this truly national work was entrusted to Miss Stokes. The work will appear in folio size, illustrated by autotype plates from Lord Dunraven's negatives, together with plans and details of the various cashels, round towers, and churches. The first volume will shortly be issued by a London publisher.

MESSRS. BAGSTER AND SONS have determined to publish a collection of all the chronological and historical materials which exist in the cuneiform inscriptions of Assyria and Babylonia, and the work of translator and editor will be undertaken by Mr. George Smith. The volume will be entitled *The Assyrian Eponym Canon*. The strict words of the original documents will alone be given, and no attempt made to harmonise dates, to fill up lacunae, or to evolve theories.

MESSRS. MACMILLAN will shortly publish as the fifth volume of their series of artists' biographies, a translation of Dr. Julius Meyer's *Life of Correggio*, edited with additional notes by Mrs. Charles Heaton. Dr. Meyer's exhaustive work originally appeared in the *Allgemeines Künstler-lexicon*, of which tardy publication he was for some time the editor, but it has since been published in Germany in a separate form. A translation of it will doubtless be welcome to English readers. It will be richly illustrated with permanent photographs from Correggio's paintings and drawings.

MR. FRANCIS REILLY has been appointed Arbitrator under the provisions of the European Assurance Act. Lord Cairns, Lord Westbury, and Lord Romilly had previously acted in succession as Arbitrators under a prior Act. Mr. Reilly is one of the eminent English lawyers who unite general scholarship with legal attainments, and who are not so rare as some foreign critics of English law seem to suppose.

WE have ascertained on undoubted authority that the hopes raised by the statement that the library of Charles I. was preserved at Bremen are without foundation.

MR. J. E. MUDDOCK has a new novel in the press, entitled *A Wingless Angel*. It will be published in a few days by Virtue and Co.

THE catalogue of the late Dr. Carmoly's Hebrew collection is now before us. The printed department is poorly represented, but there are some valuable MSS., especially for the poetry of the Spanish school. No. 132 contains the Diwân of Moses ben Ezra, No. 133 that of Jehuda Halevi, and 134 to 136 are collections of other celebrated poets. Dr. Carmoly left fourteen volumes (Nos. 200 to 214) of autograph MSS. on the history of the Rabbis of various countries, which no doubt contain a great deal of original information. We understand that the bookseller Baer, at Frankfort, will undertake the sale of this library.

AMONG the latest Oriental publications in the Semitic department are to be chiefly noticed:—1. Lagarde's edition of the Memphitic version of the Psalms and of fragments of the Proverbs; 2. Nöldeke's *Mandäische Grammatik*. The latter will be of great use to students of the Assyrian language.

THE third and concluding volume of the *Etudes Historiques sur la Ville de Bayonne*, by MM. Jules Balasque and E. Dulaurens, has just appeared (Bayonne: Lasserre). The work is written in great part from original documents, some never before consulted. It covers the whole period from the first notices of the city to the time of its re-union with France, August 15, 1451. The "pièces justificatives" appended to each of the three volumes are exceedingly valuable, and the work should be consulted by every student of the period of the English domination in South-western France.

THE Educational Memorial Institute to John Knox to be erected at Haddington has met with considerable success, 2,500*l.* having been subscribed within the past few months. A large sum is yet required. Among the subscribers are Mr. Carlyle, Mr. J. A. Froude, Mr. Smiles, Mr. David Laing, Earl of Wemyss and March, Viscount Walden, Lady Ruthven, Hon. A. Kinnaird, M.P., A. J. Balfour, M.P., General Sir H. R. F. Davie, M.P., &c., &c. Subscriptions will be received by Mr. John Brook, Haddington, or by Mr. James Purves, solicitor, 16 Royal Exchange, Edinburgh.

THE proposal to erect a monument to Lord Byron has attracted some notice in Spain, and an enthusiastic admirer of the poet contributes to the *Revista de España* an "oda" on the subject. Beyond showing the influence which Byron still exerts, the poem is not important.

THE Marquis of Lothian has given a nice book to the Roxburgh Club, *The Correspondence of the Earls of Ancram and Lothian*, 1616 *to* 1667; and Baron Heath has also just given the club Forrest's *History of Grisild the Second*, 1558 (now first printed, 1875), which is a metrical history of Queen Katherine.

MR. JUSTIN WINSER, Superintendent of the Public Library, Boston, United States, is correcting and enlarging his account of the Shakspere Quartos, which has been appearing for some time in his Monthly Reports of the Library, into a volume which is to be illustrated with sixty facsimiles of titles.

HERE is a serious accusation from a Somerset parent against a board-school, as reported by Mr. J. T. Elworthy to the Philological Society:—"Dhaiv abin, zur, an ataich mei bwoi-ee vur ta spul tae-uteăz wai a p, shoa-ur!" ("They have been, sir, and taught my boy to spell taties [potatoes] with a p, sure!").

Digitized by Google

AMONG the relics of the great Puritan shown on the occasion of the unveiling of the Baxter statue at Kidderminster, were several of Baxter's sermons in the original print. Among these, one of the most interesting is the "Farewel Sermon" prepared by Baxter to preach to his parishioners, "but forbidden." The sermon was printed so late as 1683, at the sign of the Three Golden Cocks, Ludgate Hill, and in the dedication "To the inhabitants of the borough and forreign of Kidderminster," the author says that in "hunting up some rubbiah" he had discovered it. The success of *The Saint's Everlasting Rest* had encouraged Baxter, as he confesses, to be "guilty" of much more printing, and so it was sent to press with this loving dedication to his still cherished parishioners at Kidderminster:—

"I remember that when I intended to send you this sermon as my farewel I durst not then have so much converse with you for your own sakes, lest it should raise more enmity against you, and your displeasing circumstances of religious practice should be said to come from my continued counsels to you."

THE monastery of Grottoferrata, near Frascati, so celebrated for the rich stores of Greek MSS. which it has preserved to the present day from the eleventh century, when the confraternity migrated from Sicily to the Italian house assigned to them by the Emperor Otho III., has again rewarded the zeal of Italian scholars by an interesting literary discovery. According to the Roman correspondent of the *Allgemeine Zeitung*, Father Giuseppe Cozza, while engaged in following out the course of examination begun by Cardinal Angelo Mai, and continued by himself, of the biblical codices of the monastery, discovered several palimpsests, in which the original text—a rescript of Strabo, written in three columns with uncial letters without any separation of the words—the so-called *scriptio continua*—had been concealed under an Old Testament text of the eleventh century. Father Cozza is of opinion that this text of Strabo may be referred to the sixth century, and it is understood that it supplies many of the deficiencies observable in the earlier known copies. For the full particulars of the real value of this interesting discovery we must, however, await his promised report.

AT a meeting convened by Mr. C. H. Lake, and held—by permission of the council—at the College of Preceptors, on Wednesday evening the 21st inst., it was decided that it is desirable to endeavour to form a society for the development of the science of education. Mr. Lake was appointed honorary secretary (*pro tem.*).

WE regret to see the announcement of the death of Dr. Benjamin Davies, one of the Old Testament Company of Bible Revisers, and the translator of Rödiger's edition of Gesenius's *Hebrew Grammar*, and of Dr. Fürst's *Smaller Hebrew and Chaldee Lexicon*.

DR. MAX TREU, Pro-rector of the Gymnasium of Waldenburg (Prussian Silesia), author of a monograph on Plutarch, is collating for a new edition the Bodleian MSS. of the *Geoponica, sive de re rustica Libri xx*. They were edited for the first time by Needham in 1704, and later by Niclas in 1781. The new edition will be made according to the MSS. in the Italian and English libraries. The best of them are the Cod. Laurentianus in Florence and the Cod. Baroccianus in Oxford.

THE first volume of Dr. Abraham Geiger's *Nachgelassene Schriften* has appeared. It contains reprints of sermons, and of some popular articles concerning the Jewish literature and on reform in the synagogue. They are of value only for a very special public, and do not add much to scientific researches.

IN the July number of the *Rivista Europea*, Signor Paolo Tedeschi brings to a conclusion his series of articles in defence of the authenticity of Dino Compagni's chronicle. He refutes the arguments brought against it by Scheffer-Boichorst, and says that, though when regarded in a mass they appear formidable, when taken separately they possess little weight. He shows that the supposed forger cannot have drawn from the chronicle of Cermanate his detailed information about the coming of Henry VII. into Italy, by comparing a number of parallel extracts from the two chronicles, and so bringing out in many cases the superior information of Dino. He concludes by saying that if Fanfani and Scheffer-Boichorst maintain that the defenders of the chronicle have to resort to defective arguments and suppositions of all kinds to prove their case; in his eyes it would require a much greater intellectual effort to accept the collection of ingenious arguments which its refuters have had to bring together to disprove its authenticity.

THE managing committee of the German Anthropological Society, which is to hold its meetings at Munich from the 9th to the 11th of August, have published the programme of the intended proceedings, from which it would appear that the preliminary reception of the members and visitors will take place on Sunday, August 8. On Monday the 9th the meeting will be formally opened under the presidency of Professor Virchow, and after the discussion of business reports, &c., Major Würdinger will read a paper on the archaeological remains found in graves, mounds and caverns in Bavaria; and explanations will be given of the objects exhibited in the Museum of Prehistoric Keltic and Germanic remains. On the last day of the meeting, the national ethnographical and anatomical collections at Munich will be visited, and a grand entertainment will be given in the evening on the part of the city of Munich to the members of the Society, and to a select number of the foreign and other attendants at the general meeting.

PORTUGAL has lost one of its few successful poets and writers by the death of the Conde da Castilho. The Count, who died at the age of seventy-five, lost his eyesight in early youth, but was nevertheless an indefatigable student, and during the half century that intervened between his death and the occurrence of the calamity which brought on his blindness, he devoted himself assiduously to the study of classical and modern poetry. Among his numerous works special attention is due to his translations from Ovid, Goethe and Shakspere, while his collection of original poems, entitled *Primavera*, many of which treat of blindness, are very highly esteemed by his countrymen.

SOME of the best European novels are being translated into Spanish, and published under the title of *Biblioteca de Buenas Novelas*. Works by Hendrick Conscience and Xavier de Maistre have been selected to begin the series.

DR. C. G. HOTTINGER'S lecture on the Strassburg Library has just reached a second edition. It contains a good account of the foundation of Die Kaiserliche Universitäts- und Landsbibliothek, organised to replace that which was unfortunately destroyed with all its treasures in the bombardment of the city. The donations came from all quarters, from Java as well as from Switzerland, though naturally those of Germany were largely in excess of any other nation. Oxford sent a set of the Clarendon Press books—no mean gift; the German Emperor a copy of Lepsius's *Denkmäler*, and many duplicates from his own library; the Emperor of Russia forwarded an exemplar of the Codex Sinaiticus, and many learned societies sent sets of their transactions. Dr. Hottinger does not refer in his notes to a paper on the subject that appeared in the *Dublin University Magazine* in July 1872, and of which a very small edition was afterwards printed for private distribution. In this article Mr. Axon gives some interesting particulars of the history of the destroyed library.

A POET of some merit died on the 18th inst. in the Austrian capital. Johann Gabriel Seidl was, says the *Neue Freie Presse*, born in 1804 at Vienna, where he began his studies at the Academical Gymnasium, and when only sixteen years of age published his first poetical attempts in foreign journals; in 1826 he came forward with an independent collection of poems. From that time Seidl produced, both in verse and prose, much that bears the stamp of artistic cultivation and nobility of spirit. His poems have the ring of true popular songs, and many of them are in the mouth of the people, a tribute to a poet's worth which far outweighs the richest memorial.

PERHAPS too much has already been written and published regarding the dismal story of David Hume's quarrel with Rousseau during the latter's residence in England. Still there may be some persons to whom it would be interesting to know that a few pieces of correspondence (hitherto, we believe, unprinted) relating to these worthies and their friends, Richard Davenport, Louis Dutens, and others, have lately been added to the stores of the British Museum. Rousseau's first letter in this collection is written from Wootton, March 22, 1766, and is addressed to "Richard Davenport, Esq., next door Lord Egremont's, Piccadilly." We give two or three extracts from the correspondence, not because they throw any new light on the subject, but because a few characteristic utterances of such notabilities will be entertaining to our readers. David Hume writes from Lisle Street, Leicester Fields, to Davenport, July 4, 1766:—

"I conjecture from your letter that Rousseau has sent you the copies of some of my letters to him, since he went to Wootton. I wish heartily you could get copies of all them, and wou'd send them to me. You would find every one of them extreme friendly and even wrote with the greatest discretion as well as civility. It would be of no consequence for me to have copies of them, were he not the most dangerous Man in the World, on account of his Malice and his Talents: I cannot take too great Precautions against him."

In a letter dated four days later Hume writes:—

"I repent heartily that I ever had any connexions with so pernicious and dangerous a Man. He has evidently been all along courting, from Ostentation, an opportunity of refusing a Pension from the King, and at the same time, of picking a quarrel with me, in order to cancel at once all his past obligations to me."

Rousseau writes to "Monsieur Davenport à Davenport" from Wootton, November 27, 1766:—

"Ayant pris mon parti sur l'affaire en question, je continuerai, quoiqu'il arrive, de laisser M. Hume faire bien du bruit tout seul, et de garder jusqu'à la fin le silence que je me suis imposé sur ce chapitre. Au reste sans affecter une tranquillité stoïque, j'ose vous assurer que dans ce déchainement universel je suis ému aussi peu qu'il soit possible, et beaucoup moins que je ne m'y serois attendu si d'avance on me l'eut annoncé. Ce que je vous proteste encore et vous jure à la face du ciel, mon respectable hôte, c'est que j'aime infiniment mieux être l'infortuné Jean Jacques Rousseau livré à toute la diffamation publique, que le triomphant David Hume au milieu de toute sa gloire: mais quittons cet odieux sujet."

WE get a few glimpses of men and matters half a century back in the following extracts from the note-book of an Irish gentleman visiting London, which was a short time ago added to the Egerton MSS. in the British Museum:—

"1827, January 8, Monday.—Accompanied the funeral of Mr. Gifford, the editor of the Quarterly Review, &c., from his residence James St. Buckingham Gate to Westminster Abbey, a short distance, where he was interred at the special desire of his early friend Dr. Ireland, Dean of that Abbey. Among others at the funeral were General Grosvenor, Mr. Croker, Secretary of the Admiralty, Mr. Hoppner, son of the artist, Mr. Lockhart, son-in-law of Sir Walter Scott, &c.

Digitized by Google

"January 17.—Went in the evening to a meeting of the Book Society for promoting religion among the poor, formed 1750, held at the Society's depository, 12 King's Arms Yard, Coleman St., where I saw the venerable Rowland Hill, the clergyman of Blackfriars Road Chapel, whose unaffected discourse and patriarchal appearance pleased me much.

"Jan. 30.—At a Lord Mayor's Court held at Guildhall to assess damages respecting the removal of the premises necessary for the site of the New Fleet market. Saw Mr. Brougham and Mr. Denman (then Common Serjeant of the Corporation of London), both so remarkable for their defence of the Queen, and were now engaged on opposite sides of the case, one regarding the value of the extensive printing office of Mr. Taylor, of Shoe Lane, the great Radical. Among the witnesses examined were Mr. Brunel, the celebrated engineer of the unfinished Thames Tunnel, and Mr. Bramah, the patentee of the Safety locks, &c. I preferred the smooth declamation of Mr. Denman to the rough speech of his great antagonist; indeed the latter was out of his element here, as his peculiar powers were afforded no opportunity for development. I remarked a very disagreeable habit of the latter in twitching up his upper lip, which rendered his naturally sallow countenance still more disagreeable. I had however a subsequent opportunity of discovering the real excellences of this gentleman, as I heard part of his celebrated speech on introducing his plan for the amendment of the laws and courts of justice in his place in Parliament.

"February 5.—Went for the first time to Tattersall's near Hyde Park Corner, where the racing stud of the late Duke of York with his carriages, dogs, harness, &c., were disposed of by auction—an immense crowd—all the sporting people there—a great concourse too of the nobility, blacklegs, horse-jobbers, jockies, *et hoc genus omne* present. Moses, the celebrated stallion, sold for 1,100 guineas. His Majesty George IV. purchased some of the horses through the agency of Mr. Greville, in whose name the King's horses are run.

"February 28.—This day was present at the first annual general meeting of the proprietors of the London University. Lord Auckland was the chairman. Saw there Lord F. Leveson Gower, translator of Faust, &c., Dr. Gilchrist, the celebrated Orientalist, Jos. Hume, John Bowring, translator of the lyric poetry of several Continental languages, editor of the *Westminster Review*, and above all Thomas Campbell, the poet, principal promoter if he be not actually the founder of this Institution. He addressed what he termed a valedictory speech to the members as he was then about to proceed for some time to Scotland. He is a small man with a broad but not vulgar face, his voice melodious, but very little indication of genius about his face, the forehead excepted."

NOTES OF TRAVEL.

THE Iceland Sulphur and Eruption Expedition has been heard of from Húsavík, North Iceland. Captain Burton had organised the party as follows:—Captain Burton, Director General; Commissioner and Treasurer, Mr. Kent; Jäger, or Hunter, Mr. W. C. Baldwin; Master of the Horse, Mr. Tennant; Commissary General, Mr. Johnstone; Land Transport Quartermaster and Secretary, Mr. C. Lock; Surveyor General and Assistant, Mr. G. F. Cole and Mr. W. Hope; Geologist-General, Mr. Germon Green; Manager and Inspector-General, Mr. Slimon. This little party chartered the steamer *Fifeshire*, and sailed from Leith on July 6, arrived at Húsavík on the 11th, will stay fourteen days in Iceland, start to return on the 24th, and will be in London on the 30th instant. They experienced very heavy weather north of Scotland.

NAIN SING, the head Pandit at the office of the Great Trigonometrical Survey of India, has just completed a most remarkable route survey from Ladak to Lhasa by a more northern line than any previously surveyed. Thence he made his way to the east, struck the Brahmaputra at a lower point than any at which it had been previously explored, and eventually emerged into the Assam Valley by way of Tawang and Udalgiri. Beside giving important information concerning a hitherto perfectly unknown portion of Great Tibet, his work will enable geographers to lay down the middle course of the Brahmaputra with some pretension to accuracy.

HERR MARNO, the Austro-Hungarian member of Colonel Gordon's Nile expedition, has reported to the Vienna Geographical Society the particulars of a journey made by him for a distance of 150 miles to the south-west of Lado, the point whither Gordon has moved his headquarters in consequence of the unhealthiness of Gondokoro. This journey of Marno's brought him to the Makraka territory, the mountains of which Dr. Schweinfurth had seen to the eastward of Baginzi in the course of his travels. The natives met here by Marno resembled, in respect of their diminutive stature, their lighter colour and their general habits, the Niam-Niams of Dr. Schweinfurth. Herr Marno has sent home details of a route survey laid down by him, together with some observations for latitude and boiling-point; he has also constructed two maps which are being reproduced by the cartographers of the Vienna Society.

THE *Allgemeine Zeitung* learns from its correspondent at Jerusalem that the German (Würtemberg) colony, which has been located in the neighbourhood of Bethlehem, has already completed several houses, while others near the entrance to the plain of Rephaim are nearly ready for occupation. As soon as the summer heats are over, the new German church will be begun under the direction of a Berlin architect, and the schools, which are attended by about fifty children, will be enlarged. The colonists have organised a system of daily coach communication between Jaffa and Jerusalem, which is calculated to benefit travellers quite as much as the resident emigrants.

THE *Nord-Preussische Zeitung* announces the appearance of the African locust, (*Acridium migratorium* or *Aegyptiacum*) in the fields of Kerzendorf, on the Berlin and Anhalt railway, where these destructive creatures have laid waste extensive tracts of land covered with good crops of grass and grain. The proprietor of the Kerzendorf lands brought large numbers of workmen into his fields, and succeeded in destroying the insects before they could escape, by having numerous ditches or canals dug, into which they could be swept, and then covered with lime; but this method of destruction is only applicable where the insects have not attained their full growth, and consequently are not yet able to rise in swarms. The havoc wrought by these creatures is so excessive that the German papers strongly urge the necessity of State intervention to arrest the threatened danger of their attacks, and it has been suggested that the district or communal authorities should organise a system of protective measures against their further advance, which is generally so rapid and sudden that it defies all ordinary methods of resistance.

DR. JAMES D. DANA, in a paper in the *American Journal of Science and Arts*, throws discredit on Dr. Koch's evidence with regard to the contemporaneity of Man and the Mastodon in Missouri. Dr. Dana considers the evidence adduced by Koch as *very doubtful*, but adds: "The contemporaneity claimed will probably be shown to be true for North America by future discoveries, if not already so established, for Man existed in Europe long before the extinction of the American Mastodon."

MR. F. W. PUTNAM, the Director of the Peabody Museum of Archaeology and Ethnology, has come across decided traces of the human occupation of some of the Kentucky caves. The Salt Cave approaches the Mammoth Cave in the size of its chambers; in one of its principal avenues were to be traced the ancient fire-places both for hearths and lights. The latter were small piles of stones, with a hole in the centre to receive the bundle of dried faggots. Some of these, tied with twisted bark, were found, and in a small chamber the dry soil showed imprints of sandalled feet. A large number of cast-off sandals were found, made of finely braided and twisted leaves and rushes.

SOME interesting remarks on the various materials used in writing and available for the manufacture of paper in Bengal are made by Deputy Magistrate Hem Chunder Kerr in his recently printed Report on East India Products. When leaves and bark were first used by the Hindus for writing upon is a disputed question; the late Dr. Goldstücker, in his learned essay on Pánini, fixes the date at many centuries before the Christian era. Within the last twelve hundred years three species of palm have yielded the bulk of the writing material. Before that the inner bark of the bhurj tree was most in use, and allusions to it are met with in works 2,000 years old. The early Aryans, in their settlements in the Punjab and along the foot of the Himalayas, must have found this material ready at hand, and have employed it for various purposes of domestic economy, as well as for writing. At present its use is limited to the lining of hooka-snakes and to writing amulets on, which are enclosed in gold, silver, or copper beads, and borne on the body as charms against evil influences. For this purpose the bark is held in high esteem on account of its lasting quality, for, though thin and fragile to look at, it lasts for centuries without decay; a piece about 2,000 years old is said to have been found in the sanctuary of a Bhuddist tope. The Hindus have used paper for writing upon for twelve centuries at least, having learnt its use most probably from the Chinese, who, there seems no reason for doubting, discovered the art of making paper with vegetable fibres, reduced by maceration and pounding into a pulp, about 2,000 years ago.

WE understand that Dr. Leitner's forthcoming work on Dardistan will contain a map compiled by Mr. E. G. Ravenstein, F.R.G.S., from a number of native itineraries collected by Dr. Leitner during his brief stay in that mountainous region. The itineraries traverse the districts of Chitral Yassin, Gilgit and Chilas, abutting on the north-western frontier of Kashmir, and having been skilfully combined with each other and with the fixed points determined by Captain Carter's triangulation west of the Indus, unite in forming a map which will, we believe, prove valuable to Indian political officers and geographers in general.

BISHOP THIRLWALL.

ANOTHER historic name has passed away from among us, another link with the past been finally sundered. Born seventy-eight years ago, Bishop Connop Thirlwall has taken no inconsiderable share in bringing about that transformation of thought and knowledge which makes it so hard for us to realise the world of only fifty years back. His was one of those rare cases in which the precocious child grows up into the man of strong, clear brain, who retains his faculties unclouded and vigorous into a ripe old age. Among the curiosities of literature is a volume published in 1809, and called *Primitiæ, or Essays and Poems on various subjects by C. T., Eleven Years of Age: the Preface by his Father T. Thirlwall.* It is a work of high promise, and the Bishop's future history shows that it must be distinguished from similar displays of parental affection. At Cambridge young Thirlwall became Craven Scholar and Bell's Scholar in 1815, and Senior Chancellor's Medallist in 1818, and after obtaining a Fellowship at Trinity College, was called to the Bar in 1825. The Church, however, enticed him from the study of law, and he was ordained in 1828, and soon afterwards preferred to the living of Kirby Underdale, in Yorkshire. It was in the retirement of his country rectory that the best part of his literary work was done. The *History of Greece*—on which his claim to the remembrance of posterity mainly rests—was first published

Digitized by Google

in Lardner's *Cabinet Encyclopaedia* (1835–47), unfortunately about the same time as Mr. Grote's work on the same subject. Bishop Thirlwall was among the first to recognise the merits of that splendid monument of partisanship: but it may be questioned whether from a purely historical point of view his own history is not the more valuable. However, utilitarianism and democratic principles were in fashion, and it was inevitable that the writer who combined critical power with the warmth of modern controversy should eclipse (at all events for a time) the dry light and judicial calmness of his rival. Another result of these years of rest was a translation of Schleiermacher's *Gospel of St. Luke*, which was published anonymously. The methods and conclusions of German criticism broke rudely upon English orthodoxy, and the Introduction, in which the translator was believed to have accepted the principles of his author, was visited with a kind of greater excommunication. In those days excommunication by the higher powers meant oblivion; there were no cheap periodicals to prick the public into a feverish heat of theological disputation and to determine the limits of orthodoxy; and so lukewarm was the interest felt in the matter, that this precursor of *Ecce Homo* remained undiscovered and unknown. A story, however, is told of Lord Melbourne after his appointment of Mr. Thirlwall to the see of St. David's in 1840, which would show that the secret had oozed out in some quarters. "I have done you a favour," said the Premier; "would you do me a favour in return?" Of course the Bishop expressed his willingness. "What in the world, then, made you translate that book of Schleiermacher's?" was the awkward request. When the Bishop again translated from German it was in the safer province of history, and in conjunction with Archdeacon Hare, Niebuhr's *Roman History* being the work chosen. Of late years, however, he wrote little on ancient history beyond some papers for the Royal Society of Literature, of which he was at one time president; but his published letters, charges and sermons, to say nothing of his famous speech on the Irish Church in 1869, show the keen insight with which he was studying and moulding contemporary history. It is difficult to tell which to admire most in these—the stern logic which leaves his adversary no door of escape, or the searching, crushing sarcasm which destroys what the logic has left; while the impartial fairness and judicial spirit of the charges made them of special value in an age of religious controversy. Two lectures, also—an *Inaugural Address to the Philosophical Institution of Edinburgh* (1861), and one on *The Advantages of Literary and Scientific Institutions for all Classes* (1850)—ought to be noticed; and we must not forget that the Bishop was for long one of the editors of the *Cambridge Philological Museum*. From the first he had taken a leading part in the work of the Company for Revising the Old Testament, and it was while he was engaged upon his notes on the text of Isaiah that his sight finally failed and the pen slipped from his paralysed fingers. Those who have been associated with him in this labour best know the depth and thoroughness of his knowledge of Hebrew. But the catalogue of his library, sold last year, would of itself indicate his wide and sympathetic interest in the study of language, as well as in the general progress of modern scientific Philology. It is for others to speak of his kindliness of heart, and of the care which set apart a portion of his yearly revenue for the improvement of the houses of his clergy. For us it is sad to think that his last days were not free from domestic trouble, and that it was forbidden him to die in working harness.

M. ATHANASE COQUEREL FILS.

In Athanase Josué Coquerel, who died last Sunday at the early age of fifty-five, French Protestantism and liberal thought have sustained a loss they can ill afford. Since the death of his father, the well-known deputy and minister of the same name, in 1868, he has been the leader of the party which claims to carry on the old French Protestant traditions of freedom and resistance to the imposition of tests and subscription such as the ill-judged intolerance of Guizot and his section has endeavoured to force upon the church. Like his younger brother M. Etienne Coquerel, whose name will be familiar to readers of the ACADEMY, he followed his father's example by entering the ministry, and the eloquence and power of his sermons gained him a widespread popularity. He was for some time chief editor of the *Lien*, but in 1852 took a prominent part in starting the *Nouvelle Revue de Théologie*, the first journal of scientific theology which had appeared in France. It was his article on Renan's *Vie de Jésus* in this periodical in 1864 that brought upon him the wrath of the Paris Consistory, and in spite of a sympathetic address from the congregation of Anduze, and an enthusiastic reception among the Protestants of the South, he was forbidden to exercise his ministerial functions. He had already published a number of sermons, besides two series of *Sermons et Homélies* (1858), a monograph on the Massacre of St. Bartholomew (1860), and a *Précis de l'Eglise réformée de Paris* (1862), which has a permanent value. His fame as a literary artist, however, rests chiefly on his *Jean Calas et sa Famille*, in which he gives the history of that great ecclesiastical crime committed at Toulouse, and so scathingly exposed by Voltaire. English readers will know him best by the translation of his work on Religious Art in Italy, to which he wrote the preface—English (which he had learnt from his maternal aunt Mrs. Williams) being as familiar to him as French. Among his other productions may be mentioned *Le Catholicisme et le Protestantisme considérés dans leur origine et leur développement* (1864), *La Charité sans Peur* and *Pourquoi la France n'est-elle pas Protestante* (1866), *Libres Etudes* and *La Conscience et la Foi* (1867), and the new periodical *La libre Recherche*, which is designed to fill the place of the *Nouvelle Revue de Théologie*, could hardly have been founded without his support. Since 1872, when a narrow majority attempted to impose a confession of faith on their brother pastors, M. Coquerel had held services in the Salle St. André, and it was here, after a long absence through ill-health, that he preached his last sermon a few Sundays ago to a large and eager audience. He was a liberal in politics as well as in religion, but his views were marked by a sobriety and moderation which we do not always meet with in France. The addresses he delivered during the siege of Paris, however, show that this was not due to any lack of enthusiasm. Always ready to help others, one of his last acts was in behalf of the families of the victims of the Zenith balloon; and it is hard to say whether he will be missed more in public or in private life.

A. H. SAYCE.

CONGRÈS INTERNATIONAL DES SCIENCES GÉOGRAPHIQUES: DEUXIÈME SESSION, PARIS, 1875.

WHEN Antwerp, some years ago, decided to erect statues in honour of Ortelius and Mercator, it occurred to Mr. Ruelens, the keeper of the Royal Library at Brussels, that additional *éclat* would be given to their inauguration if a meeting of geographers were convened to celebrate the event. This idea, favourably received by many eminent geographers, was the origin of the first International Geographical Congress, which was to have been held at Antwerp in 1870 if the Franco-German war had not unfortunately broken out, and Geography been obliged to give way to the higher interests involved in the great continental struggle. The Congress was postponed till the following year, but even then the political horizon had not sufficiently cleared to allow of that cordial co-operation on all sides which is necessary to the success of an international undertaking. Still, the Antwerp Congress was not without its fruits; many interesting papers were read, and in the discussions which followed attention was directed to important points connected with terrestrial science and the various systems of geographical instruction; hints useful to those engaged in manufacture and commerce were thrown out; the geographers of different countries had an opportunity of meeting each other and of engaging in those friendly conversations which not unfrequently lead to great results; and sundry promises of progress, in one direction or another, were made which, though they may not have been kept, could not fail for the moment to give a fresh impetus to the study of geography. Let us add that visitors were received with much *empressement*, and that the proceedings were honoured on one occasion with the presence of the Emperor of Brazil, whose interest in geography is well known.

It was only natural that the Antwerp Committee should come to the conclusion that the Congress would gain greatly in interest if an exhibition were formed in connexion with it, to show the progress made in cartography, and in the manufacture of geodetical and mathematical instruments; to enable a comparison to be made of the various systems of geographical instruction in use in foreign countries, to draw public attention to the best geographical works, and to give a general idea of the progress of geographical science during the last few centuries. The same causes which affected the success of the Congress had their influence on the Exhibition, which failed to realise the expectations formed of it; and, if we except a fine collection of the old geographical publications of Amsterdam, and some good facsimiles of ancient maps, contained little of interest. At the close of the Exhibition certain awards were made, and Livingstone, Garnier, and Lesseps were honoured with special medals.

Before separating the members of the Antwerp Congress instructed their committee "to place themselves in communication with other countries with a view of inducing some town to continue the work, and organise a second geographical congress." The eventual result of this resolution was that, after a certain amount of hesitation, the Paris Geographical Society accepted the responsibility of making arrangements for a second meeting at Paris. A committee was formed and subcommittees appointed to assist in the work of organisation; a general circular was issued in March 1874, and this was soon followed by a paper containing a list of questions, drawn up by a special sub-committee, and approved by the scientific section of the general committee, which were to be submitted to the Congress for discussion. From the commencement the proposed Congress received the cordial support of Marshal MacMahon, and many of the most eminent men of science in France hastened to enroll their names on the list of members. The idea was equally well received by the several public departments and by the Municipal Council of Paris, each of which showed its interest in a practical way by voting large grants of money to enable the promoters of the Congress to make it worthy of France.

The Paris Committee decided upon following the good example of Antwerp, and at once commenced the necessary preparations for holding an exhibition which should be open before, during, and after the session of the Congress. Circulars were issued to intending exhibitors, and they met with such a ready response that the committee were obliged to search for a more commodious building than they had at first contemplated; in this difficulty they had recourse to the French Government, who generously placed at their disposal the south wing of the Tuileries, then in process of restoration. This work, however, was not sufficiently advanced to enable the Committee to enter upon immediate possession, and they felt themselves compelled to postpone the opening of the Exhibition to July 15, and that of the Congress to August 1.

Digitized by Google

These dates have been adhered to under difficulties which would have damped the ardour of most persons; but under the energetic Presidency of Vice-Admiral Baron de la Roncière le Noury, the President of the Paris Geographical Society, the Committee worked steadily onward, and on the 15th they had their reward in seeing the Exhibition formally opened and the rooms well filled not only with a very important collection of every thing relating to geographical science, but with visitors anxious to see and examine what had been brought together for their instruction and amusement. It is hardly necessary to say of a French Exhibition that it is a successful one, and, judging from the interest taken in it by the public, who on Sunday last thronged every room to overflowing, a very great success. There have, however, been certain disappointments or misunderstandings which must tend to alloy the gratification which the committee cannot fail to feel at the result of their labours. The German Staff have not contributed any specimens of their well-known work or of the Topographical Map of Prussia; the United States is practically unrepresented; and "perfide Albion," after having steadily refused to take any part in the Congress or Exhibition, under some sudden impulse appointed a commissioner the day after the extreme limit allowed for the reception of articles for exhibition had elapsed, effectually excluding our great private geographical establishments from any participation in what is certainly the most remarkable collection of objects connected with geographical science that has hitherto been gathered together under one roof.

The reasons for this partial failure, if we may so call it, are not far to seek: the Congress and Exhibition are distinctly private undertakings, though under the patronage of the French Government; the invitations and circulars were issued by the Paris Geographical Society, and governments naturally hesitate, at the instigation of a private society however distinguished, to take any official part in proceedings which may commit them to certain lines of action involving considerable expense without any apparent adequate return. In our own country there would appear to have been a certain confusion between delegates to the Congress who would be expected to express the views of Government on the subjects discussed, and a commissioner to the Exhibition whose duty it would have been to watch over British interests, and see that the rooms allotted to the British section were filled with specimens which should give a fair indication of the present state of geographical science in Great Britain and her colonies. The tardy decision of our Government to appoint a commissioner is matter for much regret, as had it not been for the courtesy of the French Committee in extending the period for the reception of specimens, the walls of the British section would have been almost a blank.

The Exhibition occupies a large portion of the south wing of the Tuileries, but even this was found insufficient, and the terrace which runs along the south side of the gardens of the Tuileries was set apart for objects which could be placed in the open air, and for temporary buildings erected by those countries which had not sufficient space allotted to them in the Tuileries.

The objects sent for exhibition are classed under seven groups or headings, viz.:—I. Mathematical Geography, Geodesy, and Topography; II. Hydrography; III. Physical Geography, Meteorology, &c.; IV. Historical Geography, Ethnology, &c.; V. Economic, Commercial, and Statistical Geography; VI. Geographical Instruction; and VII. Explorations, Scientific, Commercial, and Tourist Voyages. The arrangement in the building is by countries, and it was at one time proposed to classify the articles in each room according to the seven groups, but this was open to the objection that the importance of individual collections would be diminished by scattering the objects exhibited, and no country seems to have attempted it. The committee have issued a provisional catalogue which we must say is capable of much improvement; the same system of arrangement and classification has not been adopted in the catalogues of each country, and facility of reference has not been sufficiently consulted. To explain our meaning, we may note that in some countries all objects are entered in the catalogue under the group to which they belong, while in others they are found under the name of the exhibitor; so too in some countries the national surveys have been classed under Group I., in others under Group VI.

Of the several exhibitions by the different countries, if we except that of France, which has of course been made as complete as possible, those of Russia and Austria-Hungary are the most noteworthy, overflowing, not only into annexes in the upper storeys, but into temporary buildings on the terrace, and representing very fully the state of geographical science in those countries. Germany has sent a fine collection, especially from the well-known private geographical establishments which have done so much to diffuse a knowledge of geography; Sweden and Norway, Denmark, Holland, Belgium, Italy and Switzerland have also well arranged collections of great merit; and Spain, Turkey, Chili, the Argentine Republic, the Sandwich Islands, and far distant Japan have sent contributions.

The international juries appointed to select those exhibitors who are to receive honours and distinctions not having yet made their awards, it would be invidious to make any comparison between the objects of the same class exhibited by different countries—this must be reserved for a future occasion; but we cannot help noticing here with satisfaction that the collections exhibited by our own Ordnance Survey and Admiralty Department, incomplete as they are, show that our official maps and charts are still unrivalled.

We can, perhaps, best convey to the reader a general impression of the scope and nature of the exhibition by passing each country under review, and noticing that which is most worthy of remark in each of the several groups.

Russia has been especially happy in the selection of her commissioner, M. de Khanikof, the veteran geographer, who was at Bokhara when Conolly and Stoddart met their untimely end, and to his loving care much of the success of the section must be ascribed. The most remarkable as well as the most interesting feature of the Russian section is the collection of maps, sketches, and photographs from Central Asia, which conveys a vivid impression of the geography, the people, and the scenery of a part of the world that a few years ago was almost a sealed book. We find here maps of the Trans-Caspian district of the ancient bed of the Oxus (Amu Darya), of the province of Turkestan, and of the Zerefshan, Naryn and Kulja districts; plans of Tashkend, Samarcand, Kulja, Khiva, and other towns; the results of the surveys made under great difficulty during the Khivan campaign, including itineraries of the routes followed by the several columns, and Colonel Skobelef's daring reconnaissance in the Turkman Steppe; and the recent surveys of portions of the Ust Urt and the delta of the Oxus made under the auspices of the Imperial Geographical Society. Among the photographs is the great album of Turkestan in four volumes, prepared by order of General Kaufmann to illustrate the archaeology, ethnology, industries, and history of the province over which he rules; the Geographical Society also contributes a valuable series of photographs, and those who wish may study at ease the various types of Central Asia—Khivan and Bokharidt Jews, the Gipsies of Khiva, Tajiks, Uzbegs, Kirghiz, &c., as well as their manners and customs, or admire the scenery of the dreary steppes, the fertile valleys, and the lofty ranges of Turkestan. We may also notice some spirited sketches made during Petrovski's ill-fated expedition against Khiva in 1837, which present a vivid picture of the hardships attendant upon a winter campaign in the steppe. There are also four cases of Khivan loot, taken from the palace of the Khan, consisting of roughly finished gold ornaments, enriched with pearls, emeralds, turquoise, coral, and tiger teeth.

In Group I. there are some good portable astronomical and surveying instruments; two large maps showing the trigonometrical operations connected with the measurement of the great arc of 69°, which extends from Valentia on the west coast of Ireland to Orsk in Russia; specimens of the maps on several scales prepared by the War Department, including the great topographical map of the Empire; and the published works of Lutke, Schubert, and Struve. Under Hydrography appear two interesting charts—one of Lake Ladoga, with sections and lines of equal depth; and a similar one of the Caspian, showing in addition the discrepancies in outline between the several surveys executed from the end of the eighteenth century to the present day; how far these discrepancies are due to errors in survey, and how far to changes in the form of the sea would form an interesting subject for examination. In Group V. there is a good collection of the statistical maps issued by the public departments in Russia, conveying to the eye at once impressions that could not be obtained by days of weary poring over dry figures; and a map prepared by the Topographical Section of Orenburg, which shows in different colours the routes followed by the several Kirghiz tribes in their winter and summer migrations. The last group includes the results of the travels of Fedchenko, Prjevalsky, Semenof, and Severtsof; noble records of personal daring and successful exploration which made us long for the time when England would be sending out knights errant of the same type, and have cast away the system of using cat's paws in the shape of Havildars and Mirzas to pluck the Central Asian chestnuts out of the fire for her.

As far as regards her maps Russia still seems to favour the system of dull heavy colouring which obscures the detail without giving proportionate relief, but the actual work of the survey reflects the greatest credit on the officers of the Russian Staff. Before leaving Russia we would draw attention to the excellent contributions of Iliine of St. Petersburg to the geological, statistical, and educational groups, and to some characteristic statuettes of Russian and Central Asian types exhibited by Schindhelm.

Sweden and Norway, whose interests are watched over by no less than six commissioners, contribute diagrams of the great triangulation of the country, and specimens of the maps on various scales prepared by the officers of the general Staff, with examples of some of the processes used in the production of maps. In Group II. are the government charts, patent logs, deep sea sounding apparatus, and special charts of the fishing banks off the coast of Norway.

In Group III. there is a useful map, showing the distribution of the meteorological stations in Norway, and indicating by colour the instruments in use at each station; as well as one of painful interest on which can be traced the havoc which has been wrought among the Norwegian churches by thunderstorms. The same country contributes what is perhaps the principal feature of the joint exhibition—a very clear and well executed series of statistical maps on which are shown details connected with the population, such as marriages, illegitimate births, deaths, emigration, immigration, &c.; forests, fisheries, mines, &c., and the operations of the mercantile marine. Maps of this class can rarely be produced except by a government department having the necessary machinery, and we fear it will be long before England, which leaves so much to private enterprise, will be provided with a similar series of maps to illustrate the heavy volumes of statistics which are annually increasing in number. Under Group VII. are classed—a cast of the great

Digitized by Google

meteorite, found by Nordenskiold in Greenland; a collection of objects brought by the Gulf Stream to the shores of Spitzbergen; and the results of the Swedish expeditions to Spitzbergen and Jan Mayen, accompanied by a number of good photographs.

In *Denmark* the general Staff head the catalogue with specimens of the topographical map of Denmark, which yields to none in careful execution; and Tegner, of Copenhagen, adds some sheets of the Cadastral Survey, which is now more than half completed. Hydrography and Meteorology are well represented by the publications of the several departments, but Group IV. is most attractive, including as it does many relics, on a small wooden cross, of the Scandinavian colonies in Greenland, crania from the Greenland tombs, documents relating to the discovery of America by the Scandinavians, a collection of old works relating to Greenland, and a number of objects illustrating the present life, habits, dress, &c., of the Greenlanders. We must not forget to mention that Iceland has forwarded several maps for Group VI., and that the walls of the Danish room are enlivened by some good sketches of the coasts of Greenland and Denmark.

Great Britain.—Our own maps and charts are so well known that it is needless to particularise them here, and it will suffice to say that the Ordnance Survey, the War Office, the Admiralty, the India Office, the School of Military Engineering at Chatham, and the Meteorological Office have each sent examples of their work. Unfortunately, the difficulty about the Commissioner appears to have left little time for special preparation, and the arrangement of the specimens on the walls shows traces of the haste with which everything has been carried out. Still our great national survey attracts the attention it deserves, and the engraving of the one-inch and six-inch maps is much admired by connoisseurs.

The Ordnance Survey models, maps, and photographs of Jerusalem and Sinai, as well as a series of frames, exhibited by the Palestine Exploration Fund, which contain MS. maps and drawings by Wilson, Anderson, Warren, Conder and Ganneau, are exhibited under Group VII., and have excited much interest, especially since the recent attack on Lieutenant Conder and his party in Galilee. The Geographical Society have contributed a complete set of their publications, some of the large wall maps so well known in London, instruments for travellers by Captain George, R.N., and a case of precious documents, the MS. maps of Beke, Livingstone, Burton, Speke, Grant, Petherick, Kirk, Baker, and Hayward. Among the objects to which geographers will turn with most interest are some excellent and truthful sketches of the Pamir and Eastern Turkestan by Colonel Gordon; an interesting series of sketches and photographs by Captain Chapman, lately the Secretary to the Kashgar Mission; and views taken in the Delta of the Oxus, by Major Wood, who accompanied the recent Russian Expedition. Let us add that Mr. Dammann has sent his Album of Ethnology and Anthropology, which has already received several prizes; and that Mr. Markham has forwarded a series of the maps published in the *Geographical Magazine*.

In the British section there are no instruments except those by Captain George, R.N., sent by the Geographical Society; and two useful little instruments by Captain Bailey, R.N.; and the only representative of our great private geographical establishments is Keith Johnston, who sends one map, "Case's Map of the United States." We cannot help regretting that the private enterprise of Great Britain and her colonies should be unrepresented on such an occasion, and can only hope that matters will be managed better when the next exhibition takes place.

Holland under Group I. exhibits a diagram of the triangulation of Java, and an ingenious instrument by Holsboer for measuring the strength of currents by galvanism. Among the charts in Group II. is one showing the course which a ship should take in each month of the year on a voyage from the Cape of Good Hope to the English Channel. There is a good collection of meteorological and other works relating to the Dutch East Indian possessions, and in Group IV. choice and in some cases unique editions of the geographical works published at Amsterdam in the sixteenth and seventeenth centuries; there is also a copy of an atlas containing the oldest maps relating to the water-works in Holland; good facsimiles of ancient maps; and some fine old globes of the commencement of the seventeenth century. In the same section are several good specimens of the curious Javanese marionnettes, representing persons celebrated in Hindu mythology and the ancient history of Java. The very excellent maps of Holland and of the Dutch East Indian possessions are classed under Group VI., and those of Japara, Semarang and Soerakarta in Java, which, printed in colour not sufficiently heavy to obscure all the features of the ground, are charming specimens of cartography.

SELECTED BOOKS.

General Literature and Art.

BUCHHEIM, C. A. Deutsche Lyrik: selected and arranged, with notes and a literary introduction. Macmillan. *4s. 6d.*

HOLYOAKE, G. J. The History of Co-operation in England: its Literature and Advocates. Vol. I., 1812-1844. Trübner. *6s.*

LUYNES, le duc de. Voyage d'exploration à la mer Morte, à Pera et sur la rive gauche du Jourdain. Oeuvre posthume publiée sous la direction de M. le comte de Vogué. T. 1 et 2. Paris: Bertrand.

History.

CARRÉ, L. L'ancien Orient: études historiques, religieuses, et philosophiques sur l'Egypte, la Chine, etc. T. 3 et 4. Paris: Lévy. 12 fr.

FONTANE, Th. Der Krieg gegen Frankreich 1870-1871. 2. Bd. Der Krieg gegen die Republik. 1. Halbbd. Berlin: Von Decker. 7 M. 50 Pf.

MÉNARD. Histoire civile, ecclésiastique et littéraire de la ville de Nîmes. Nîmes: imp. Clavel-Ballivet. 35 fr.

Physical Science, &c.

NOERDLINGER. Deutsche Forstbotanik. 2. Bd. Stuttgart: Cotta. 20 M.

RUMSEY, H. W. Essays and Papers on some Fallacies of Statistics concerning life and death, health and disease. Smith, Elder & Co. *12s.*

VEITCH, J. Lucretius and the Atomic Theory. Glasgow: Maclehose.

Philology, &c.

DA CUNHA, J. G. Memoir of the History of the Tooth-Relic of Ceylon. Thacker.

SEMITELOS, D. Scholia Patmaika in Pindari carmina. Athens.

CORRESPONDENCE.

ETRUSCAN ANTIQUITIES.

Samaden: July 19, 1875.

As Etruscan antiquities are a fashionable subject just now, a few notes made during my recent wanderings among Etruscan cities and cemeteries may be of interest to some of the readers of the ACADEMY.

One of these has a bearing upon the famous "owl-headed deity" of Dr. Schliemann. Among the black-ware vases from Chiusi in the Museum at Cortona, I noticed one which had two large eyes on either side of the spout, and a partial observer might easily have detected in it the visage of an owl. Other more finished vases, especially the so-called *canopi*, have well-moulded human faces, and numerous vases allow us to trace the development of the owl-like faces into the latter. As is well known, Greek vases occasionally have two large eyes impressed upon them, often incongruously introduced among a group of figures; and Micali long ago suggested, with great plausibility, that they were intended to avert the evil eye.

A propos of vases, those from Chiusi show least trace of foreign influence; but I have been convinced that, if we want to study native Etruscan art, we must turn from the vases to the bronzes. The art of pottery-making was borrowed by the Etruscans from their neighbours, and even where the subject represented was taken from the cycle of Etruscan mythology it was thrown into a Greek (or more rarely Italian) form. The Etruscans, however, were distinctively a metal-working people, and it is only in objects of metal that we can look for an accurate pourtrayal of the peculiar Etruscan type of form and countenance.

Another point that has struck me is the great likeness that exists between the minutely-finished bas-reliefs that sometimes run round the vases from Chiusi, and the pictorial carvings of the Eskimos, or even of the ancient inhabitants of the Dordogne caves. Skill and Chinese minuteness in drawing and metallurgy were, I should say, two of the distinguishing features of the Etruscan people.

Yet another point to which I would draw attention is the remarkable grave-stones lately found at La Certosa, near Bologna, and of which Signor Zannoni is publishing a detailed account. They bear both in form and (to a certain extent) in ornamentation a singular resemblance to the sepulchral monuments of Brittany and Scotland. On the other hand, the bas-reliefs sculptured upon them belong to the cycle of Etruscan mythology, and an Etruscan inscription has been found in one of the tombs which contain unburnt skeletons. This would seem to show that the Etruscans practised both cremation and burial, and that any attempt to infer a difference of race from this difference in the disposal of the dead is out of the question.

In the Museum at Bologna I noticed a Latin inscription of some philological interest. Among some Christian tomb-inscriptions of the fourth or fifth century was one which began with the words "FILI . POSUERUM . MEMORIAM." *Posuerum* for *posuerunt*, with the final dental dropped and the nasal assimilated to the following letter, is a curious instance of that tendency which has made such wild havoc with the terminal consonants in modern French pronunciation. A. H. SAYCE.

THE ROYAL IRISH ACADEMY AND MR. WHITLEY STOKES.

Trinity College, Dublin: July 17, 1875.

Your correspondent has again handled the subject of the Report of the Royal Irish Academy, and with such apparent familiarity as to make one regret that the writer had not the opportunity of finding out the names of the "experts, if such they were," and at the same time of giving the Academy some more assistance on this question than can be fairly derived from his final sentence, that he "could offer it no advice."

I hope I may be permitted to aid to a proper understanding of the value of the conclusion arrived at by your correspondent or reviewer (as yet nameless, which in this case is a pity, because one does not know how far to regret that he is unable to "offer advice" to the Academy), viz., that the "inaccuracy of the work is established."

The absolute accuracy of the work has never been asserted, so far as I am aware: it is a question of that relative accuracy which makes a work available for study, without in the least freeing a student from the duty, in particular cases, of examining the original MS.—*i.e.*, it is intended to furnish a carefully executed first transcript. Now, relative accuracy involves a question of relation, and to give some degree of definiteness to a matter so hazy as this must be up to the present, it is desirable to enter into a brief comparison with other similar work. To put the comparison on as fair a ground as possible, I take my illustration from the transcript of an Old Irish MS. by a Keltic scholar of repute, and of whom Dr. Whitley Stokes, with characteristic impetuosity, has written that "he is the best living Gaelic scholar," viz., Mr. Hennessy. I shall not be misunderstood as disagreeing with that opinion; we shall have the better chance of deciding the question of relative accuracy.

Mr. Hennessy, then, in the *Revue Celtique* of May, 1870, published a very interesting article on "The Ancient Irish Goddesses of War." On

p. 42 of the *Revue* occurs a quotation of exactly *four lines*, comprising *thirty-two words*, and of these, *eleven* are wrongly transcribed, involving the alteration of *seventeen* letters in the printed copy; and these errors are not owing to difficulties in the text, for none of the letters is obscure. Now, if the "best living Gaelic scholar" can publish in a critical review a passage of *four lines* involving *seventeen* undeniable mistakes, it is perhaps not going too far to hold that till that proportion of error be discovered in the Academy's transcript, this transcript may fairly be regarded as undeserving of utter condemnation. That such a proportion will ever be discovered I think wholly improbable; but to endorse my opinion by one of far more value than mine, I will just add that *after* the Academy facsimile had been published, a fragment of more than two pages of Irish text was published in the *Revue Celtique* of August, 1873, by Mr. Hennessy. And that fragment is nearly faultless.

I think it will be admitted that this is very strong evidence indeed of the relative accuracy of the Academy's transcript. ROBERT ATKINSON.

CUNEIFORM INSCRIPTIONS IN ROME.

21 Via della Mercede, Rome: July 1875.

Your issue of June 12 contains a report of the meeting of the Society of Biblical Archaeology held on Tuesday, June 1, in which I find a summary of a paper "On an Assyrian Inscription in the Vatican Museum," read by E. Richmond Hodges, Esq., F.R.G.S.

I shall be glad if you can find space in your able journal for some additional details regarding the above-mentioned and other fragments of Cuneiform inscriptions which exist in Rome, and upon which I made a communication to the Oriental Section of the Accademia Pontificia dell' Arcadia on Monday, June 14.

These fragments, as far as I am aware, are three in number.

I. A fragment in the Vatican Museum (Museo Egiziano, Stanza 1ª), which was the subject of the paper read by Mr. Hodges. This inscription is not unpublished. The Vatican fragment contains the latter part, from line 104 to the end (fifteen lines) of the well-known inscription of Sargon on the dedication of the town and palace of Dur-Sargina (Inscription des Taureaux), translated and published from another copy by Dr. Oppert in his works, *Les Sargonides, Expédit. de Mesopot.*, and, lastly, *Les Inscriptions de Dour-Sarkayan*, page 8.

The Vatican copy differs from the foregoing in the palaeographic form of some characters, e.g. in the pronoun "ša," the conjunction "u," and a few other syllables. It presents also some variant readings, for instance, line 104, in the word "asibuti," *dwellers*, it has  "sib," not "si," as in Dr. Oppert's text; line 105,  "gi-im" for  "gim"; line 106, after the word ("mat"), "Assur" stands without the aphonous determinative  ("ki"); line 107 also wants the determinative of the plural number  ("mis") after the word  "il"; line 113, for  "lib-ta," the Vatican copy reads  "lib-ta-at"; line 115, for  "ru-u," it has  "ru"; line 117, for  "Assur,"  "Sin." Lastly, the name of the month Taaritu, line 110, is wanting.

I offered to the members of the Arcadia who were present some conjectures with reference to the words left untranslated by Dr. Oppert; for instance, line 105, "mitil sibiriya" may perhaps be the first, *the whole, heap, store*; compare Hebr. תֵּל, Assyr.  "matlu," *large number, many, collected* (Norris, *Dict.* 904); and Syr. ܬܠܡܠܐ, *accumulation*. The second, "sibir," may be *overthrow, destruction*, from the Hebr. שָׁבַר, used in this sense by Daniel, Ezech., Isaj., and other Prophets of the Chaldean epoch; see also the descent of Istar, C. I. 17. Sargon's words might be translated—"the prisoners . . . whom I in the great number of my predatory incursions had collected one by one, I settled," lines 108, 109.  "sibri," I compare with שֶׁבֶר "annona," "frumentum," and  "usutu," 3 p. pl. m. permansive pass. Pael שָׁתָה, Hebr., Syr., Chald., Aethiop., and Assyrian, "bibere," *drink*, but also *to banquet, to feed*: comp. Esth. vii. 1; and Sargon's words would be "et ex annona civitatis et domus meae regiae enutriti sunt"—allusive to the well-known custom of the Oriental monarchs, illustrative of the history of Daniel and of the Hebrew youths in Babylon.

II. A smaller fragment in the Vatican Museum, same room. Ten lines, the right half (end of the lines) of an inscription, the rest of which is broken off. The first agrees with the end of line 114, the second and third with the end of the two halves of line 115, likewise the fourth and fifth to line 116, and the sixth and seventh to line 117, of the Annals of Assur-nasir-pal. The remaining part cannot be deciphered, owing to the very mutilated state of the slab.

III. A very small fragment in the Borgian Museum, belonging to the College of Propaganda. Three lines. The first I imagine should be read "abikta," a *rout*. The second has "plenty (?) of silver and copper;" and the third the well-known ideogram, the phonetic value of which has not yet been ascertained, but which some translate *alabaster*.

In Rome there are also a few sculptured slabs from Nineveh, but of no importance. We are very poor in this respect, but Rome is the Queen of classical, not of Assyrian archaeology.

ENRICO FABIANI,
Canon of S. Maria in Via Lata, Member of the Arcadia, of the Pontificia Accademia di Archaeologia, and of the Instituto Archeologico.

"THE STORY OF GENESIS AND EXODUS."

1, Cintra Terrace, Cambridge.

The Story of Genesis and Exodus, an Early English Song, about A.D. 1250, was admirably edited for the Early English Text Society by Dr. Morris in 1865. The writer of the song tells us that he "drew this song out of Latin;" but I do not know that any one has as yet pointed out from what original it was taken. Very likely it was derived from more than one source, and it is almost certain that the translator, according to the custom of the period, translated freely, with omissions and insertions at pleasure. My object in this letter is to point out that one of his sources was probably the *Historia Scholastica* of Peter Comestor, who died A.D. 1198. This "Historia" contains the events of the Bible, with numerous additions from other sources, which is precisely what we find in the "Song." I have not had time to institute a very close comparison, but I think the two following examples will show the advantage of consulting Peter Comestor's history. The story of the death of Cain is thus told by Peter Comestor: "Lamech vero vir sagittarius diu viuendo caliginem oculorum incurrit: et habens adolescentem ducem dum exerceret venationem . . . casu interfecit Cain inter fructecta (*sic*), estimans feram, quem quia ad iudicium iuuenis dirigens sagittam interfecit. Et cum experiretur quod hominem scilicet Cain interfecisset, iratus illic cum arcu ad mortem verberauit illum" (ed. 1526, fol. xii., col. 2). The "Song" translates this as follows (ll. 471–484):—

"Lamech ledde long lif til than
That he wurth bisne [*became blind*], and haued a man
That ledde him ofte wudes ner,
To scheten after the wilde der;
Also [*as*] he mistagte, also [*so*] he schet,
And caim in the wude is let.
His knape wende it were a der,
And lamech droge is arwe ner,
And let et flegen of the streng;
Caim unwarde it underfeng,
Grusnede [*groaned*] and strekede, and starf with-than.
Lamech with wrethe is knape nam,
Vnbente is boge, and bet, and slog,
Til he fel dun on dedes swog [*swoon*]."

At l. 517 there is a reference to an author named Methodius, and Dr. Morris tells us in his note that there is mention in Higden's *Polychronicon* of "Methodius, martyr et episcopus, cui incarcerato revelavit angelus de mundi statu principio et fine." We know, however, that Higden lived after the "Song" was written, and we may also feel sure that Higden did not copy from the Song. I suppose, then, that both authors drew from a common source, which may very well have been Peter Comestor. He says: "Sed Methodius martyr orauit dum esset in carcere; et reuelatum est ei a spiritu de principio et fine mundi, quod et orauit et scriptum licet simpliciter reliquit. . . . . Methodius causam diluuii hominum scilicet peccata diffusius exequitur dicens, quia quingetesimo (*sic*) anno prime ciliadis," &c.; ed. 1526, fol. xi. col. 1, and fol. xiii. col. 1. The translator puts these two passages together thus:—

"Metodius, ali martyr,
Adde in herte sighe (*sic*) sir;
Also he god adde ofte bi-sogte,
Wislike was him in herte brogt
This midelerdes biginning,
And middel-hed, and is ending.
He wrot a boc dat manige witen,
Manige tiding thor is writen;
Thor is writen quat agte awold,
Dat this werld was water wold.
Fif hundred ger of that thusent," &c.

Methodius is also mentioned by Gower; *Conf. Amant.*, ed Pauli, iii. 277.

If I am right in supposing Peter Comestor to have been at least one of the authors whom the translator followed, we have, in these two passages, a measure of the closeness of his adherence to that original. Perhaps someone with more leisure than myself may follow up this hint, and tell us how far the agreement goes. I would also suggest that Peter Comestor should be compared with the *Cursor Mundi*. Such comparison often presents a solution of difficulties. Thus, Dr. Morris suggests *sigthe* (*i.e.* sights), as an amendment for *sighe* above, and explains *sigthe sir* as meaning sheer sights, evident visions. To this he was led, I suppose, by observing the word *revelavit* in Higden; and seeing that Peter has likewise the expression *reuelatum est*, we may be sure that his suggestion is correct.

WALTER W. SKEAT.

UNCIAL TYPE IN ENGLAND.

Bury: July 21, 1875.

In the ACADEMY for July 17, in your notice of the work just issued by the Trustees of the British Museum, under the joint editorship of Mr. C. T. Newton and the Rev. E. L. Hicks, entitled *Ancient Greek Inscriptions of the British Museum*, your reviewer says: "The uncial type [in which the above work is printed] is, we believe, new in this country, and deserves attention." This is not correct, an attempt having been made to introduce the uncial type in the

ear 1827, by Mr. Julian Hibbert, of Fitzroy lace, Kentish Town.

This gentleman, having carefully studied the scriptions in the museums of London and Paris, d also the facsimiles of the Herculanensian SS., Montfaucon's *Paleographia Graeca*, &c., &c., mposed an alphabet, employed workmen to cut nches and matrices for three or four founts or zes of type, and afterwards printed in the same edition of the Orphic Hymns, purely as a typo-aphical experiment. There were many glaring perfections in his type; indeed, in his preface the Orphic Hymns he very candidly says: "As r as beauty is concerned, the type which I pre-nt to you is an utter failure;" but still the credit f introducing the uncial characters must clearly e due to Mr. Hibbert. W. S. Barlow.

WRIGHT'S HISTORY OF CARICATURE.

The Elms, near Maldon: July 22, 1875.

In common with several of your contemporaries ou have reviewed Mr. Thomas Wright's *History Caricature and Grotesque*, recently issued by essrs. Chatto and Windus, as if it were a new ook. I have carefully compared it with the lition of that gentleman's work bearing the same tle published by Messrs. Virtue in 1865, and find at it is simply a reprint—preface and all—of at edition, without addition or alteration, with e exception of the omission of a short paragraph the preface which states that the work had peared in the *Art Journal*.

I think your readers will agree with me that blishers should not reissue works which appeared n years ago without any indication of that fact.

John Piggot.

THE GREEK INSCRIPTION AT BLENHEIM.

Combe, near Woodstock: July 23, 1875.

I have just read in the Academy for July 17, Mr. avies' review of Mr. Frank Buckland's *Logbook f a Fisherman and Zoologist*.

"The Greek inscription at Blenheim" means hat Mr. Davies says "it most probably means." t is not, however, "on the Rustic Temple," but n the pediment of the Temple of Diana. This uilding was designed for the ornamentation of he Blenheim Gardens by Sir William Chambers, e architect, who died on March 8, 1796. The ont has four columns topped with Ionic capitals.

John Hoskyns-Abrahall.

SCIENCE.

he Modern Revolution: Prooemium. Pilgrim Memories: or, Travel and Discussion in the Birth-Countries of Christianity with the late Henry Thomas Buckle. By John S. Stuart-Glennie, M.A. (London: Longmans & Co., 1875.)

E Modern Revolution—Travels with Mr. enry Thomas Buckle: the title gives a ally just general conception of the book. ot that the author of the *History of vilisation* is upheld as a great revolution-y hero; the Garibaldi of a new world-och. So far from it, indeed, no attempt made by Mr. Stuart-Glennie to conceal e fact that Mr. Buckle is but the fly in e amber. The meeting of the two men on e Nile was an accident, but the precipitate s ready, and at a touch the Modern volution crystallised. The touch was—iritualism: and from the modern necro-ncy to the Ultimate Religion the reader is rne on, by means of a series of comments ggested by scenes of Eastern travel, and dered dramatic by discussions in which e author marshals all his powers against Mr. Buckle's heresy that moral forces have little part in the history of man.

But the work of which this is the plan contains matter worthy of the utmost thought. It should be welcome to all who wish to see some concord return to the beliefs of men, because it is a serious and powerful statement, on the part of one who totally rejects existing creeds, of a positive, an enthusiastic faith. And it should command the attention of the student of history because it bases this faith on a carefully-reasoned historical law. These are the two chief elements in the book, though many minor points of interest are touched, and many charming descriptions of Eastern life and scenery are made the texts of the discourses; in which, also, prediction is not absent. But one great value of the book is that it is written throughout with a sympathetic heart; with passions aglow with the pathos and tragedy of human Life; a life pathetic enough on every view, but doubly so, indeed, to one who sees the long passion of man's faith and trust fading into mockery, the long agony of his self-devotion scorned; save that there was none to scorn it. In the Convent of the Mount of the Transfiguration—

"in a corner of one chamber is a skeleton with some few rags of a hair-shirt still clinging to the bones—the skeleton of a hermit in the attitude of agonising supplication, in which the poor wretch died. Standing before it, one felt something of the awfulness of that age-long tragedy of the human soul which—the lawgiving of Sinai being but a fable, and Christianity, therefore, the baseless fabric of a vision—the agonies and the tears, the ecstasies and the songs of these ages of belief in it present."

It is throughout the same feeling; a true feeling, surely, of the awful mockery of human life, which haunts Mr. Stuart-Glennie as in one sacred spot after another he renews the conviction that Old and New Testament miracle alike is a delusion. "No Bible? where then is sanction for morality; proof for immortality; evidence of an interfering God?"

"Is there not a new world of a kind far more sublime than ever a Columbus or even a Herschel discovered, in the achievement of the quest of a new revelation, a new sanction for morality, a new ideal for faith?"

The religion is, of course, Humanitarianism, that sacrifice of Self of which the cross of Christ will be the everlasting token:—

"As the symbol of the death and resurrection of nature became the symbol of the death and resurrection of Christ; the symbol of the death and resurrection of Christ will become the symbol at once of the progress—through death and resurrection—of Humanity, and of that self-sacrifice which in continuous martyrdoms and deaths makes the progress possible of ever more glorious new-births or resurrections."

And so, in presence of "this unutterable desolation of a dream-naked world; alps of Human Passion, of infinite longing and unappeasable Love insatiate in self-sacrifice; these living alps, blasted by lightnings, stripped by thunder torrents, left naked of the dreams with which they had clothed themselves, let your soul be penetrated with a worthier and more purifying terror and pity."

This is the religion: the union of all nations, every man in oneness with every other, seeing the part which the toils and pains and illusions of each have had in contributing to the possessions of the whole. But the means by which this new Ideal is to be brought about constitute the chief claim of the author to originality.

Feeling that the no-longer-available Christian Ideal was essentially a Theory of History, he inferred that the Ideal that could take its place must be a Theory of History also, but one more truly based. And searching for the most fundamental element concerned in the historical progress of man, he found it in the conception of Causation or, as he expresses it, of the Cause of Change. In the nature of this conception, Mr. Stuart-Glennie finds there has been a continuous change, namely, from that of one-sided determination, to that of mutual determination; or from the idea of Causation by Spirits to that of Causation through mutual relations. The perception of this law was arrived at through the study of Causation in its simplest form, that of ordinary mechanical pressure. And Mr. Stuart-Glennie, as part of its enunciation, makes interesting suggestions in respect to the constitution of matter. Thus he regards the atoms as mutually determining bodies, not as definite things with fixed properties, and suggests that gravity is resolvable into mutually deflecting lines of pressure. From these rudiments the law of mutual determination is traced up through all branches of human experience. All causation is in the mutually determining co-existence of the elements contained in the System of Things; which system suggests no question of a Cause beyond it, being itself the Infinite and Eternal ever present to us. The Law of History which he has traced consists in the "change in man's idea of the cause of change" from the action of spirits to this of mutual determination.

It is the union of the historic laws of Hume (or Comte) and Hegel; and the issue of it must be

"the realisation of that Ideal whitherward would seem to tend all the historic forces of Humanity: that Ideal which may be defined as completeness of truth in thought, and of love in conduct; the intellectual oneness of Man with Nature, and consequent moral oneness of men with each other; the oneness of Man with Nature in truth of Thought, and of men with each other in the motives and results of conduct."

Our eyes stretch out also for the Millennium, for indeed the time is weary; and it is something that in this at least the modernest of prophets agrees with the oldest. "The knowledge of [Nature] shall cover the earth as the waters cover the sea, for every man shall have said to his brother, Know [Nature]." But what incurable distrust has grown into our souls while we have been reading Mr. Stuart-Glennie's book, so that his own words have to us the same deceptive sound? If the God of the Hebrews was jealous and cruel, so that to know Him was but, first, to fear, and then to disbelieve, is not Nature also horrible in her irony, relentless in her cruel mockery? Reckless tragedy she has worked hitherto in human life, and works it still. Nay, she is, in Mr. Stuart-Glennie's belief, gathering

Digitized by Google

up now the forces of human passion for a struggle more fearful than any that has been before; but let Man gain intellectual oneness with Nature, and there must be a *consequent* moral oneness of men with each other! Ours are unhappy eyes that cannot see clearly beyond the bloodshed of that new battle which our author thinks most likely will be fought upon the plain of Armageddon, between the assembled forces of Revolution and Authority, gathered alike from east and west.

How curious it is—nor without a meaning; no, nor without a destiny, perchance, and a destiny of good—of old men said: Man shall surely attain happiness, for a Spirit made the world; now we hear them say, Man shall surely attain happiness, for a Spirit did not make the world. We are willing to believe, and we rejoice that from both sides comes the prophecy of good; but why is the new one surer than the old? Look at the arguments on each side. Are they not strongest for the spiritist, with an almighty Beneficence at hand, though He may choose to veil Himself in darkness? Why should recognising and tracing out universal Law, in the form of mutual determination, enthrone universal good in every heart? Is it not rather Desire than Reason that affirms it? The sight of the tragedy of human faith, the futility of human hope, make every human soul cling to its brother? Why not then in a shipwrecked crew at sea?

But, let it be granted, it is Longing and not Reason speaks in these prophecies; that it is the same old clamour of the heart we hear, and not, as it would fain persuade itself, a new sobriety of head. What then? Granted it is but the irrepressible claim of the soul for good, surviving even its detection of its own fallaciousness; expelled with scorn, and yet returning. Is it therefore no evidence? Rather, it seems to us, it is in this very fact more abundant proof than the clearest demonstration could afford, which could indeed at best be but as certain as its premiss. For, let us return a little upon our own history: in two ways the world may be accordant or unaccordant with the demands of our nature; namely, either to those of the intellect or to those of the emotions. Now it is not so many centuries since the world was felt unaccordant with the demands of both; the intellect could no more find its satisfaction in it than the heart. Of late times this has changed in respect to the intellect, but has continued unchanged in respect to the emotions; the world is still disorder to the soul, but it has become order to the reason. And if we ask why, it is simply that men have learnt to apply their intellect in a fresh way, insisting with an absolute assurance that the world *is* according to reason—to their reason; and searching inexhaustibly for the evidence of this accordance, they have discovered proofs that it is so, and these proofs they call Science. What Science proves, then, is that of these two demands of our nature—the intellect and the emotions—which alike seemed baffled and set at nought by the construction of the world, one, the intellect, is not set at naught at all, but perfectly fulfilled, even in the very things that most seemed against it; and that to discover that this was so, needed only to learn to use it aright. In this, science gives also evidence that need be no clearer, that the other demand of our nature—the emotions—which also seems baffled and set at naught by the construction of the world, is truly perfectly fulfilled, even in the things that seem the most opposed to it; and that to find it so we need but to learn to use them aright. This is the value of these perpetually renewed protests that the world shall come good: they have no evidence in reason, any more than the order of the universe has evidence in sense; if the world had ever been evil, it would never "come good," any more than it would have come rational if it had ever been irrational. Our task is to learn to find its perfect order to the soul in that which most has seemed against it. Science has trodden the path before.

But to return to Mr. Stuart-Glennie's book. He brings, in outline, much evidence to show that about the sixth century before Christ there took place a great intellectual, moral, and religious revolution, of which the essential character was the bringing into prominence the internal and individual elements in human life; substituting for the old mere nature-worships a spiritual faith. Christianity he considers as the last and most westerly form of this great wave of life. The wave itself he finds to be an expression of the process by which the change in man's idea of the cause of change took place; namely, the recognition more fully of the internal or subjective element in man. And by clearly defining this internal element as neither an "externally determined passivity," nor an "undetermined spontaneity," [but as a spontaneity mutually determining, and determined by, the external?] he holds that a reconciliation is effected between the Materialist and the Idealist.

Many more points suggest themselves for comment in this deeply-reaching book; but we can refer only to the use of the term "ultimate" for the proposed new law of history. What benefit can result from the use of this word we cannot understand; it is certainly far from accurate, for Mr. Stuart-Glennie contrasts it with "empirical," and identifies it with "rational;" nor does he at all hold it to mean the last of anything, for he parallels it with gravity, which he himself proposes to resolve into mutual pressures, and which is as merely empirical as anything that can be imagined. But though nothing is gained, great risk if not certainty of mischief is run, by using a word which means that anything will never be got beyond. Nor does it seem to us that the evil is merely a possible one even in the present case. The word serves to give an appearance of finality, and almost helps to justify, as if by its very existence, that feeling which those who peer into the future should most guard against; the feeling that in their thought all is included, or at least that certain elements never can intrude again. To set up an ultimate is the very vice of the theological method; for the error of theology is not that it makes mistakes and sets up false hypotheses [what more often does this than science?], but that it sets them up as ultimate; and that it looks at certain elements in man's nature, and says, that is so bad that it shall never be admitted. Has the theological system gained so deep a hold that even its greatest opponents tread in its footsteps? There is no keeping out any element that is in human nature: perchance the idea of a God shall die and be buried—and return. Indeed our author says as much.

JAMES HINTON.

Specimens of the Languages of India, including those of the Aboriginal Tribes of Bengal, the Central Provinces, and the Eastern Frontier. (Calcutta: Printed at the Bengal Secretariat Press, 1874.)

THESE specimens illustrating about 120 languages and dialects were collected by Sir George Campbell, lately Lieutenant-Governor of Bengal, and are introduced with a short preface. They are given in parallel columns, some seven or eight languages being compared in each double page. The specimens consist of a sufficient number of words, both in their simple and inflected forms, and of sentences to give a fair idea of the nature of each language or dialect. The arrangement, with some exceptions, is rather geographical than in accordance with linguistic affinities; languages, so far as is yet known of entirely distinct origin, being often placed together in the same page, if the peoples speaking them are neighbours. It was evidently Sir George Campbell's object, however, rather to provide the materials for others to study, than to attempt any complete comparison and classification himself, for which he had not the requisite leisure. No uniform system of transliteration has been attempted, No doubt, if the various sounds could have been expressed in accordance with such a system, for instance, as that of Mr. Ellis's palaeotype, the value of the specimens would have been greatly increased; but this was hardly to be expected, and Sir George Campbell, as he informs us in his preface, has sought to make up for any deficiencies in this respect "by the number and variety of specimens of the less known languages by which the various dialects may be compared, and the forms may be checked and ascertained." These deficiencies, however, though they may have been unavoidable, detract from the value of the work, and especially prevent our accurately estimating those often minute differences, upon a comparison of which the determination of the relative age of languages and dialects depends. Sir George Campbell no doubt would not wish it to be supposed that he was the first person to bring to our knowledge all the less known languages to which he refers. There have been workers in the same field before him, such as Leech, Brown, Hodgson, Robinson, and others; but still it is probable that some of the dialects are now brought to our notice for the first time, such as some of those of Behar, of the Central Provinces, of the Naga tribes, and of the Khasi and Jynteah hills. The special advantage also of Sir George Campbell's work is that he has had the same words and sentences for the most part translated throughout all the specimens, and thus made it much more easy and interesting to compare them. We are under the greater

obligation also to the author for these specimens, inasmuch as there are few who could have called on so many friends to aid them in making such a collection. The specimens of the Bengal languages were obtained from the officers serving under him in that province; but for the specimens obtained in other parts of India he was indebted to the kindness of friends and fellow-workmen with whom he had served in different parts of the country.

One of the first things to be noticed in regard to these specimens is the number of separate groups which must be formed of the languages from the absence of any apparent genealogical connexion between them. The most important group is the Aryan, occupying as it does the greater part of India north of the Vindya mountains, and also portions of the peninsula south of these mountains. We shall not, of course, seek for much information regarding the more cultivated languages of this group—such as the Hindee, Bengalee, &c., from these specimens; the interest lies especially in the specimens of the less-known dialects, and in the means afforded for a general comparison of all the members of the group. In this group also we must distinguish between those languages which are apparently derived from the Sanskrit and a language like the Pushtoo, which is a very distant relation of any daughter of the Sanskrit. Then come the Dravidian languages in Southern and Central India and parts of Bengal, with their far-distant congener in our Trans-Indus possessions, the Brahni; and in the same way we do not require these specimens to teach us Tamil and Telugu, but to enable us to compare with them the less known languages of the group. The group perhaps next in importance is that of the languages of the Kolarian tribes, as Sir George Campbell calls them. "Throughout the western borders of Bengal," he says, "and all over the Chota Nagpore country these people are very numerous and prolific, and form large settled and civilised communities among the best of Her Majesty's Indian subjects." Their languages have been found to exhibit a scheme of grammatical inflexion hardly paralleled for its vastness by any other language in the world. With this group should be compared the Mon or Talain language of Pegu, with which Sir George Campbell thinks some affinities are apparent. The first numerals, and some other words, are Kolarian, and this was before pointed out by Mr. Mason in the Transactions of the American Oriental Society. Dr. Latham "cannot, however, infer from this any affinity between the Mon and Kol, which is at one and the same time fundamental and direct," and certainly it does not seem from the specimens here given as if there was any resemblance between the grammars of the two languages. Another important group is that of the Thibetan languages, including the Duffa and Miri and several other languages, which appear clearly enough to be of the Thibetan type. There are, at least, two other large groups, which perhaps ought to be subordinated to the Thibetan, but in regard to which the genealogical connexion, if it really exist, is by no means very clear. These are the languages of the Naga tribes of Assam, and the large group including the Mech, Cacharee, Munneporree, Garo, and several other closely-connected languages. The Shan languages of Assam, which belong to the Thay or Siamese family, form another group.

Lastly, there is also in Assam a very remarkable language, that of the tribes inhabiting the Khasi and Jynteah hills, quite distinct from any other known group, several dialects of which are here given. There is perhaps no other country in the world in which so many languages, the speakers of which are unintelligible to each other, are crowded together in the same limited space as in Assam.

Next, there is the great variety of grammatical inflexions here exhibited, from the Dravidian words with their long tails of suffixes to the language of the Khasi and Jynteah hills, in which the root, whether nominal or verbal, is placed after all the additions by which its meaning is modified. In this language a particle *ba* is often placed before an adjective, and, according to Schott (*Ab. Ak. Wiss. Berlin*, 1858), it is thus that an adjective is formed from a substantive. The only languages that have the dual number are some of those belonging to the Kolarian group. Of the different modes of forming the plural, the most curious is perhaps that of the Khasi and Jynteah dialects, where the plural pronoun *ki*, "they," is placed before the noun: thus, *ki briw*, which would be like saying in English "they man," *ki kulai*, "they horse." As to grammatical gender—the distinction of objects as male and female, whether or not they have natural sex—besides the Aryan languages which make the distinction, we find it also in the Khasi and Jynteah dialects, where the pronouns *u*, "he," and *ka*, "she," are prefixed to nouns for this purpose; thus, *u khlur*, mas. "star," *ka um*, fem. "water." A similar distinction, according to Schott, is made in Thibetan, the words for father and mother being used for the purpose, though it is not clearly brought out in the specimens before us, except as regards the sex of animals. Then we may compare the different methods of numerical notation. In the Aryan languages the counting is always by tens, in several of the non-Aryan by twenties, in the Cacharee by fours above ten and up to forty.

Another interesting study would be the extent to which languages not genealogically related have borrowed from each other. Here we shall find, as might be expected, that many of the non-Aryan languages have borrowed largely from the Aryan—that is to say, that the peoples of a lower culture have taken many words from a people of a higher culture. If we examine the words used to denote God in the Aryan languages, we find that in those dialects which are spoken by a people that has become Mahometan, either the Arabic *Alla* or the Persian *Khuda* has been substituted for the native word for God, whereas in all the other languages original Sanskrit words of a high moral significance, such as *Parameswar*, "the Supreme Lord," *Bhagawan*, "the venerable," have been exclusively set apart as names for the Supreme Being. So little is there in the religion of the Indian Aryans practically anything like polytheism.

If, on the other hand, we look at the non-Aryan words for God, in some languages we find given either the same word as that used for the sun, or else a word closely related thereto; but most of the non-Aryan peoples have adopted one or other of the Aryan words for God. Now both Aryan and non-Aryan peoples have been worshippers of natural objects, but whereas the Aryans attained at an early age to the conception of a divine power far superior to any natural object, we may infer that those non-Aryans who have adopted Aryan words for God did not attain to the same conception until a later period, or, at all events, did not entertain it with sufficient distinctness to give it a name. Again, Aryan words for the precious metals, for the horse and the camel, appear to have been adopted by many of the non-Aryan peoples; and other words, more or less, we may suppose, according as the languages were more or less originally deficient in them, or as those who spoke them were more or less under the influence of the superior race. As regards the numerals in some of the non-Aryan languages, Aryan words have been adopted either entirely or for all the numerals above four.

The subjects to which I have thus briefly adverted, and no doubt many other subjects of interest, may be studied in these specimens of the Indian languages; and though the primary object of his work was, as Sir G. Campbell informs us, "the classification of peoples and tribes," yet there is reason also, it may be, for his other expectation—that the work will not be without some fruit "from a philological point of view," notwithstanding the incompleteness of some of the specimens and the absence of a uniform system of transliteration.

E. L. BRANDRETH.

SCIENCE NOTES.

BOTANY.

The Fertilisation of Cereals.—Mr. A. S. Wilson has reprinted, in the form of a pamphlet bearing this title, several papers contributed by him to the Transactions of the Botanical Society of Edinburgh. Mr. Wilson's observations have led him to a conclusion at variance with the opinion of Darwin and other botanists who believe that our cereal crops are cross-fertilised by the agency of the wind after the opening of the flower. He believes that they are generally self-fertilised; and that wheat, barley, and oats, whether they open their flowers fully or but partially, are fertilised before the anthers are visible outside, the period during which it is possible for this process to take place being limited to twenty or thirty minutes; and that the external discharge of a small portion of the pollen is an accidental circumstance of no essential importance. Mr. Wilson was the first to call attention to the extraordinarily rapid elongation of the filaments that takes place immediately before the discharge of the pollen, at the rate of six inches in an hour, which may be watched under an ordinary hand-lens. In rye, where the process is somewhat different, 24 per cent. of the perfect florets in a field are never fertilised. The author's otherwise very clear account is somewhat obscured by an incorrect use of the term "fertilisation." He says that this word is sometimes used to mean "the falling of the pollen on the pistil," sometimes "the instant in which the elements of the pollen set up that action in the ovule which produces a new plant;" and that he uses it in the first of these meanings. For this process, how-

Digitized by Google

ever, the correct term is "pollination," which may or may not result in "fertilisation," or the impregnation of the ovule.

Effects of various Manures on Crops.—Messrs. Lawes and Gilbert have printed another of the valuable series of their "Memoranda of the Plan and Results of the Field Experiments conducted at Rothampsted." The present issue is chiefly occupied by a number of tables of the produce of various crops treated in different ways. With regard to root crops, the following are the general results: (1) without manure of any kind the produce of roots was reduced in a few years to a few cwts. per acre; but the diminutive plants (both root and leaf) contained a very unusually high percentage of nitrogen; (2) of mineral constituents phosphoric acid (in the form of superphosphate of lime) was by far the most effective manure; but, when this manure is used alone, the immediately available nitrogen of the soil is rapidly exhausted; (3) really large crops of turnips can be obtained only when the soil supplies a liberal amount of nitrogenous (and carbonaceous?) matter, as well as mineral constituents; and when they are already available within the soil, or are supplied in the form of farm-yard manure, rape-cake, Peruvian guano, ammonia salts, &c., the rapidity of growth and the amount of the crop are greatly increased by the use of superphosphate of lime applied near to the seed.

Nitrogen in Fungi.—Under the title of "Some Contributions to Plant-chemistry," Mr. A. H. Church contributes to the *Journal of Botany* for June analyses of the tissues of various plants, among others of a fungus, *Geoglossum difforme*, and a lichen, *Collema furvum*. The quantity of nitrogen has been thrown into the form of albuminoids, though it is probable that, at least in the former case, a portion of it exists as nitrates. The analysis of the fungus (dried at 100° C.) gives 8·85 per cent. oil and fat, 19·01 albuminoids, 58·27 cellulose (by difference), and 13·87 ash (of which 18·1 per cent. was P_2O_5); of the lichen (also dried) 65·37 per cent. carbohydrates, oil, &c., 28·06 albuminoids, and 6·57 per cent. ash. The amount of water in the fresh lichen was found to vary between the very wide limits of 15 and 93 per cent.

Descriptiones Plantarum novarum et minus cognitarum.—Dr. Regel has just issued the third fasciculus of his contributions to systematic botany, which contains a few interesting new plants from Turkestan, including two species of *Gagea* and three of *Tulipa*. But the greatest novelty is a new genus of *Primulaceae*, *Kaufmannia*, Regel, founded upon *Cortusa Semenovi*, Herder, "Plantae Semenovianae," No. 694. The principal character upon which the genus is founded is furnished by the perfectly monadelphous stamens. "Herba perennis, foliis radicalibus longe petiolatis, floribus umbellatis luteis. Corolla tubo aequali, limbo planiusculo profunde quinquefido, filamentis monadelphis, antheris exsertis, stylo longissime exserto, ab affinibus generibus Primulae et Cortusae facile dignoscitur." Dr. Regel also makes a new genus of Lindley's *Lisianthus princeps*, and calls it *Schlimia princeps*.

New Palms.—We have two recent contributions to palmology—one on the Palms of Burma, the other on the palms of the Amazon valley. In the second part of the forty-third volume of the *Journal of the Asiatic Society of Bengal*, Mr. S. Kurz gives an enumeration of all the species known to occur in the Burmese empire, with descriptions and figures of several new species. The enumeration contains forty-one species, and six doubtful species of *Calamus*. The new species embrace some remarkable forms. *Livistona speciosa* is a magnificent palm with a trunk from 40 to 60 feet high and with flabellate leaves 6 to 7 feet across; it grows in the evergreen forests of the eastern and southern slopes of the Pegu Yomah. Another fine species is *Corypha macropoda*, Kurz, a gigantic stemless palm, with palmately flabellate leaves 12 to 20 feet across, borne on straight slender petioles from 18 to 25 feet long! This species inhabits the bamboo jungles of Termoklee Island, Andamans. The remaining new species belong chiefly to the *Calameae*, and include two new types of *Calamus* which have the scales of their fruit furnished with fringed appendages, as long as, or longer than, the scale itself. The little work on New World Palms, *Enumeratio Palmarum Novarum, quas Valle Fluminis Amazonum inventas et ad Sertum Palmarum collectas, descripsit et iconibus illustravit, etc.*, is a precursor of a more pretentious folio book, to contain detailed descriptions and coloured plates of the sixty-two species briefly described in the octavo pamphlet before us. The object of the present publication is to apprise botanists of the intention of the author, J. Barbosa Rodrigues, to publish a large work. Judging from the specimen before us, we think the author would do well to secure the co-operation of some well qualified European botanist.

Resting-Spores of Peronospora infestans.—At the last meeting of the Scientific Committee of the Royal Horticultural Society, a further communication on this subject, accompanied by some beautiful illustrations, was received from Mr. Worthington Smith, the substance of which he sent to the last number of the *Gardener's Chronicle*. The resting-spores of this fungus are not restricted to the leaves, for Mr. Smith has detected them both in the haulm and tuber. The situation of the spores can generally be ascertained on the leaves by noticing the slightly-thickened and very dark spots. It is, however, an extremely difficult matter either to get them out, or indeed to see them when imbedded, for when mature they are black brown in colour and only a little larger in size than the leaf-cells. The best way to see the resting-spores is to macerate the leaves for several days in water, and then set them free by crushing the spot between two slips of glass, though in this way the spore is often crushed too. Mr. Smith adds that there is a marked analogy in size and habit on the one hand between the oogonia and the swarm-spores, and on the other hand between the simple-spores and the antheridia. Sometimes there is no differentiation in the contents of the swarm-spores, but the plasma is discharged in one mass, and not in the zoospore condition; the swarm-spore then resembles the oogonium. At other times the oogonium shows a distinct differentiation in its contents, and matures from one to three resting-spores, which, to him, shows an approach to the condition of the swarm-spore.

THE publications of the Linnean Society have been this year unusually numerous and important; and we have now before us three numbers of the *Journal* published between April and July, two of them relating to botany and one to zoology. The latter is occupied by two very important papers, of which abstracts have, however, already appeared in these columns:—"On the Classification of the Animal Kingdom," by Professor Huxley, and a continuation of "Observations on Bees, Wasps, and Ants," by Sir John Lubbock. The papers in the botanical numbers are chiefly of interest to technical botanists, being almost entirely descriptive. They comprise "Observations on some Indian Species of Garcinia," by Dr. Hooker; "Remarks on the Structure, Affinities, and Distribution of the Genus Aristolochia," by Dr. Masters; "Monographic Sketch of the Durioneae," by the same writer; and a complete "Revision of the Genera and Species of Asparagaceae," by Mr. J. G. Baker. The two last are illustrated by plates.

PHILOLOGY, &c.

Málsháttakvæði: Ein Isländisches Gedicht des XIII. Jahrhunderts. Herausgegeben von Th. Möbius (Halle). From the learned hand of Professor Möbius we have received a transcript of the text of one of the latest productions of the old Icelandic literature, the hitherto scarcely-known *Málsháttakvæði*, or "Poem of Proverbs." The original is only known to exist in a single manuscript, the so-called Cod. Reg. of the Snorra-Edda, in the Royal Library at Copenhagen. The first 105 pages are occupied with the Edda, and, apparently to fill up the otherwise empty leaves, two small poems have been copied into the five remaining pages. One of these is the *Jómsvíkingadrapa*; the other the work now for the first time printed, consisting of twenty-nine 8-line stanzas, and the fragment of a thirtieth. The manuscript in which the text is found seems to belong to the beginning of the fourteenth century, but the language seems to point to the thirteenth century as the probable time of composition. The *Jómsvíkingadrapa* is known to be the work of the Orcadian Bishop, Bjarne Kolbeinsson, who died in 1223, and there is enough similarity in style between the two poems to warrant the conjecture that he was the author of the *Málsháttakvæði* also. From a literary point of view, the poem is not very interesting. It consists of a long string of unconnected proverbs, most of them occupying only a single line, and quite empirically divided into stanzas. Some of the sentiments are Tupperian enough, as, "In vain man fights against the sea," and "Snakes change their skin in spring"—this last being, like many others, rather an observation than a proverb. What could an Icelandic poet know about snakes? one wonders; or, indeed, what about elephants? Yet the line—

"Fílinn gat hann í fylking sótt"

seems to mean, if it means anything, "the elephant in the army he vanquished," a statement hardly founded on the author's personal experience.

The whole treatise is adorned by Professor Möbius with that superfluity of learned care which one finds nowhere so profusely scattered as in the writings of German scholars.

M. LUCHAIRE, Professor of History at the Lycée of Bordeaux, has just published a mémoire "Du mot Basque Iri, et de son Emploi dans la Composition des Noms de Lieux de l'Espagne et de l'Aquitaine antique." (Pau: Ribaut, 1875. 25 copies only.) This pamphlet, short as it is (12 pp. 8vo), is by far the best appreciation of W. von Humboldt's *Prüfung* which we have yet seen. The author, while hesitating to follow Humboldt in his conclusion that Basque and Iberian are identical, declares his adhesion to the following proposition: Localities with Basque names existed on the banks of the Guadalquivir, of the Tagus, and of the Ebro, and on both slopes of the Pyrenees, in the times of Strabo, Pliny, and Ptolemy. He illustrates this by the word "Iri," town or place. He first traces all the variations of the word, with its suffixes and prefixes, in the various dialects, and in actual Basque toponymy; and, having established these, compares them with the ancient names and compounds, and finds that the two sets of names are identical as far as the few ancient examples permit us to compare them. Speaking of Humboldt's derivations, he says that many of them are inadmissible or defective; none, even the best, are sufficiently based on linguistic and toponymic proofs; but that his comparison of the names of places, taken as a whole, contains a great amount of truth. The full proof would be to do for all Basque toponymic radicals what M. Luchaire has done for "Iri." This would be a long and irksome task, but would thoroughly test the value of Humboldt's labours. Monographs on the words "Ur," water, "Mendi," hill, like this of M. Luchaire on "Iri," would, we think, place the question beyond contradiction. The present work is an excellent example of the application of the comparative method both to toponymy and philology.

PROFESSOR BUSLAEF, of Moscow, the author of the erudite *Historical Essays on Russian Popular*

erature and Art, and many other valuable linistic, historical, and archaeological works, has en passing the winter in Italy. During his stay Rome he wrote a long letter to Professor Angelo Gubernatis, containing certain additions, drawn m the languages and the traditions of the avonic, Lithuanian, and Finnish peoples, to the *tture sopra la Mitologia vedica*, published last ar by that industrious and enthusiastic scholar Florence. In this letter, which has since been nted in Italian, with the heading *Appunti di itologia slava*, a number of interesting facts are ntioned in connexion with the remains of athenism to be found in various parts of Euroan Russia. Thus, while alluding to the simirity between the Vedic Parjanya and the Russian erun, the Thunder-god known to the Lithuanians Perkunas, to the Letts as Perkons, he lays ress upon the "extravagant superstition" of the ussian peasant, who believes that the neighbourood of a beggar is dangerous during a thunderorm. This idea, he thinks, arises from the imitive signification of the Slavonic word for a uper or beggar, *ubog* or *nebog*, which means without God" or "afar from God," whereas the ch man is called *bogat*, or "he who is with God." ut this seems very doubtful, as is pointed out in note by the editor of the journal—apparently ie *Rivista Europea*—in which the letter was ublished, especially as in some parts of Russia he people believe that death by lightning ensures appiness in the other world, and therefore a hunderbolt is styled "a divine favour;" just as n Ascoli Piceno an earthquake is regarded as *un saluto amichevole*" on the part of the unstable ity's patron saint. Another interesting subject ouched upon in the letter is the supposed link which onnects the Apsaras of India and the Nymphs of reece and Italy with the Rusalkas of Russia, the ilas of Servia, and the other semi-divine female eings who are still supposed to haunt the woods nd streams of Slavonic lands. The Rusalkas are some parts supposed to be the souls of children, f either sex, who have died unbaptised, and in rder to escape from their wiles it is necessary hat anyone who meets them should cry aloud Ivan and Marya." After this elementary bapismal rite, all the male Rusalkas who undergo it eceive the name Ivan, and all their female comanions that of Marya, and the spell which binds hem to an unholy nomad life is broken, exactly s in the case of many of our own juvenile fairies. While speaking of the importance attached to ames in Vedic times, Professor Buslaef mentions remarkable custom kept up among some of he still pagan Finnish peoples along the Volga. When one of their children is about to be named, priest recites over it a list of such christian ames as John, Nicholas, George, or Mary, Anna, nd the like, striking together the while a flint nd steel. The name which he pronounces at the oment when the first spark leaps forth, remains the ife-long designation of the child. Some of the imilarities to which Professor Buslaef calls attenion, as existing between Russian and Vedic poetic arratives, may perhaps be more satisfactorily ccounted for by supposing that Russian saga-men ave borrowed from the East stories founded upon 'edic ideas, than by deducing the Russian sagas om ancient Slavonic myths. But where a likeess is found between a Vedic and a Russian elief, or phrase founded upon or suggestive of a elief, he is perfectly justified in regarding it as a urvival from the distant period when the ancestors f the Eastern and Western Aryans formed an, as et, undivided family. Such a likeness is comented on in the final paragraph of Professor uslaef's valuable letter, in which he calls attenion to the fact that in some parts of Russia every ead person is called *genitori* (*roditeli*) in the lural, without distinction of sex or age, and ompares the designation with the Vedic *pitaras*, he term for the spirits of departed "fathers" or ncestors.

FINE ART.

The Bric-à-Brac Hunter. By Major W. Byng Hall. (London: Chatto & Windus, 1875.)

THIS is a pleasantly written gossiping book, with here and there a scrap of information, much of which, however, has more the flavour of Chaffers or Marryat than of personal experience. It is an amplification of a former volume giving the experience of Major Byng Hall in bric-à-brac hunting in the capitals and large towns of Europe. The author is very free from the offensive slang of many collectors, and justly severe upon the recent development of taste which characterises many of them. The enormous prices realised lately for certain classes of English china, of which the sole virtue is their rarity—which rarity we trust may long continue—tends to throw ridicule upon a most interesting branch of art, and one which exercises the eye and powers of discrimination in a high degree. The plan of Major Hall's book is, after the general chapters upon bric-à-brac hunting, to devote each of the succeeding chapters to one or more towns considered as more or less promising fields for the bric-à-brac hunter, and the conclusion he appears to arrive at is that the Continent is now so thoroughly picked over by professional dealers that there is little left for the amateur unless he have great and exceptional knowledge and discrimination. There is much truth in what he says, but we think he has hardly done justice to Italy as a hunting-ground for those who know somewhat of the language, and have some well-grounded confidence in their knowledge and judgment. The author's predilections are mainly for continental and Chelsea porcelain and Wedgwood pottery, which he evidently considers as greatly superior in artistic value to majolica or to oriental ware, in which opinion, with all due respect to Sèvres, Dresden, and Vienna, we cannot coincide. Nor do we think he is quite just to modern china.

Doubtless the modern reproductions which are merely repetitions of old Sèvres, Dresden, and Wedgwood examples, are inferior to old specimens, as all merely imitative art must be inferior to original art, but Minton and Worcester are turning out some entirely new forms of ceramic art, which we think may bear comparison with the triumphs of the eighteenth century. The grace of modelling of old Dresden or Carl Theodore figures are no doubt not reproduced in the modern imitations, but on the other hand there is some modern work which presents new forms of beauty altogether, and in some cases forms of beauty more consonant with sound principles of art than the old china. We very much question whether elaborately painted views are altogether in place upon vases or cups, or even upon dessert or dinner plates, and must confess that a really fine Rhodian plate, a Damascus tile, or a piece of Oriental china not made for the European market, has charms for us that Worcester, Chelsea, and even Sèvres do not possess.

We, however, thoroughly sympathise with the author's detestation of fashion as a pioneer of taste. Much of the old Staffordshire china is, in point of art, utterly worthless, or worse, degrading to the taste, and specimens are only valuable in our public museums as historical links. Let the young collector determine that beauty in form or colour shall be the only point he will keep in view in his selection, and his taste will rapidly improve, and he will learn to appreciate when the higher valued specimens are worth the price asked, and why they are so; but if he allows rarity to influence him, he will be constantly adrift, with no compass to steer by, and liable to every kind of deception and forgery. Collecting for the sake of rarity means reliance upon marks which are easily imitated, but collecting for the sake of beauty means that the eye gets gradually trained to appreciate the beauty and quality of workmanship and of paste of which the imitation must be difficult and may be impossible, and at any rate there is always the satisfaction of feeling that, be the article bought on these principles what it is supposed to be or not, it is at all events in itself a beautiful object, and so far there can be no deception. In this respect we can heartily recommend Major Hall's remarks. The fields for bric-à-brac hunting are so liable to vary from year to year, that a war or revolution, or even panic or change of taste, may almost flood a certain market with specimens, which twelve months before fetched fancy prices. Such was the case with Japanese cloisonné, of which fine old specimens are becoming scarce, but are not costly in proportion, because few collectors comparatively can distinguish between them and the modern work, which is infinitely inferior. We fear, therefore, that Major Hall's information as to the relative value of the various capitals as bric-à-brac hunting grounds will not be of any very serious use to the collector, though his general remarks have their value.

P. H. RATHBONE.

THE ST. PAUL'S BASILICA ON THE OSTIAN WAY.

THE Basilica of St. Paul on the Ostian Way might be deemed a superb monument of the decline of art in the modern Roman schools. Yet, notwithstanding much that is anomalous and in false taste in that great edifice—a graceless and ponderous exterior, with architectural claims below the ordinary level of railway stations, a fantastic and frightful campanile substituted for the plain but venerable one of the old church—notwithstanding coldness of effect with the utmost richness of detail and material in the interior—yet is there a certain grandeur of masses, a majesty in the lines of far-receding perspective, that impress and fascinate when one crosses the marble threshold of this magnificent temple. It is now thirteen years since was commenced the task of adorning the otherwise bare and ugly façade which overlooks the low Tiber-bank with an immense mosaic composition occupying the entire field above the pillared portico (not yet restored), and terminating in a triangular sky-line, the gable-form common to the simple architectural type of the early Romanesque basilica. From eight to ten mosaists, connected with the great studio for that art in the Vatican, have been engaged during these thirteen years on the work at this extra-mural church; but the leading idea, the general conception and disposal of grouping, are due to Signor Corsoni, the artist commissioned by our Queen to adorn the mausoleum of the late Prince Consort. About a fortnight ago the scaffolding which had so long concealed the upper part of the St. Paul's façade was removed,

Digitized by Google

and the large mosaic picture first exposed to the public gaze; though during the latter stages of progress private views of it might be enjoyed, my own first impression having been received after such inspection, on a level with the colossal figures, from the wooden platforms high in air. That impression I may report as highly favourable; and I cannot but consider this work as a noble production of sacred art, finely conceived and exquisitely wrought out, going far indeed to redeem the reputation of a school, and to entitle the modern Roman masters to higher rank than (I believe) opinion generally allows to them. The composition extends over three planes, the lowest occupying spaces between and beside three large round-arched windows. At the summit is the Saviour enthroned, raising one hand to bless, and with the other holding an open volume, which displays the text, "*Oves meae vocem meam audient, et ego vitam aeternam do eis.*" A grandly benign type distinguishes the countenance; majesty marks the pose of the figure and folds of the massive drapery; this treatment of the divine subject reminding of, though not imitating, the Christ of solemnly severe character in mediaeval mosaics; but the head has an intellectual suavity like that in the fine conception of Pinturicchio—the Christ in benediction at the Roman basilica of St. Croce. Beside the Divine Master, on the St. Paul's façade, are seated St. Peter with his keys, and St. Paul with his sword; the latter, whose head has the strongly marked philosophic character, gazing intently upward as if seeking inspiration from the Holy One, while the other Apostle seems absorbed in thought, his aged countenance downcast, with that sturdy, vigorous aspect, thickly curling grey hair and beard, usually given to St. Peter in art.

The second plane of the great picture is occupied by the traditionary and mystic subject usually introduced in mediaeval mosaics on church walls: in the midst, the Lamb standing on a mount whence flow four streams—the fountains of Gospel truth in the Evangelic books, or the four rivers of Paradise, either interpretation, or both, being admissible. Laterally, in two groups, are twelve sheep, emblematic of the Apostles, and at the two extremities the mystic cities of Jerusalem and Bethlehem. One may praise the artist who, instead of copying from old and conventional models, has varied this somewhat formal subject, giving life-like movement to the animals, and Oriental character not only to the two fortified cities, but also to the landscape shown in the background. Next below this is the third plane, on the walls pierced by three round-arched windows, where are represented colossal in scale, and in rich Oriental costumes, the four major prophets, Isaiah, Jeremiah, Zachariah, and Daniel, each holding a scroll, on which is a text from his utterances, as follows:—Isaiah, "Venite ad domum Dei et docebit vos vias suas;" Jeremiah, "Bellabunt adversum te et non praevalebunt;" Zachariah, "Majestas Domini ingressa est templum;" Daniel, "Ostende faciem super sanctuarium tuum." These figures are, like the rest, twenty-five palms (or nearly thirteen feet) high. The prophetic personages are grandly accordant with the prophetic ideal, like beings mysteriously removed from the common life and cares of humanity, and as well in countenance as in pose, in the general conception here wrought out with largeness and admirable vigour of style, these four figures seem worthy embodiments of the genius and utterances of sacred Hebrew poesy. Around the windows and at the terminating angles of wall is introduced a graceful ornamentation of flowers, fruit, and foliage. At the apex rises on the gable summit a mosaic inlaid marble cross, on the basement of which are inscribed the words "Spes unica."

This fine art-work on the façade being finished, little remains for the completion of the great church, except the portico before that principal front, on which will open the western doors. The Corinthian columns and pilasters of granite, with capitals and cornices of Carrara marble, for that same portico, are all prepared, and to be seen in workshops on the premises. Of the interior adornments almost all now wanting is—some of the mosaic series of Popes' colossal heads in medallions, carried above the attics of the nave, aisles, and transepts; and a mosaic altar-piece to be substituted for one in oils (the Conversion of St. Paul) over the altar of the north transept. The lower windows are filled with stained glass; a colossal figure of an Apostle, as Father of the Church, occupying the entire field of each. Along the attics extends a series of frescoes by different Italian painters, illustrating the entire histories of St. Paul and St. Peter—in the aggregate the most unsatisfactory art-works this church contains—almost without exception conventional in treatment, cold in effect, glaring in tone. Among the many modern works of sculpture here before us, the highest praise is due to Teverani's nobly-benign statue of St. Benedict, seated, in monastic robes and with crozier in hand, above the altar of a beautifully-designed lateral chapel. The colossal figures of St. Paul and St. Peter, by Galli and Jacometti, on high pedestals before the chancel-arch, have also superior claims—dignified and suitable. As to the mosaic heads of Popes, it need scarcely be observed that the immense majority are quite ideal; no genuine likenesses of reigning Popes having been introduced on coinage till the fourteenth century, and from the pontificate of Martin V. The new Government administers faithfully the fund raised for the restoration of this basilica, conformably to the appeals issued and provision made by Leo XII., shortly after the fire destructive (in 1823) of the ancient church founded by Theodosius, and adorned with mosaics (fortunately preserved from the flames) by Galla Placidia, that Emperor's daughter. It has not (I believe) been known till lately that the central western door, with scriptural groups and figures of apostles, inlaid in silver on incised outlines, a highly valuable and curious work, executed at Constantinople in the eleventh century, was not totally destroyed in the fire at this basilica, several of the wooden panels having been rescued; and these are now in the keeping of the Benedictine Fathers, who are still allowed to inhabit the St. Paul's monastery, though not explicitly exempted from the law of suppression.

The undertaking ordered some time ago by the new authorities at Rome, of collecting, classifying, and finally opening for public use (at least for those admitted by order) the Archives of State, has long been in progress; the locale appropriated, a large convent, formerly of nuns, in the Via di Campo Marzo, where labours and repairs are still going on for enlargement, adaptation, &c. The celebrated historian, Cesare Cantù, has been lately invited to undertake the task of final classification; and it is now determined that the State "Archivio" is to be not (as hitherto) under the control of the Ministers of the Interior and Public Instruction, but under the former of these ministers exclusively. The whole collection is to be divided into ten departments, under as many superintendencies—namely, for Piedmont, Lombardy, Venice, Liguria, Emilia, Romagna, Naples, Sicily, and Sardinia. C. I. HEMANS.

MR. MADOX BROWN—"KING LEAR."

MR. MADOX BROWN has lately finished another of his subjects from *King Lear*—an oil picture. Years back he executed a series of designs from this play, going through rather more than half of it perhaps. These were included in the exhibition of his collected works ten years ago; in the catalogue of it they were referred to as "rude first ideas for future more finished designs." They have never since been completed as a series, nor carried further as mere drawings; but Mr. Brown has from time to time treated some one of them as a picture—three or four in all. This last-painted example (which we hear is going to a gentleman at Conway) not being for exhibition, we shall not describe it singly, but will give a few words to the *dramatis personae* of *King Lear*, as reproduced in Mr. Brown's works collectively. The individuality of the characters forms the solid basis on which these compositions stand conspicuous, and separated from the ordinary range of Shakesperean or illustrative designing.

First, there is in each case King Lear himself, gaunt, kinglike, aged, in every feature and every wrinkle, with somewhat mystic and druidical about him; the very reverse of the old man of every-day pictures, the "bald-headed senior in a blanket" of the Academy student. This figure at once impresses the beholder as emphatically "the old king." There is no shortcoming in the conception here: Lear, with his bronzed complexion and profuse white hair and beard, is epical even in the lines and twists of his garments: these are of tinted white, gold-broidered. Equal in importance to him is Cordelia, his "joy, although the last, not least;" whose love "was more richer than her tongue;" she who could "love and be silent." Cordelia, in this series, is conceived as an ideal of youthful beauty of the self-contained type, tearful but not hysterical, more eloquent of eye than of voice; soft-eyed and rich-lipped for loving, but with full brow and accentuated chin, as befits insight and resolution; in utter contrast with the fiery-haired, fiery-complexioned Goneril, with her scornfully merciless smile, only less terrible than the snake-like merciless smile of Regan. Goneril is stout, aged about thirty-five; Regan thin, dark, and about thirty; deadly nightshade is twined in her hair. As Lear is very old, "fourscore and upwards" his three daughters might not improbably be surmised to have had different mothers, and to have differed widely in age and mould, as well as character. The husband of Goneril, Albany, is represented as a mild, handsome English gentleman, fitted in some respects to put up patiently for a time with her taunts—

> "Milk-livered man,
> That bear'st a cheek for blows, a head for wrongs!"

—but open-eyed, and with no look of meanness. Cornwall, the husband of Regan, looks a coarse ferocious bully, bound for some bad ending, such as befalls him at last by the hand of his indignant retainer. Gloucester is a reflective man, of a somewhat weak if high-spirited cast of countenance; nervous-looking, hardly fitted to cope with the lawlessness of these distant and remorseless ages: Mr. Brown, in the last examples of the series, makes this a "bronze period," with bronze, not iron, weapons. The Fool, Lear's "poor boy" whom they hanged, is always represented as thoughtful, jocose, and philosophically resigned; braving the anger of these fierce natures with gibe and grimace, when no one else dare brave them. Kent is stout of limb as of heart; strong-chinned, firm-lipped, and with the overhanging eyelids of a middle-aged worthy. In the later scenes of the play (when disguised) Kent has a coarse red wig; in the earlier scenes he is scant of hair. The King of France is shown as a noble well-grown youth, with the swelling chest of courage and conscious worth, fair-haired as befits the Frank, and blue-eyed. The Duke of Burgundy, he who protested that

> "Election makes not up on such conditions,"

is dark of visage and narrow-eyed, habited in gorgeous cloth of gold.

A fitting counterpart to the *Disinheriting of Cordelia*—one of the painted series—would be that composition, the most strictly grand among all the original drawings, in which Lear, with uplifted palms, curses Goneril and Regan: they have just linked their arms as he turns to depart in the gathering storm, and the rising gusts seize their flowing garments. W. M. ROSSETTI.

Digitized by Google

NOTES AND NEWS.

celebrated collection of drawings by the and some recent masters, formed by Mr. or, of Bayswater Hill, is now in the hands of Hogarth (96 Mount Street, Grosvenor Square) a view to sale. The collection comprises ks of all the schools—Italian, Flemish, Dutch, nish, &c.—and numbers about 1,000 examples, y of them coming from earlier collections of highest reputation. Collectors and connois- s not already acquainted with this important es would do well to inspect it now, and ponder conditions of purchase.

IGNOR EMILIO GALLORI, the Florentine sculp- has brought over to his London studio, 71 rtimer Street, Cavendish Square, the statue of e *Emperor Nero preparing for the Stage in nale Attire*, which was modelled at Rome in 2, and had already excited a considerable sen- on in Italy before it figured in the Vienna ibition of 1873.

HE parish church of Tadcaster is threatened h demolition. The fabric is for the most sound, but the ground has risen considerably nd it, and that and other causes have made the e damp. This evil could easily be cured, but local magnates have made up their minds that hing short of destruction will do it. They e therefore, against the advice of their archi-, determined to pull the church down and re- ld it on a higher level. It is an interesting lding of various dates, from the thirteenth cen- y onwards; the tower and the south chapel especially good, the tower being one of the t in the county. It is to be hoped that some ans may be found of preventing the threatened ndalism.

HE Scotch papers contain long obituary notices Mr. Colvin Smith, a Royal Academician of tland, whose work is little known this side of border. Mr. Colvin Smith was born, of good ily, in 1795, and five years ago his pencil was ost entirely laid aside. He studied in London; tled in Edinburgh, where the influence of his cle, Lord Gillies, got him many commissions. became, in short time, the fashionable portrait inter; and it is related that Sir Walter Scott e him sittings for no less than seven portraits. e Scottish National Gallery possesses two of his rks, but neither is accounted among his best.

HE Chapter of St. Peter's have at last per- ted a plaster cast to be taken of the celebrated *tà* by Michel Angelo, but only on condition t the work shall be entrusted to Signor Mali- ri, who is said to be the most skilful artist in me in the execution of this kind of work. The t will be exhibited at Florence on the occasion the Michel Angelo festival in September. A t of the *Moses* from the tomb of Julius II. will be sent to the Exhibition from Rome.

A GOLD medal has been awarded to M. Maxime anne by the Academy of Arts and Sciences of deaux, in consequence of the exhibition of his ks in that town.

HE bust of Beethoven by M. de Saint Vidal t was exhibited in the last Salon has been ght by the Administration of Fine Arts for new Opera House in Paris.

HE twenty-ninth annual assembly of the "As- iation des Artistes-peintres" was held last k at the Ecole des Beaux-Arts, under the pre- ncy of Baron Taylor. This association now nbers as many as 4,500 members.

AN extraordinary sale of engravings—the pos- sions of the late M. Guichardot—took place last k in Paris. The proofs of etchings by Ostade l by Boissieu were of the finest quality and atest rarity. A complete set of Boissieu's hings, in the finest states, was sold for 15,600 ncs. Adrian van Ostade's works fetched 60,000 ncs, one impression of his *Painter* having realised 2,600 francs. A superb proof of the *Family*—probably on the whole the finest work of Ostade—fetched 920 francs. By Nicholas Berghem, there was noticed especially a beautiful impression of the *Three Cows Resting*, which went for 405 francs. Van Dyck's fine portrait of Antonius Cornelissen—one of his manliest works—sold for 455 francs. Among Claude's etchings, the *Cowherd*—one of the finest landscape etchings in the world: certainly in every sense the most complete of Claude's—sold for 585 francs. This was actually in the third state. Of Rembrandt's work—less splendidly represented than that of the lesser etchers, Boissieu and Ostade—*Christ Preaching*, (the one known as *la Petite Tombe*) fell for 680 francs; a beautiful impression of the *Death of the Virgin*, for 1,020 francs; and the *Landscape with three Cottages*, 1,280 francs. The engravings altogether realised little short of 8,000*l*.

ACCORDING to the *Kölnische Zeitung*, the German explorations at Olympia will be systematically begun at the end of August. The house built for the members of the expedition, on a piece of ground ceded by the Greek Government for the purpose in the village of Druva above the valley of the Alpheios, is ready for their occupation, and the bridge over the stream is rapidly approaching completion. It is proposed to begin the explorations at a point about thirty or forty mètres from the eastern side of the temple of Zeus, where the ground is at present covered with a crop of barley. Channels have been cut to carry off the surplus water, and the machinery has been set up for lifting the earth and disposing of the rubbish remaining after the finds have been carefully examined.

THERE has lately been opened at Coburg a permanent exhibition of the most remarkable products of ceramic industry. Beside the German manufacturers—who have favourably received this exhibition, and have sent a number of ceramic products which will make a good show in the museum—Austria, England, Denmark, and Sweden have also desired to take their part. To the exhibition will be annexed a special school for modelling and painting. Until a permanent building is assigned, the Duke of Saxe Coburg Gotha has lent a pavilion in his park provisionally for the collection, which is divided into four sections—(1) rude earthen vessels; (2) such as have received some slight improvement; (3) terraglia, including majolica and other fine specimens of faïence; and (4) fine porcelain in its multiplied applications to use and luxury. This last division consists chiefly of the produce of German manufactures, round which are exhibited specimens of the new inventions applied to the porcelain industry—such as photography, photochrysography, and new processes for gilding and engraving upon porcelain, the intervening space being filled in with objects of luxury, and with all the requisites necessary to those who would learn the ceramic art. As the works are for sale, this is not only an artistic but a commercial speculation. The principal result from it will be to afford the pupils of the school the advantage of having before their eyes the models offered by the museum.

A PERMANENT exhibition is about to be established at Lyons.

THE jury have given their definitive judgment on the competition for the Sèvres vase, and have adjudged the prize to M. Mayeux, a pupil of MM. Pacard and André. The work will be executed by the manufactory of Sèvres, and will bear the name of its author.

THE Dutch Minister of the Interior has desired three architects to furnish plans for the construction of the new royal museum at Amsterdam destined to replace the *Trippenhuis* or present picture gallery, which contains many masterpieces of the Dutch school very inadequately exhibited.

THE Committee of the International Exhibition of Chili for the present year announce that a first class medal with a sum of 250 pesos (50*l*.) will be given for the best foreign painting, and twice that sum for the best foreign sculpture.

THE following criticism by the *Neue Freie Presse* on a new statue by Monteverde, though reminding us of that pronounced by a musical critic on a *motif* which he described as "expressive of killing a villager," points to the fact that a really good statue has been executed by the Italian artist. The art-critic Stendhal, so runs the paragraph, wrote in the year 1828:—"Can sculpture represent Napoleon as he gazes over the sea from the cliffs of St. Helena, or Lord Castlereagh at the moment of his suicide? Were that possible, Canova's successor would be found." Stendhal intended by this remark to point out impossible material for the sculptor's art. The question has since then been answered in the most brilliant manner by the modern sculptor Monteverde. We had, at the Vienna Exhibition, an opportunity of admiring his "Jenner." No one had thought it possible to treat the act of vaccination artistically. Monteverde has accomplished the impossible and fulfilled the task. His latest statue, "Labour," is another masterpiece in this direction; he has succeeded in expressing in the figure of a strong man the dilemma whether he shall betake himself to work which leads in the end to solid domesticity, or to the public house which not unfrequently leads to the galleys. A mere glance at this figure leaves no doubt that it represents "Labour." Monteverde at first intended to carry out his design by means of a group; he, however, destroyed the figure, nearly finished, of a genius showing the right way; the second figure, which the destroying hammer spared, speaks for itself and fully expresses the artist's idea.

IT is strange that while almost every other country of Europe possesses a museum of casts from ancient works of art, France alone should be behindhand in thus supplying to her students the means of becoming acquainted with the great works of antiquity. The idea of such a museum was mooted, it appears, as long ago as in the sixteenth century, and Poussin, in the time of Louis XIII., sent to Italy by order of the king for casts of certain celebrated statues; but for some reason or other the idea was never carried out, and to the present day the numerous casts that France possesses of the works of Greek sculpture are stowed away in the Louvre inaccessible to the general public. The French journals have often called attention to this state of things and have urged, not so much the creation of a museum of casts, for really that already exists, as the opening of the treasures of this sort hidden in the Louvre for the benefit of others besides a few *savants* and archaeologists. A month or two back the *Gazette des Beaux-Arts* took up the question and gave illustrations of several of the important casts from Greek tombs that the Louvre possesses. The writer of the article, M. Albert Dumont, considers that one of the great ends that such a museum might be made to serve would be to show the actual state of well-known Greek statues, especially those in the Louvre, before restorations had been effected. It would not now be possible to alter such works as the Pythian Apollo, the Venus of Milo, and the Player on the Lyre, but real knowledge might be gained by showing how these statues appeared before they were worked upon in modern or mediaeval times, and this could be done by means of casts. There ought certainly to be no difficulty in establishing a museum of this kind in Paris, especially when so much material (there are more than 300 casts from Greek sculpture only in the Louvre) lies ready to hand for it. It is only extraordinary that it has not been done before. The catalogue of the casts in the Berlin Museum enumerates 960 works, and almost every university in Germany has its collection of casts. In England one need only cite

Digitized by Google

South Kensington to show what has been done in this way.

OUR correspondent writes from Florence:—

"Rome has felt the flood-tide of ecclesiastical restoration which has passed over Europe; and the present Pope has largely promoted this movement. The taste of some of the restorations may be questioned; but, in most instances, men of ability as artists and excellent workmen have been employed—the very best indeed which Italy can produce, some of them as good artists as those who originally built the churches. For instance, in Siena, the necessary repair of its famous pavement has been carried out by two industrial artists, the Signori Antonio Radicchi and Leopoldo Maccari, whom in our favoured isle we should seek in vain to equal. The drawings of the pavement by the latter of these artists are wonderful examples of skill and industry, and the inlay of marbles which they produce is in every technical aspect equal to the old. So it is in Italy with works of wood-carving or of tarsia, which now, as of old, are admirable. Nor is such an artist found only here or there, a *rara avis* as in London. There are numbers of them, so many that unhappily, to make a living, many of them forge imitations of old work, to be sold to the wealthy but ignorant and credulous Anglo-Saxons from both sides of the Atlantic, whom the Italians believe to be sent by the Blessed Virgin for their special benefit, and who waste an amount of money upon palpable falsifications, thereby promoting an immense trade. Literally thousands upon thousands of pounds are spent upon false pictures, false carvings, false bronzes, false china, false objects of art of every kind, manufactured by skilful Italians, whose services in an honest direction, if directed by competent employers, would be of infinite benefit to the community. So it was with Bastianini, a Tuscan modeller, on whom the mantle of Mino da Fiesole fell. But no one recognised him, and this gifted being passed his short life in modelling imitations of the old art which deceived the pundits of the Louvre, and therefore easily the simple British, who purchased for large sums the works for which the unhappy artist was paid in shillings by the dealers who traffic in foreign credulity."

WE learn from Berlin that in consequence of the unsatisfactory character of the plans given in for the new cathedral to be erected in the place of the present inadequate "Domkirche," another competition has been announced.

DR. HENZEN communicates to the *Bullettino dell' Inst. Arch. Rom.* (June), p. 150, the tessera of a hitherto unknown actor of Pantomimes found in the neighbourhood of Rome. It is of glass paste, flat and circular, with the following inscription on one side:—

"Gaius Theoros Lux, victor Pantomim[orum]
si deus ipse tua captus nunc a[rte], Theoros, est
[quid] dubitant, h[ominem] velle imit[are] deum?"

The *deus* here referred to seems to be the Emperor Caligula, who was the first to assume this title, and was also a lover of plays and exhibitions of sport. Besides, this pantomimist, Theoros, cannot well be placed at a later date, owing to the fact that of the contemporary and rival actors whose names are given on the reverse of the tessera, two are known to have belonged to the Augustan age. These are Pylades and his pupil Hylas. The others are Pierus and Nomius. These four names, with the native place of each actor, are inscribed in two rows round the reverse of the tessera, as follows:—

PYLADEM	PIERUM	HYLA	NOMIUM
CILICIA	TIBURTIN	SALMACID	SYRIA.

separated from each other by a laurel branch. In the centre is "Theoros victor Pantomimorum." Pylades was known before to have been a native of Cilicia. The Salmacis, of which Hylas was a native, may have been a town in Caria, with the same name as the celebrated fountain at Salmacis at Halicarnassus. Nomius was a native of Syria, and Pierus of Tivoli. From the retrograde direction of the letters it would appear that Theoros had had this list of rival actors, over whom he had obtained victories, inscribed in the form of a seal.

THE STAGE.

A RARE opportunity for seeing good acting in good comedy is now before the public at the Haymarket Theatre. The acting is that of Mr. and Mrs. Chippendale, Mr. Compton, and Mrs. Hermann Vezin, and the comedy that of Sheridan. On Monday, the *School for Scandal* was substituted for the trifling entertainments that had previously been given by other players, and the Haymarket became for a time not indeed the home of pure comedy, but the inn where pure comedy may rest for a night, ere passing on. The time has perhaps gone by for praising the *School for Scandal*. For the rest we had occasion to discuss it at some length when the Prince of Wales's company, wandering for the first time from its then accustomed field, essayed, with much pains though little success, the representation of the greatest dramatic work of the eighteenth century. But the *School for Scandal*, if it be not a piece to criticise again, is at least a piece to see again. No one can weary of it till it is known by heart. It is as inexhaustible as Molière. And as an acting drama it has, among others, this one note of a perfect thing—that there is not a bad part in it, either great or small. There is not in the *School for Scandal* a single part which it would be beneath the dignity of any living actor or actress to assume. The piece is played, for the moment, at the Haymarket Theatre by a company of unusual strength. It is not often nowadays that four players of the mark of Mr. Compton, Mrs. Vezin, and Mr. and Mrs. Chippendale, find themselves together. They are about to go into the country, as we have previously announced. The loss is ours: the gain that of the country playgoers.

THE Alexandra Palace appears disposed to rival or surpass the Crystal Palace in the character of its dramatic performances. Within a short time it has given us performances of *The School for Scandal* and *The Rivals*, by the Compton-Vezin-Chippendale company above mentioned, and representations of *Two Roses*—one of the brightest modern comedies—and of *Our Boys*—one of the funniest farces called comedies, by courtesy—are now to be added to the list. Is there a fine taste ready-made in the north of London—somewhat neglected since Mr. Phelps was at Sadler's Wells? Or is the Alexandra Palace determined to be educational? Meanwhile at Sydenham, they have been giving us Mrs. Centlivre's *Wonder*.

A VISIT the other night to the Olympic Theatre—where every seat was occupied, from stalls to gallery—confirmed us in our impression that Mr. Tom Taylor had never measured the taste of the large public so accurately as when he wrote the *Ticket of Leave Man*. The piece, by its faults as well as by its merits, makes a general appeal. It verges here and there on the sensational, but you must rouse the large public with strong things, if you would rouse them at all. Its imagination, being sluggish, must be stirred vigorously, and the vigorous stirring counts for much in the popular success even of Salvini and Irving. And then the *Ticket of Leave Man* deals energetically with commonplace things, and that is another cause of its success. Its story is really of admirable construction: its situations among the best of contemporary work. Again, its comic characters are excellently fitted to the public taste. They are not so new as to call for any labour of the mind to value them, nor so old as to be recognised too instantly as familiar things. The acting at the Olympic is on the whole very good. Mr. Neville's Bob Brierly remains what it quickly became a dozen years ago—his most popular impersonation. Mr. G. W. Anson gives admirable variety to his appearance and manner as Jem Dalton. No disguise of the detective is better than that of the thief, when the thief in the garb and with the silvery hair of an elderly and prosperous financier conducts a successful intrigue in the office of the bill-broker under the very eyes of the detective. The one moment of half-repentant consideration of a past wasted life gains from Mr. Anson's here subdued power greater importance than has been given to it by any other actor. The detective himself is not without character. He is not a mere instrument, but belongs not unworthily to the family of which Mr. Bucket of *Bleak House*—the creation of the incomparable master—is the recognised head. Mr. C. Harcourt satisfies us very much as this detective—Hawkshaw. His is a manly, natural, and well considered performance, open, as far as we know, to only one charge—that of exaggerating, in the final act, the roughness of the navvy whom the detective impersonates. We know it is his business to present the appearance of a navvy more outlandish and wilder than his comrades, and throughout the latter portions of the last act—when the navvy is once supposed to have well drunk—his behaviour is legitimate enough. But at the beginning of that act he probably calls attention to his garb and look needlessly and unwisely. The navvies themselves must at this stage have considered him a wild man of the woods. He might almost be Caliban. But barring this—and *something* of this we know to be necessary—Mr. Harcourt's performance is a most excellent and satisfactory one. Mrs. Stephens, never succeeding elsewhere in raising our keen interest, is really life-like as well as funny as Sam Willoughby's grandmother. Miss Farren fills the part of Sam with invented "stage business," which, since it is executed in the highest spirits, never fails to divert her admirers. It appears to be closely studied from living models within a stone's throw of the theatre, and has nevertheless, in reproduction, gained something of the actress's peculiar and piquant humour. Miss Fowler's performance of the heroine must add another to the list of representations given always with complete intelligence if rarely with *high* distinction. She never exaggerates, in her attempts at pathos, so that these are at worst a little flat and unmoving—never forced or absurd. Her success is gained chiefly in the more level passages which she renders truly, never outstepping the modesty of nature. Altogether the performance of the *Ticket of Leave Man* is such as will ensure for the piece very many representations.

MR. CHIPPENDALE—a most worthy actor who was for ten years stage manager at the Haymarket—had a complimentary benefit given to him at that playhouse on Wednesday afternoon, when half the well-known actors and actresses in town appeared on his behalf.

THE *Athenaeum* mentions a plan now said to be entertained for securing to us for next season a good Théâtre Français in London. Without casting any reflection on M. Pitron's management this year, first at the Opéra Comique and then at the Criterion—recognising indeed that he has had difficulties to contend against—it can hardly be contended that the pieces and the performers he produced were such as to satisfy the best judgment in respect of French plays and players. We have had this year no French actors of note—we speak, remember, of the dramatic season at the Opéra Comique: not of the opéra bouffe season at the Criterion. We were promised Mdlle. Croizette and Mdlle. Blanche Pierson. Neither appeared. We had instead Mdlle. Laurence Gérard and Mdlle. Irma Baittig, neither of whom was worth a very great deal. We had Mdlle. Hélène Petit, who was deemed successful, and for a very short while Mdlle. Andrée Kelly, who deserved greater appreciation than she got. But these small things are not enough. They may be enough for a manager to give—that is of course his own affair, entirely—but they are not enough for a great capital to have. The town is in need of and should surely possess, when certain obstacles of prejudice and indifference are removed, a regular succession of the best French plays, performed by some among the best French artists.

ıtil English dramatic literature and English ıamatic art receive some stimulus, this is what ı want. The worst of it is that we have not ite made up our minds to pay for it adequately to support it sufficiently. For a manager, the me would not be altogether a coining game at st. The principle of co-operation might be ıplied with advantage.

Love and Honour—Mr. Campbell Clarke's laptation of Dumas's latest work, *Monsieur lphonse*—will, we hear, open Mdlle. Beatrice's ason at the Globe, about the middle of August. *Monsieur Alphonse* is the piece in which Mdlle. ierson made her greatest success at the Gymnase, st winter. In style, the French actress and the nglish are little alike.

MISS BROMLEY has been appearing, with marked uccess, at Liverpool.

MDME. THÉO is making the round of the lorman watering places, with a piece written specially for her provincial tour.

MISS CORNÉLIE D'ANKA and Mdme. Pauline ita will appear, it is stated, at the Opéra Comique n Saturday, August 7, in *La Fille de Madame ngot*. The same piece was annouced for per-ormance at the Gaiety in the latter part of the resent week, with Miss Loseby and Miss Cook as he two heroines, and Mr. Cotte—our best Ange Pitou—as the hero.

THE new piece this week on the French stage s the *Dame aux Lilas Blancs* by Mdme. Louis Figuier. To have a husband who is a savant, and nfluential, is no doubt sufficient reason for a roman with little talent to bring before the public er stories and her plays. But it is hardly suffi-ient reason for a woman who has had some ıccess with one kind of work to bring before the ublic her efforts in another for which she has no ptitude. Mdme. Figuier's little tales are credit-ble ones, and her plays appear worthless. Good ritics aver that she was never born for the stage, nd that in her new work the *naïveté* of her fable nd the innocent fashion in which she proceeds to evelope it, make people laugh. Two women are trangely like one another. One is an honest ridow in the Rue Saint Denis, and the other a ashionable courtesan. The same man loves both: sking the hand of the one, and falling at the feet of ıe other. Both are represented by the same ctress. The one goes out, the other comes in, ıd the contest between the two loves is active, ıough not interesting. At length, the less de-rable person leaves for the Indies, and the young ıan, happily disembarrassed, espouses the widow ı the Rue Saint Denis. All this is not worth erious examination. The playgoer who commits he mistake of going to see the piece, can only tone for it by waiting to see another—that comic *Procès Voradieux* which is well nigh the only ıccess obtained by the unlucky Vaudeville in its ow quarters. But Mdme. Melville, it is fair to ate, does her best for the double *rôle* in the ramatic attempt of Mdme. Louis Figuier.

THE revival at the Théâtre du Châtelet of *errinet Leclerc, ou Paris en* 1418, takes us back memory to the *beaux jours* of Romanticism, of hich an accurate observer writes:—

"C'était comme une mine d'idées et de sentimens ouveaux d'où s'exhalait je ne sais quelle vapeur piteuse pareille à celle qui sort des terrains vierges remment défrichés, et qui donne la fièvre. L'enivre-ent était général. Auteurs, acteurs, spectateurs aient la même ardeur, la même passion, la même i, et c'est cette communauté de sentimens et de nvictions qui produit les grands mouvemens artisti-es et littéraires. Ces mouvemens ne se créent pas volonté, il faut pour cela un concours particulier de constances que le hasard seul fait naître. Les rgesses publiques ou privées, les encouragemens de ute nature n'y font rien, et c'est d'ordinaire au oment où l'on y songe le moins qu'ils éclatent avec e force irrésistible."

Perrinet Leclerc had in those days of Romanticism, when Victor Hugo had given us *Notre Dame de Paris*, a success only second on the stage to that of the *Tour de Nesle*. In this interesting well-constructed piece, we may feel, notwithstanding a strange mixture of the merits and faults of the period, the clever handiwork of two masters in the art of scenic arrangement—MM. Anicet Bourgeois and Lockroy. The first name has remained associated with work essentially dramatic. M. Lockroy, on the other hand, has since identified himself with certain successes in the field of comic fable. He is a sharp observer, and a graceful one to boot, and since that early popular success of the semi-historic drama, he has done little masterpieces of fun of which the *Trois Epiciers* and *Passé Minuit* will be within most people's memories. Not only was he a dramatic author; he appeared upon the stage, playing the part of Perrinet amid much public approbation. His early piece, now acted at the Châtelet, is a thing almost as completely in the past as are his efforts in the art of acting. *Perrinet Leclerc*, like most works of the dramatic writers of the Romantic period—Victor Hugo excepted—stuck but little to truth, either of morals or history. It aimed simply to be effective—to fall in as best it might with a popular taste. The taste having much disappeared, it can no longer be so effective; yet its clever construction—that very sacrifice of probability to stage effectiveness—ensures it a certain amount of favour with a large public in France, as it would in England.

MUSIC.

The Congregational Psalmist. Edited by Henry Allon, D.D., and Henry John Gauntlett, Mus. Doc. (London: Hodder & Stoughton, 1875.)

THE present work has already met with such a large amount of popularity, and is in use to such a great extent in Dissenting congregations, that the appearance of a new edition would call for no comment, were it not for the fact that an addition of some 120 tunes has been made to the book. The advisability of thus increasing the size of the volume would be open to question, were it not that the new and supplementary matter may be bought separately, and therefore that its introduction does not entail upon an entire congregation the expense of purchasing copies of the whole work. There is, however, another feature of this edition of which it is impossible to approve. On comparing it with earlier editions, it will be found that among the first three hundred tunes in the book (not those comprised in either of the supplements) there are twenty in the new volume which have replaced the same number in the old. Where the work is to be introduced into a congregation for the first time, this would of course be of no consequence; but in those cases where the book is already in use, we say decidedly that the alteration involves great injustice, because, whether the old or new edition is adopted by the authorities, some of the congregation will find themselves at a disadvantage. In the former case those who have the new book may find tunes in use which they have not got, and which they cannot get—the older editions being out of print; and in the latter case, all those who have the old edition already, must be at the expense of purchasing new ones. It is no answer to this to reply, as Dr. Allon probably would reply, that the discarded tunes were not likely to be sung. Perhaps not—certainly not by his own congregation; but among them is at least one tune, "Arlington," which in many parts of the country is very likely to be sung, being extremely popular; and most of the new tunes are sure to be introduced, to the great disadvantage of those who have only old copies. The proper course would certainly have been to leave all the old matter as it was, and put all the new tunes in the supplement.

Leaving this question, however, and coming to speak of the work itself, it may, on the whole, be most warmly commended. One of its great features is the very large number of fine Lutheran chorals it contains. Nearly a hundred of these grand old melodies are to be found in the volume; and they will bear comparison with the best of our modern Psalm tunes. Living composers, too, are well represented. Some of the tunes written for the work by Dr. Gauntlett are among the best in the book; and excellent specimens are also to be found of the workmanship of Dr. Dykes, Mr. W. H. Monk, and others who might be named. Many of the adaptations from the works of the great masters are also exceedingly good; on the other hand, there are some which are truly detestable—no milder word will suffice. Two or three examples may be mentioned. "Ella," No. 94 (one of the new substitutions by the way) is an arrangement and mutilation of Mendelssohn's well-known part-song, "Season of pleasure, soon thou art here"—a piece not only familiar enough to have secular associations, but in itself as unsuited for a sacred service as anything can be. In "Apollos," No. 417, we find another massacre of the innocents; the beautiful andante from Beethoven's sonata in G, Op. 14, No. 2, being entirely robbed of its character by the substitution of *legato* for *staccato* notes. Dr. Allon says in his preface that he has found, not made, the adaptations. We are very glad, for his sake, that the good Doctor did not make them; because whoever did was an unmitigated Vandal. No arrangement is justifiable which entirely changes the character of the original. And what can be said of "Agatha," No. 470? Here is positively a piece out of the overture to the *Freischütz*! Surely Dr. Allon cannot have recognised it, or he would have thought twice before inserting it. Thus bad begins, but worse remains behind. The new supplement contains two tunes which are a disgrace to this or to any collection. These are "Zweisimmen" (No. 425), which is neither more nor less than the old Thuringian love-song, "Ach wie ist's möglich dann"—certainly a nice piece for sacred music to those who know the words!—and the intolerably vulgar "Gennesaret" (No. 466), which is a compound of Christy's minstrels and Moody and Sankey, with a suspicion of Dan Godfrey's waltzes to flavour it. It is perfectly astounding that Dr. Allon could have admitted anything so atrocious!

In spite, however, of these serious blemishes, the work, taken as a whole, is one of the best tune-books in existence. There is an abundance of really excellent matter, and no one is obliged to use the objectionable parts. The only cause for regret is that Dr.

Allon should have given them his countenance, by admitting them into such good company as that in which they are found.

EBENEZER PROUT.

THE subscription season of Her Majesty's Opera at Drury Lane came to a close last Saturday week, the 17th inst., but a series of extra nights were given last week, so that the final performance did not take place till Saturday last. As at the rival establishment at Covent Garden, the only important event of the season has been the production of *Lohengrin*, which took place on June 12, as noted at the time in these columns. The fact that at the two houses not far short of twenty performances of Wagner's opera have been given is a sufficient answer to those who on its first production attributed the large audience to mere curiosity. Judging from present appearances it may reasonably be predicted that the work is likely to keep its place in the répertoire of both establishments. Its success ought to induce Messrs. Gye and Mapleson to bring to a hearing other of its composer's works, more especially *Tannhäuser* and *Der Fliegende Holländer*. The latter operas, *Tristan und Isolde* and *Die Meistersinger*, we have no wish to hear except in German and by German artists. These works in Italian, especially the last-named, could hardly under any circumstances produce even an approximation to their proper effect.

A SHORT season of English opera, under the direction of Mdme. Blanche Cole, commences this evening at the Gaiety Theatre with Vincent Wallace's *Lurline*. The company includes Mdme. Blanche Cole, Misses Annie Sinclair, Lucy Franklein, Ashton, Manetti, and Cook; and Messrs. Nordblom, Aynsley Cook, Ledwidge, and George Perren. Mr. Sidney Naylor is the conductor.

THE rehearsals for the Bayreuth performances of next year are now going actively forward at Wagner's house in that town. Every morning from half-past eleven to half-past one, and again in the evening at half-past six, the soloists meet to rehearse their parts with pianoforte accompaniment. The list of the cast of the whole work, so far as it is at present decided, will doubtless interest those of our readers who are acquainted with the music. Those singers who are at present in Bayreuth are Frau Vogl (Sieglinde), Frau von Sadler-Grün (Fricka), Fräulein Weckerlin (Gutrune), Frau Friedrich-Materna (Brünnhilde), Fräulein Lilli, Marie Lehmann and Lammert (the three Rhine-Daughters), and Herrn Betz (Wotan), Unger (Siegfried), Niemann (Siegmund), Vogl (Loge), Hill (Alberich), Gura (Gunther), Schlosser (Mime), Von Reichenberg (Fafner), and Scaria (Hagen).

A CORRESPONDENT at Bayreuth, Wagner's dwelling place, describing the Wagner Theatre in that town, notices a peculiarity of construction which, if not always advantageous, is certainly justified by the dominant part assigned by this composer to the orchestra:—

"The spectator," he writes, "sees neither the orchestra nor the leader. Just in front of the spectator in the first row a sort of vaulted screen extends over the whole orchestra to the height of about three feet above it, so that he sees straight over it to the stage—behind this screen stands the leader, next to him the violins, then the harmony, the contrabassi on each side, and the wind instruments under the stage. The members of the orchestra can neither see the public nor the stage, but the singer sees the leader and a third of the orchestra. This arrangement renders it possible for the audience to catch every word of the musical drama, prevents the risk of the voice being overpowered by the orchestra, and is, in short, an arrangement sure to be imitated by all important theatres producing Wagner's works."

The plan has, indeed, some obvious advantages, but seems to leave out of sight the fact that the orchestra, intelligently co-operating with the singers, generally does its best when in full sympathetic *rapport* with them and with the audience. Not a benefit night or first night takes place without affording this proof that an orchestra is, after all, made of flesh and blood.

AT the scientific congress of Americanists lately held at Nancy—at which the subjects discussed were the science, arts, and education of the Aborigines of America before the discovery of that country by Europeans—M. Oscar Comettant read a long and interesting paper entitled "La Musique en Amérique avant la découverte par Christophe Colomb."

M. ADOLPHE JULLIEN has just published a curious pamphlet on a theatrical custom of the last century, the existence of which was known, but which had never been thoroughly investigated. The title of the pamphlet is *Les Spectateurs sur le Théâtre; Etablissement et Suppression des Bancs sur les Scènes de la Comédie-Française et à l'Opéra.* This curious custom of admitting "les gens du bel air" on the stage was not, as is generally supposed, restricted to the Théâtre-Français; it also prevailed at the Académie de Musique and at the Comédie-Italienne. M. Jullien says: "There was a similar affluence of spectators on the stage of the opera, where they must have singularly interfered with the action of the machinery, and hampered the shifting of the scenes and the movements of the chorus and dancers. It was these exigencies of the *mise-en-scène* that caused the abuse to be put down."

ACCORDING to the *Gazzetta dei Teatri*, the Italian Minister of Public Instruction has expressed the intention of absolutely forbidding professors of the Conservatoires of the Peninsula to give private lessons for which they receive payment to the pupils of their classes.

THE summer season of the Fenice Theatre at Venice was announced to commence last Tuesday with a performance of *La Sonnambula*, the principal part to be sustained by Mdlle. Albani.

TABLE OF CONTENTS.

	PAGE
SYMONDS'S RENAISSANCE IN ITALY, by W. H. PATER	105
HAZLITT'S SHAKESPEARE'S LIBRARY, by H. B. WHEATLEY	106
EDGAR QUINET'S L'ESPRIT NOUVEAU, by J. M. LUDLOW	107
SMITH AND GROVE'S HISTORICAL ATLAS OF ANCIENT GEOGRAPHY, by the Rev. C. W. BOASE	108
GOSTWICK'S GERMAN POETS, by Mrs. BEAVINGTON ATKINSON	109
LONSDALE'S WORTHIES OF CUMBERLAND, by W. E. AXON	110
MRS. HARVEY'S COSITAS ESPANOLAS, by the Rev. WENTWORTH WEBSTER	110
KÖSTLIN'S MARTIN LUTHER, by Professor A. STERN	111
CALVERT'S ESSAYS AESTHETICAL, by ANDREW LANG	112
SCHOOL BOOKS	113
NOTES AND NEWS	114
NOTES OF TRAVEL	116
OBITUARIES OF BISHOP THIRLWALL AND M. ATHANASE COQUEREL FILS, by the Rev. A. H. SAYCE	116
THE INTERNATIONAL GEOGRAPHICAL CONGRESS AT PARIS	117
SELECTED BOOKS	119
CORRESPONDENCE:— *Etruscan Antiquities*, by the Rev. A. H. Sayce; *The Royal Irish Academy and Mr. Whitley Stokes*, by Prof. R. Atkinson; *Cuneiform Inscriptions in Rome*, by Canon Enrico Fabiani; "*The Story of Genesis and Exodus*," by the Rev. W. W. Skeat; *Uncial Type in England*, by W. S. Barlow; *Wright's History of Caricature*, by J. Piggott; *The Greek Inscription at Blenheim*, by the Rev. J. Hoskyns-Abrahall	120–121
GLENNIE'S MODERN REVOLUTION AND PILGRIM MEMORIES, by JAMES HINTON	121
SPECIMENS OF THE LANGUAGES OF INDIA, by E. L. BRANDRETH	122
SCIENCE NOTES (BOTANY, PHILOLOGY)	123
HALL'S THE BRIC-A-BRAC HUNTER, by P. H. RATHBONE	125
THE ST. PAUL'S BASILICA ON THE OSTIAN WAY, by C. I. HEMANS	125
MR. MADOX BROWN'S KING LEAR, by W. M. ROSSETTI	126
NOTES AND NEWS	127
THE STAGE	128
ALLON'S CONGREGATIONAL PSALMIST, by EBENEZER PROUT	129
MUSIC NOTES, and TABLE OF CONTENTS	130

TRÜBNER & CO.'S NEW PUBLICATIONS

The ILIAD and ODYSSEY of INDIA. By EDWIN ARNOLD, M.A., F.R.G.S., &c., &c. Fcap. pp. 24, sewed, 1*s.*

The HISTORY of CO-OPERATION in ENGLAND: its Literature and its Advocates. By GEORGE JACOB HOLYOAKE.
Vol. I. THE PIONEER PERIOD—1812 to 1844. Crown pp. xii.-420, cloth, 6*s.*

A DICTIONARY of the PALI LANGUAGE By R. C. CHILDERS, Professor of Pali and Buddhist Literature at University College, London. The English Alphabetical System is followed, and the Pali is Roman throughout. Imp. 8vo, double columns, pp. xxii. cloth, 3*l.* 3*s.*

A COMPARATIVE GRAMMAR of the DRAVIDIAN, or SOUTH-INDIAN FAMILY of LANGUAGES. By the Rev. R. CALDWELL, LL.D. Second Edition, revised and enlarged. Demy 8vo, pp. 805, cloth. [*Just published.*

A COMPARATIVE GRAMMAR of the MODERN ARYAN LANGUAGES of INDIA. By JOHN BEAMES, Bengal Civil Service, M.R.A.S., &c. Vol. I. Demy 8vo, pp. xii.-348, cloth, 16*s.*
Copies of Vol. I. may be had, 16*s.*

The CELT, the ROMAN, and the SAXON: A History of the Early Inhabitants of Britain down to the Conversion of the Anglo-Saxons to Christianity. Illustrated by the Ancient Remains brought to light by Recent Research. By THOMAS WRIGHT, Esq., M.A., F.S.A. Third Edition, carefully revised, with Additions. Crown 8vo with nearly 300 Engravings, pp. xiv.-562, cloth, 14*s.*

The MESSENGER: a Poem. By THOMAS SINCLAIR, M.A. Fcap. 8vo, pp. 174, cloth, 5*s.*

ETHNOLOGY and PHRENOLOGY as an Aid to the HISTORIAN. By the late J. W. JACKSON, F.A.S. Second Edition, with a Memoir of the Author by his Widow. Crown 8vo, pp. xx.-324, cloth, 4*s.* 6*d.*

The ROMANTIC LEGEND of SAKYA BUDDHA. From the Chinese-Sanskrit. By the Rev. SAMUEL BEAL. Crown 8vo, pp. xii.-396, cloth, 12*s.*

The POSITIVE PHILOSOPHY of AUGUSTE COMTE. Freely Translated and Condensed by HARRIET MARTINEAU. Second Edition. In 2 vols. demy 8vo, pp. 434 and 484, cloth, 25*s.*

FUSANG; or, The Discovery of America by Chinese Buddhist Priests in the Fifth Century. By CHARLES G. LELAND. Cr. 8vo, pp. xx.-212, cloth, 6*s.*

SAPPHO. A Tragedy in Five Acts. By SYDNEY Author of "The King's Stratagem," &c. With Steel Engraving. Crown 8vo, pp. vii. and 132, cloth, 3*s.* 6*d.*

The JATAKA, together with its COMMENTARY. Now first published in Pali, by V. FAUSBÖLL, with a Translation by R. C. CHILDERS. To be completed in 5 vols. Text, Vol. I., Part 1. 8vo, sewed, pp. 224, 7*s.* 6*d.*

The CHINESE CLASSICS. Translated into English. With Preliminary Essays and Explanatory Notes. By JAMES LEGGE, D.D., LL.D.
Vol. II. The Life and Works of Mencius. Demy 8vo, pp. 412, cloth, 12*s.*

PROBLEMS of LIFE and MIND. By GEORGE HENRY LEWES. Vol. II. Demy 8vo, pp. cloth, 16*s.*

The HISTORY of PROTESTANT MISSIONS in INDIA, from their commencement in 1706 to 1871. By the Rev. M. A. SHERRING, M.A., LL.B., London Mission, Benares. Demy 8vo, pp. 493, cloth, 16*s.*

The HISTORY of INDIA as TOLD by its OWN HISTORIANS. The Muhammadan Period. The Posthumous Papers of the late Sir H. M. ELLIOT, K.C.B. Revised and continued by Professor JOHN DOWSON. Vol. VI. 8vo, pp. viii.-574, cloth, 21*s.*

The SPIRITS' BOOK. Containing the Principles of SPIRITIST DOCTRINE on the Immortality of the Soul, &c., according to the Teachings of Spirits of High Degree, transmitted through various Mediums, collected and set in order by ALLAN KARDEC. Translated by ANNA BLACKWELL. Cr. 8vo, pp. 512, cloth, 7*s.* 6*d.*

ARCHAEOLOGICAL SURVEY of WESTERN INDIA. Report of the First Season's Operations in the Belgâm and Kaladgi Districts (Jan. to May, 1874). By JAMES BURGESS, Esq. M.R.A.S., &c. Pp. viii.-45. With 56 Photographic and Lithographic Plates, 2*l.* 2*s.*

The ANTIQUITIES of ORISSA. By RÁJENDRALÁLA MITRA. Published under Orders of the Government of India. Vol. I. Folio, pp. vi.-180, with a Coloured Map of Orissa and 36 Lithographic Plates, cloth, 4*l.* 4*s.*

NOTES on CHINESE MEDIAEVAL TRAVELLERS to the WEST. By E. BRETSCHNEIDER, M.D. Demy 8vo, pp. 180, sewed, 5*s.*

GOETHE'S MINOR POEMS. Selected, Annotated, and Re-arranged. By ALBERT M. SELSS, Ph.D. Crown 8vo, pp. xxxi.-152, cloth, 3*s.* 6*d.*

The MARTYRDOM of MAN. By WINWOOD READE. Second Edition. Crown 8vo, pp. viii.-544, cloth, 10*s.* 6*d.* [*Shortly.*

London: TRÜBNER & Co., 57 and 59 Ludgate Hill.

Digitized by Google

SATURDAY, AUGUST 7, 1875.
No. 170, New Series.

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The History of Protestant Missions in India, from their commencement in 1706 *to* 1871. By Rev. M. A. Sherring, M.A., &c., Missionary of the London Missionary Society. (London: Trübner & Co., 1875.)

It is probably true that the interest taken by Englishmen in India is increasing: it is certainly true that its direction is altered for the better. Formerly we cared for India only for the sake of the Englishmen who fought there or grew rich there; now we care for the Indians for their own sake. And with good reason. This century has seen changes in Europe, vast in the political sphere, and wonderful in the sphere of domestic civilisation; yet these are not after all of the deepest importance,—not such as will count hereafter for an era in world-history: but in the civilisation of India we are witnessing a movement, of slower and greater weight, and of consequences far more lasting; a movement so great, that though it has long been in progress, it is only now beginning to be visible as a whole.

Among the many sides of Indian development, the process of its Christianisation must especially, from its nature, be long concerned with foundations laid out of sight. Stone after stone is dropped into the sea, over a vast area of its bed, and it is impossible to say when the mass first begins to be visible, and to possess unity. But we may now say that it has begun to show; and one of the signs of this stage being reached is that it is beginning to have—or at least to ask for—a history. Chronicles, biographies, and annals we have long possessed, and there have been valuable collections of these made under the name of Histories; but these, with the exception perhaps of one, Hough's *History of Christianity in India*, have been descriptions rather of the several stones than of the mass as a whole. Mr. Sherring's book is at least an effort in the right direction; and both by the degree of success which it has achieved, and by the faults which it has been unable to avoid, the work affords a good indication of the stage which the Christianisation of India, regarded as a whole, has reached.

The book covers a long period of time, nearly two centuries, and deals with a great number of places, from Cashmere to Ceylon; yet one feels in reading it that there is continuity and progress. The reader sees different experiments tried in different scenes, and is conscious that they all tend to elucidate one question: he sees loss here and gain there, and feels that they are part of one sum; he reads of leading men, of different nations, sects, times, and places, and yet does not forget their common work in the personality of each. Mr. Sherring's work is thus widely distinguished from any mere aggregate of memoirs and reports.

But this virtue of unity loses half its merit from the method by which it is obtained,—a method involving in part unreality and in part incompleteness. The unity is in part unreal, because it is gained by ignoring all differences between Protestants; in part incomplete, because it involves the entire exclusion of all that the Roman Church has done. Mr. Sherring has acted like an artist: he has omitted what seemed to him incongruous, and has toned down the rest. In fact, if we take him as a competent witness—and we fairly may—it is possible to look upon Protestant missions as a mass, but we cannot yet get all Christian missions into one focus. This is a fair indication of the true position. Christianity has made a great mark in India, but the walls of the whole edifice are not yet above ground. The Protestants have done much, the Romanists have done much; but there has not yet arisen that Christianity of India which will be neither Protestant nor Romish, but Indian—that native growth which by its inherent life will absorb all that is healthy in the European Churches, and throw off all that is false; and, digesting all, will give to it an Indian shape—give to truth, vitally unchanged, a new form, and, it may be, an unsuspected beauty.

By omitting all reference to the differences between the various Protestant communions, the author has consulted both charity and a sort of slip-shod convenience, but not truth. To add together, for instance, the "communicants" or the "ordained ministers" of the Church of England, of the Baptists, and of the Society of Friends, is unmeaning; because the words "communicant" and "ordained" mean different things in these different cases. Such statistics are useless. Mr. Sherring is so indifferent, for the purposes of this book, to small distinctions, that we are not told, with reference to some of the most important missions and missionaries, to what community they belong. The true generosity and large-heartedness which Mr. Sherring shows throughout, is one of the pleasantest features of the book; but the charity of an historian is best shown in bridging over differences by bringing them under larger conceptions, not in ignoring them. On the other hand, by ignoring, as a painful subject, all missions of the Church of Rome, our author has made it impossible for his readers to estimate the difficulties or successes of those whose efforts he does describe. Often the most pertinent of all questions about a particular mission is, Had the Romanists been in the field before? Yet this is precisely what Mr. Sherring never tells us. The Romanists may have increased the difficulty of the Protestants' task, or they may have facilitated it; they certainly modified it very largely.

Mr. Sherring makes it quite clear that a great impression has been made by the instrumentality of Protestant missions on the culture and heart of most parts of India. The most palpable of the effects which are due chiefly to them is a literary one. The numbers of languages reduced to system, of translations of the Bible made, and of tracts and periodicals circulated, has probably done more than any other agency except schools to carry Europe into India. The combined labours of the missionaries of Tranquebar, still more of those of Serampore, and the single-handed efforts of such men as Schwartz and Henry Martyn, produced results, in the way of translation, which might seem almost incredible. Speaking of the Baptist missionaries of Serampore—who, under Danish protection, persisted in their work in spite of the constant antagonism of the British authorities—Mr. Sherring says:

> "In no country in the world, and in no period in the history of Christianity, was there ever displayed such an amount of energy in the translation of the Sacred Scriptures from their originals into other tongues, as was exhibited by a handful of earnest men in Calcutta and Serampore in the first ten years of the present century. By their own industry, and that of other persons in various parts of India who had caught from them the inspiration for the work during this short period, portions of the Bible, chiefly of the New Testament, had been translated and actually printed in thirty-one Indian languages and dialects. . . . Not content with their labours in this direction, they also published a great multitude of tracts, the Serampore press issuing them in twenty languages, and, in addition, books for schools and colleges."

In the work of secular education, though the missionaries have been by no means the only agents, yet they certainly took a prominent part; they not only bore the largest share, especially in the earlier days, of the labour and expense, but the great schemes and bold experiments which have guided the whole movement are due chiefly to the genius and perseverance of such men as Dr. Duff, of the Scotch Mission in Calcutta. The education of women—a work on which it required the courage of genius to enter, was begun and carried through its period of difficulty chiefly by agents of an American Missionary Society.

The directly spiritual part of the work is that which can least be judged by numerical results: on the one hand, such numbers may represent a hollow result, where persons have received the title without the heart of Christians; on the other, they do not include any part of that unacknowledged influence, indefinite in quantity, but not the less real, which is exercised over the unconverted natives by that moral and intellectual enlightenment which Christianity sheds far beyond the area which it can measure as its own. Yet it is impossible, after reading Mr. Sherring's book, not to see that, with all deductions made, the direct success of Indian missions has been very large in proportion to the shortness of the time and the fewness of the workers. The public opinion on the subject in England represents the facts of ten or fifteen years ago. It would appear from Mr. Sherring's statistics that in most districts the number of converts has doubled, or nearly doubled, in the last ten years, and that the quality of the results has improved at least as rapidly.

But it is almost more to the purpose that we find here described an effort which is being made both harmoniously and intelligently. Our author speaks strongly, and

Digitized by Google

with a just pleasure, of the complete unity of spirit in which so many different sects are working; and he shows, by his own example, how constant and prudent is the testing and comparison of methods, the balance of arguments on important questions, such as that of the retention or abolition of caste among converts, which are yet undecided. The missionaries are determined to understand the religious systems against which they contend; they are determined to reach the heart of the people by an idiomatic knowledge of their languages; and, what is perhaps even more important, they aim rather at Christianising what is Indian than at importing what is English. These are just the points on which it is common in England to say that the missionaries want teaching. We speak, and our newspaper writers write, as if these things were revealed to those who stay at home, and hidden from the actual workers; but the fact is that they have not reached us here till they had become commonplaces among the leading missionaries themselves. It is quite certain that to stimulate the growth of a native Church, under native pastors, and in a native shape, has been for many years the aim of Indian missionaries, but we are still blaming them for pursuing the contrary system years after they have abandoned it. And that we are so wise is due to their experience. In the same way we are still complaining of the fewness and badness of the converts, though the complaint has for some years ceased to be a just one, and was made by the missionaries before it occurred to us.

Meanwhile the cry of the Indian missionary is, "Exoriare aliquis." Some native of commanding genius must arise who will show Christianity to Indians in Indian language, and with something of the power of their own founders of sects; or even, as a second Sakya Mouni, lead his people after him, as Orientals are led, that "move all together if they move at all."

It is the missionary's part to educate and cultivate and stimulate, selecting those who are fit for the ministry; then putting the best of these in high positions; and as the group is narrowed to the few who possess the spiritual genius, standing more and more aside, till some true Prophet comes out from among them, in whose presence the need of European missionaries will be forgotten.

R. S. Copleston.

The Quarrel between the Earl of Manchester and Oliver Cromwell: Unpublished Documents relating thereto, collected by the late John Bruce, with an Historical Preface, annotated and completed by David Masson. (London: Printed for the Camden Society, 1875.)

In this volume a leading incident in the annals of our Civil War receives for the first time adequate illustration and comment. The quarrel between Cromwell and the Earl of Manchester has always been recognised by historians as exercising the deepest influence on the management of the war, but our information respecting the origin and the manner of it has been hitherto singularly incomplete. A few brief entries occur on the journals of the two houses; there are some papers and notes of speeches on the subject in Rushworth and Nalson; and Clarendon and other memoir writers give such impressions of the matter as have remained on their minds after the lapse of many years. The small value of all these contemporary accounts may be best judged of by a perusal of the history of the quarrel in Mr. Carlyle's pages.

For the new materials bearing upon this event contained in this publication of the Camden Society we are indebted to the industry and research of the late Mr. John Bruce. They consist of copies of hitherto unpublished correspondence between the Earl of Manchester and the Derby House Committee, or Committee of Both Kingdoms, and of a document called "Cromwell's Narrative," preserved in the Record Office; and of three lengthy papers from the family collection at Kimbolton, one of which has already been made use of by Mr. Carlyle. Mr. Bruce had brought together these various original materials with the evident intention of publishing them with an elaborate preface, for fragments of such a design were found among his papers after his death in 1869. To Mr. Masson, whose interest in the subject and whose wide knowledge of it need no expression here, has been entrusted the difficult task of weaving these various manuscript jottings into one harmonious narrative.

We could hardly hope to do justice to Mr. Masson's preface within the short space at our disposal, and so must be content to remark that it is by no means confined to an analysis of the documents first printed in this volume, but contains a most trustworthy, and at the same time most readable, summary of the state of military and religious affairs during the early part of the Civil War. No student of this period of English history should omit to give it a careful perusal, for it would be difficult to name another volume in which so many interesting facts regarding the conduct of the war and the difficulties in which the Parliament was placed by the conflicting religious beliefs of its chief supporters are set so clearly in view. It will be sufficient here to give some account of one or two of the most important original papers brought to light by Mr. Bruce. The "Statement by an Opponent of Cromwell" is peculiar from the fact of its going back to the very beginning of Cromwell's military career. It was evidently drawn up by some Presbyterian officer who bore the subject of his statement no good will, and who was anxious to support the Earl of Manchester's cause to the utmost. In December 1642, the writer tells us, wishing to make safe his property in the Isle of Ely from the plots of the enemy, he went to seek the advice of his similarly circumstanced neighbour Cromwell, then but a captain of horse under the Earl of Essex. The result of his visit was his over-easy persuasion to set up as a captain of dragoons, for he raised and equipped a troop at his own cost, and in addition found the pay both of men and under-officers out of his own pocket for some weeks, not one penny of which had been returned to him. With his money thus invested in such an unprofitable business, he was bound to stick close by Cromwell to look after it, and he revenges himself by putting down on paper such observations as tend to detract from the fame of his great colleague. Cromwell, when he became colonel, had "made choice of his officers, not such as were soldiers or men of estate, but such as were common men, poor and of mean parentage; only he would give them the title of godly precious men;" and he often expressed himself that "it must not be soldiers nor Scots that must do this work, but it must be the godly to this purpose," so that when "some new upstart Independent" appeared, way must be made for him by cashiering some honest commander or other, and those "silly people" put in their stead. "If you look," adds this anonymous opponent, "at his own regiment of horse, see what a swarm there is of those that call themselves the godly; some of them profess they have seen visions and had revelations." The credit of a great service done at Wisbeach by the writer and his own troops was appropriated by Cromwell himself, as his habit was; and when he sought Cromwell's help in getting back some of the money he had spent for the support of his soldiers, it was suggested that he should himself levy a tax on the inhabitants of the Isle of Ely for his own benefit, which he declined to do. The Isle was declared to be in no better posture during Ireton's deputy-governorship than before, but was become a "mere Amsterdam," a refuge for all sects, for in the chief churches every Sunday the soldiers went into the pulpits both morning and evening, and preached to the whole parish, while the proper ministers kept their seats and durst not attempt to preach. The profession of Independency was a sure road to promotion, and officers were found among "such as have filled dung carts, both before they were captains and since." The writer himself hates the Independents, and "can say by experience, the Lord of Heaven deliver every honest man out of their hands!" Cromwell had little love either for Scotland or for its institutions; hence, perhaps, this opponent's outburst, for he plainly tells us that when asked by two of Oliver's troopers to sign a petition to Parliament for liberty of conscience, he was much troubled at it and told them he would cut his hand off first, as "if any nation in the world were in the ready way to Heaven it was the Scots."

The document described briefly in this volume as Cromwell's narrative is headed "An Accompt of the effect and substance of my Narrative made to this House for soe much thereof as concerned the Earl of Manchester," and appears to be a reduction to writing of the statement made in the House by Cromwell on November 25, 1644, of which no other account has been known to exist, save in the short abstract given in Rushworth. It is a criticism, step by step, of Manchester's military conduct, from his parting with the armies of Fairfax and the Scots in Yorkshire after Marston Moor to his conjunction with the armies of Essex and Waller in the South for the second battle of Newbury, and the abortive issue of that conjunction in the easy escape of the King and the fortification of Donnington Castle. The Earl of Manchester, in Cromwell's

Digitized by Google

opinion, was the man most to blame for the recent mishaps, and his "backwardness to all action" had proceeded not so much from dullness of mind as from a rooted "principle of unwillingness" to see the Parliament too successful.

We may fitly conclude with the following comment, best expressed in Mr. Masson's own words:—

"No one that knows anything of Cromwell needs to be told that personal enmity was not the motive to his attack on Manchester. That amiable and popular nobleman had simply become, in Cromwell's judgment, a type of the lazy and half-hearted aristocratic generalship that had been the impediment of the Parliamentary cause hitherto, and that must be removed if the cause were to prosper in future. To denounce this style of generalship in one typical example, to blast it out of the army by the publicity and terror of one well-directed personal impeachment, was a legitimate method, were there no other. Seeing no other, Cromwell had ventured on it, with all the risks; he had, at his own peril, been the man to bell the cat. But, after all, might there not be another method, and a less disagreeable one?"

A question to be soon answered, as every one knows, by the passing of the Self Denying Ordinance. J. J. Cartwright.

Last Letters from Egypt. By Lady Duff Gordon. (London: Macmillan & Co., 1875.)

Lady Duff Gordon's sketches of the East read like no other work on the same subject; there is a charm about them which no one can fail to appreciate, although at first sight it is not easy to say to what the charm is due. I think, however, that the secret of her magic touch is a simple one, and may be found in the fact that she had human sympathy enough and large-heartedness enough to see real men and women in her Oriental neighbours, and to describe them as such rather than as curious anthropological specimens. The reader's pleasure and surprise are excited in these pages by finding Oriental scenes peopled by folk who think and love, instead of by the senseless and sensual puppets which most writers make them out to be.

The title of the book is a sad one, and reminds us that a friend has lately passed away; for the authoress had endeared herself not only to the little Eastern community in the midst of which she lived, but to the large number of English readers who knew her only through her published letters. The present series is in no respect inferior to the former—the same genial humour, the same graphic unaffected style, the same sympathy with others' feelings, pervade them all. They tell no story of exciting adventures, nor do they profess to deal with questions of ethnology, geography, or politics, yet the interest never flags, and we often gain more real information on the scientific questions than from many a more technical work. The authoress, in short, merely tells what she saw, but she saw a great deal where others would have seen nothing, and she knew how to tell what she saw.

The incidental peeps which the writer gives us at the inner life of Turkish society are profoundly interesting, and often extremely ghastly: take the following for example:—

"I have learnt the story of the two dead bodies that hitched in my anchor-chain. They were not Europeans, but Circassians—a young man and his mother. The mother used to take him to visit an officer's wife who had been brought up in the harem of the Pasha's mother. The husband caught them, killed them, tied them together and flung them into the Nile, near Rhoda, and gave himself into the hands of the police. All was of course hushed up."

And *à propos* of another poor creature found drowned:—

"'God have mercy on her,' prayed my men, and the Reis added, 'Let us also pray for her father, poor man: you see, no robber has done this [on account of the bracelets]. We are in the Saeed now, and most likely she has blackened her father's face and he has been forced to strangle her, poor man.'"

All Lady Duff Gordon's indulgent view of such cases cannot palliate the fact that the grossest barbarism exists as the accompaniment of Mohammedanism throughout the East, and for all her good will her picture of Egyptian morality is a gloomy one. No doubt *in theory* Arab morality is a nice thing; this, for instance, is sensible enough:—

"Neither is it proper to repent in sackcloth and ashes, or to confess sins, except to God alone. You are not to *indulge* in telling them to others; it is an offence. Repent inwardly, and be ashamed to show it before the people—ask pardon of God only" (p. 23).

But unfortunately practice and theory are very different things.

I have already said that Lady Duff Gordon, without professing to teach politics, has really contributed a great deal towards the understanding of the conditions of government in the East: "I won't write any politics," she says, "it is all too dreary," but she nevertheless goes on to say:—

"Only remember this, there is no law nor justice but the will, or rather caprice, of one man. It is nearly impossible for any European to conceive such a state of things as it really is; nothing but perfect familiarity with the governed, *i.e.*, the oppressed class will teach it."

And again—

"I hear bad accounts from the Saeed; the new taxes and the new levies of soldiers are driving the people to despair, and many are running away from the land, which will no longer feed them after paying all exactions, to join the Bedaween of the Desert, which is just as if our peasantry turned gipsies."

Here is Egyptian native feeling on the subject:—

"I fell in with some Egyptians on my way, and tried the European style of talk. 'Now you will help to govern the country; what a fine thing for you, &c.' I got such a look of rueful reproach. 'Laugh not at our beards, oh Effendim. God's mercy! what words are these? and who is there on the banks of the Nile who can say anything but Hadar? (ready) with both hands on his head and a salaam to the ground even before a Mudeer; and thou talkest of speaking before Effendina? Art thou mad, Effendim?' and the wretched delegates to the Egyptian Chamber (God save the mark) are going down with their hearts in their shoes."

One more extract will suffice to show Lady Duff Gordon's opinion of the much talked of reforms in Egypt:—

"When I remember the lovely smiling landscape which I first beheld from my windows, swarming with beasts and men, and look at the dreary waste now, I feel the 'foot of the Turk' heavy indeed. Where there were fifty donkeys, there is but one. Camels, horses, all are gone; not only the horned cattle, even the dogs are more than decimated, and the hawks and vultures seem to me fewer; mankind has no food to spare for the hangers-on. The donkeys are sold, the camels confiscated, and the dogs are dead (the one sole advantage). Meat is cheap, as every one must sell to pay the taxes, and no one has money to buy. I am implored to take sheep and poultry for what I will give."

Another prominent feature in the work is the large contribution which it makes to our knowledge of Egyptian folk-lore. On page 69 we have a very pretty version of the story of Joseph and Mary, in which the two are represented as cousins, and as the male and female types of youthful purity. Some of the superstitions are very curious. For instance: "The old image worship," we are told, "survives in the belief, which is all over Egypt, that 'Anteeks' (antiques) can cure barrenness."

The tenacity of ancient customs, too, is well illustrated by the following account of the ceremony of inaugurating some repairs on the writer's own boat:—

"To-morrow my poor black sheep will be killed over the new prow of the boat; his blood 'straked' upon her, and his flesh 'soddea' and eaten by the workmen to keep off the evil eye; and on the day she goes into the water, some 'Fikeehs' will read the Koran in the cabin, and again boiled mutton and bread. The Christian 'Maállimeen' (skilled workmen) hold to the ceremony of the sheep quite as much as the others, and always do it over a new house, boat, mill, water-wheel, &c."

What curious speculations does not this suggest of remote antiquity when we read of such a celebration being still performed as a popular custom in Egypt, where the Passover rites were first adopted by the Jews.

Among the lighter sketches one little tale of Arab female impudence and male modesty is so good that it deserves quotation:—

"Yesterday I was very much amused when I went for my afternoon's drink of camel's milk, to find Sheriff in a great taking at being robbed by a woman under his very nose. He saw her gathering *hommuz* (chick peas) from a field under his charge, and went to order her off, whereupon she coolly dropped the end of her boordeh which covered her head and shoulders, effectually preventing him from going near her; made up her bundle and walked off. His respect for the 'harem' did not, however, induce him to refrain from strong language."

But the book is full of such quaint touches. Of one story (page 176) Lady Duff Gordon has evidently either missed the point, or discreetly refrained from giving it.

A propos of one of the most burning questions of Eastern policy, the slave trade, the present work contains some very valuable hints. No doubt the abolition of the trade itself is imperatively necessary, but indiscriminate emancipation of those now in slavery would be fraught with the most disastrous results to the class for whose benefit the measure is proposed. The Oriental slave is, as a rule, most kindly treated; he forms an integral part of the family, and the "Legree" traffic of the South is un-

known in the East. Lady Duff Gordon herself borrowed a slave, an interesting young savage named Mabrook. This youth being pressed to run away, replied, "I run away to eat lentils like you? when my effendi gives me meat and bread every day, and *I eat such a lot.*" This, as the narrator observes, is "a delicious practical view of liberty," and it is that taken by nearly every human "chattel" in Islâm.

Her young slave is described by the authoress with characteristic humour:—

"Mabrook is a big lubberly negro lad of the laugh-and-grow-fat breed, clumsy but not stupid, and very good and docile. He is a most worthy savage, the very picture of good nature. If he is of a cannibal tribe, his people must eat men from a perverted feeling of philanthropy."

The great fault of the book is one which is the necessary attendant of a posthumous work, and lies chiefly in the absence of revision by the writer. Still such blunders as "*Ebn* (*son*) *er rukkeh*" for "*elm*," &c., "the *science* of sorcery," "*red*" for "*eed*" "festival," might have been avoided by handing the proof-sheets to any one at all acquainted with Arabic. The letters from the Cape which are here reprinted, and the life of the writer, which forms the introduction, are welcome additions to the volume. The last-named biographical sketch contains a few extracts from Lady Duff Gordon's private letters, in which the last days of the poet Heine are depicted in an extremely touching manner. E. H. Palmer.

Couat, Etude sur Catulle. Thèse présentée à la Faculté des Lettres de Paris. (Paris, 1875.)

This book is a very readable monograph on Catullus. It is divided into two parts: the first treats of Catullus at Verona, his amour with Lesbia, his relations with the Roman aristocracy, his opposition to Caesar. The second is occupied with his poetry; it discusses in five chapters the influence of the Alexandrian writers on the literature of the last century of the Republic; Catullus, choice of subjects and style of composition; his versification, language, and expression. Appended to these is a series of notes, examining more or less in detail various matters connected with the life of the poet or the history of his works, and a chronological table in which the poems are classified.

M. Couat has seized with great clearness the most signal fact in the poems of Catullus, their complete and consummate finish in an age when all the existing Roman models were still inartistic and rude. We are apt to forget in reading these jewels of poetry—in which it is hard to say whether the colour, the cutting, or the framework is most admirable—that they had no predecessors, and broke almost suddenly, and as if by surprise, upon the literary public of Rome. Lyric poetry found in Catullus its first and, in some of its highest characteristics, its one Roman exponent: I mean in simplicity, naïveté, and the pathos so often found with these. It is not wonderful if even the genius of Catullus could not always combat successfully the enormous difficulties of a language still so unformed, we might almost say, so unfit for poetry as Latin seemed then to be: the Sapphic odes, whether compared with Sappho and Alcaeus on the one hand, and with Horace on the other, are unpolished, sometimes almost rugged. But every other lyric metre tried by Catullus came forth perfect as in the Greek original, and moulded into shapes which, as far as we know, were quite new. This point M. Couat has done well to emphasize: accustomed as we are to begin with Horace and only come to Catullus later, the almost miracle of such perfect poems as the *Collis O Heliconei*, *Dianae sumus in fide*, *Vivamus mea Lesbia atque amemus*, or, in another way, of *Quis hoc potest videre*, *quis potest pati*, escapes our attention, or at least fails to surprise us.

We think the literary chapters the best part of the *Etude*: the section on Alexandrinism is suggestive, even in these days of multifarious histories of Latin literature. The influence of the Alexandrian school on Catullus, Calvus, Cinna, and the other *cantores Euphorionis* can indeed hardly be overrated; the love of symmetrical and defined forms in Catullus, of choice expression, of recondite allusion, of point and antithesis, was no doubt drawn to a great extent from the study of Callimachus, Apollonius, Theocritus, and others now—like all but a few fragments of Euphorion and Rhianus—unhappily lost. But M. Couat, in his anxiety to press this point, neglects, though he does not ignore, two others equally important: first, that the Alexandrian school represented poets of such widely different powers as Theocritus and Lycophron, the former only to be compared with the greatest names of Greece, the latter a pedant of the true Indo-grammatical type; secondly, that Catullus, though no doubt included in the singers of Euphorion, was only an Alexandrian in half the sense of the term—in the love of symmetry and form: in his happy wit, simplicity, naturalness, the qualities which are most his own and endear him most, he is, to use the expression of Statius, *Italus*, *Italus*, a genuine son of Italy, far removed even from Theocritus, and closely akin to Aristophanes and the comic writers of Rome. Nor, tested by actual comparison with one of the greatest of the Alexandrian poets, Apollonius Rhodius—a true genius, yet in every line and word a disciple of this school—can Catullus be said even faintly to reproduce the lineaments of a master whom he certainly knew and studied. Few, we think, will be disposed to agree with Merkel, that the hexameters of the *Argonautica*—with their careful gradation of long and short words, their elaborate *crescendo* and *diminuendo*—

"Laborious orient ivory sphere in sphere,"—

find their best counterpart in the *Peleus and Thetis*. M. Couat points out most truly that few hexameter poems are rhythmically more monotonous than this, relieved as it is, no doubt, by occasional rhythms of a different, and often most felicitous, kind, and varied by that fashionable artifice of the school, the σπονδειάζων so ridiculed by Cicero. Nor can the extraordinary disproportion of the two main parts of Catullus' *Epyllion* be regarded as in any sense Alexandrian: Apollonius and Callimachus would have agreed, we think, to condemn it as utterly inartistic; it is, indeed, the very opposite of their school, and savours much more of the *Iliad*. Nor does M. Couat deny this; he admits that Catullus often broke loose from his fetters, kicked out—to use his own expression,—was in fact too great a poet to bind himself completely by more or less arbitrary rules; but he does not make enough of his admission, as we think any one will feel who compares the genuine imitators of the Alexandrian school, such as Propertius, with the far greater author, not only of the *Attis*, and *Peleus* and *Thetis*, but of the shorter and more lyrical poems. It is one of our greatest misfortunes that the most characteristic of the poems of Callimachus, his Elegies, are, with one exception, the Λουτρὰ Παλλάδος, lost; but that exception, compared with Catullus' translation of the lost Βερονίκης Πλόκαμος, is enough to show that where the Roman is most absolutely Alexandrian, he is a very inadequate representative of the peculiar grace which, at least as much as his pedantry, made Callimachus rank with Philetas and Mimnermus as the highest development of this branch of poetry. Few will rank the *Coma Beronices* high in the scale of translations; most critics will draw a positive conclusion from it that none of the really great works of Catullus are translated, as has been held of the *Peleus and Thetis*, and even of the *Attis*. M. Couat himself dwells on the infelicitous effect of lxviii., the long epistle to Allius, and ascribes this to its being a faithful copy from Greek models. Certainly in no poem has Catullus worked more laboriously in obedience to rules; whether Westphal's view that it is an Encomion composed in the style of the Greek nomes with their divisions of Archa, Katatropa, Omphalos, Metakatatropa, Sphragis, Epilogos be accepted or not, it is undeniable that the wedge-like arrangement of the thoughts in two lines converging to a central idea, each of the two lines repeating in inverse order the allusions of the other, is in the highest degree artificial, and the result of mature premeditation. Are we not justified in inferring that Catullus is greatest when he is most free? that in the *Epithalamia*, the *Attis*, the *Epyllion*, he is not only not translating, but not consciously following any one model?

Space will not allow us to enter on the other portions of M. Couat's book; but we hail it with pleasure as another indication of the reviving interest which our Gallic neighbours are taking in Latin philology, as a pendant—though not of the same importance—to such works as M. Martha's studies on Lucretius. R. Ellis.

The Phenomena of Spiritualism Scientifically Explained and Exposed. By the Rev. Asa Mahan, D.D. (London: Hodder & Stoughton, 1875.)

A "scientific" explanation of the phenomena known as spiritual manifestations is very much to be desired, and one coming from a person of Dr. Mahan's position, who has, as we learn from the preface, resided since the year 1850 "in several of the grand centres of this movement," ought to satisfy every class of enquirers.

Dr. Mahan does not overrate the importance of a scientific elucidation of this subject, or the spread of the belief in its pre-

Digitized by Google

ternatural origin. I judge from a large personal acquaintance with "Spiritualism" and "Spiritualists" that in the United States not less than one half, perhaps more than one half, of the people educated up to, and above, the newspaper standard, are believers in the "spiritual" origin of these phenomena, *i.e.*, that they are due to disembodied human spirits. In England I have had less opportunity of judging, but from the ratio of my personal acquaintance, there must be hundreds of thousands who secretly or avowedly hold similar opinions, including people in all classes. It involves a certain amount of risk, and therefore requires a corresponding moral courage to avow, in a mixed company, that one believes in any measure in Spiritualism; to a professional man it may mean serious pecuniary loss—to any one a certain loss of consideration and influence. This tends to develope a secret coherence like Freemasonry; and I have not unfrequently been surprised in English society to find people who openly treated the whole subject with ridicule, avow a decided belief in the spiritual reality of the phenomena when they found that I had examined the subject seriously and was not disposed to ridicule it.

My own investigations began about the time that Dr. Mahan gives as the beginning of his experiences, 1850, and since then I have from time to time examined such forms of the subject as opportunity threw in my way, by "sitting" for several months in Judge Edmunds' circle in New York, and in other circles, which had a *quasi* professional character, and with private mediums.

I consider myself competent to say, then, that Dr. Mahan's collation of facts is radically defective in two respects: there is no evidence from the beginning to the end of the book that the author has ever seen any so-called spiritual manifestations himself; or that in his acceptance of the testimony of others, he has either paid that attention to the authenticity of his evidence, or to the equally important consideration that it should include every kind of manifestation which honest witnesses believe themselves to have seen. The sources from which the author derives his information include the *Banner of Light*, *New York Herald*, *Boston Globe*, &c., but the range of facts admitted on the strength of such testimony is by far too narrow to enable his explanations to carry any weight with persons who have even a limited opportunity of examining the subject.

The book is, in fact, put out of court as a serious plea on the subject by its neglect of the laws of evidence; but from the position and influence of its author, who may be taken as a representative of a large class of dilators on, rather than investigators of, this and similar subjects, the method and conclusions of it are worth looking at. Those who have read the books of Crookes and Wallace on this subject know with what laborious investigations it may be approached; Dr. Mahan cuts that short by admitting, on the authority of a multitude of newspaper correspondents, &c., a certain class of phenomena as incontestable, including animal magnetism, clairvoyance, and certain detailed occurrences, including moving of tables, musical instruments floating through the air and giving musical sounds without being touched (p. 125), as well as those reported on by the London Dialectical Society. In fact, Dr. Mahan "admits and affirms" the "material facts presented by spiritualists;" his explanation of all these is found in "odylic force." This is a force "which indeed pervades all bodies in nature, has many properties in common with electricity and magnetism—polarity and with it the property of attracting and repelling other bodies, for example." The existence of this force, its proportion and laws "which philosophers had developed and verified by the most careful and decisive experiments," accounts for everything. Tables are lifted into the air, attracted to Mr. Home or repelled from him—a guitar floats through the air to the hand of a lady stretched out to it—all this is only Od;—Od attracts and repels—these things are attracted and repelled by some inexplicable force, therefore this force is Od. Such a force, if it be sufficient to move heavy bodies without visible agency, and capable of answering questions intelligibly and correctly, very much resembles a disembodied intelligence. Dr. Mahan admits the communications but discredits their source, *because* the character of the so-called messages is inconsistent with what he conceives spirit messages would be. Being credulous enough to admit the alleged facts, on the authority of the *Boston Globe* and other papers, without ever seeing them himself, he is incredulous as to the "spirits," because they are neither orthodox nor Satanic.

"Finally, if it should appear that the revelations of spiritualism are uniformly of an order so low, inane, and so palpably self-contradictory as to preclude the idea of their origin with such an intelligence as Satan undeniably is, the dogma that he is the immediate and exclusive author of these revelations becomes absurd. . . . Satan must be aware of facts in the universe in advance of scientific discovery, and events in the world around us in advance of our present knowledge. How easy it would be for him in his sovereign control over these communications to render his circles reliable sources of information on all such subjects. . . . No prudent thinker will regard them as controlled by a being of such vast powers of knowledge and sources of information as Satan undeniably possesses."

In the presence of such vast powers of knowledge and sources of information as to Satan and superhuman things, one is curious to come to the kernel of the author's theory. The want of system in the treatise, and its prolixity, prevent me from quoting in a few sentences the laws of the action of Od, but the author shall be allowed to state them in his own words.

"In regard to this subject, we would observe that there are distinct classes of mediums through whom such communications are obtained—the rapping, writing, and speaking mediums. In the last two classes the action of this force is attended with convulsions and very great agitation of the physical system.* In the first, such phenomena very seldom, we believe, appear. The reason is obvious. In the first class, their force, owing to peculiarities of physical condition in the subject, passes off, when excited to a certain degree, to some odylic conductor, causing, when striking the object to which it passes, the rapping sounds under consideration. In the former cases, it remains in the physical organism as a disturbing force, and thus causes the convulsions referred to. As the direction of the action of this force in the organisms of such persons, and that from its nature and relations to mind, accords with, and is controlled by, the mental states of minds in odylic rapport with such mediums, the direction of their hands or vocal organs will be determined by such states, just as the mental states of the mesmerizer are reproduced in the minds of mesmeric subjects. . . The case of rapping mediums is not so obvious at first thought, to say the least. A moment's reflection, however, will show that this class of phenomena is equally explicable with the others. The physical systems of the individuals in these circles may be compared to a galvanic battery, which is continuously, but more especially on occasions of the least extra excitement, developing this force. As soon as it has developed to a certain degree in the organism of the rapping medium, it passes off to some object near, and produces in passing into the object the raps which have astonished the world so much. The presence of a particular thought in any mind, the putting of a question, any such occurrence, is sufficient to occasion the excitement necessary to develope this force to the degree requisite to produce the raps in the manner explained. An enquirer, for example, asks if a spirit is present that will communicate with him? . . . He now asks the name of the spirit, his own mind being fixed on some individual. As the letters of the alphabet are called, the moment the first letter of the name of that person is pronounced, the mind of the enquirer is sufficiently excited to occasion, in the manner described, a rap. . . . Suppose, on the other hand, that the enquirer has no particular name in his mind. When the first letter of the name of a certain individual is pronounced, the law of unconscious association may produce the excitement requisite to occasion the rap, and thus the name may be given."

I think that Dr. Mahan's scientific pretensions hardly demand grave discussion. In my experience of spiritual circles I have heard so much of such "science" reeled off as fast as the "medium" could talk—have heard such ineffable nonsense listened to with gravity and reverence, that I fear that Dr. Mahan has been reading Spiritualistic books, and that he does not know that what he writes is not science, not even common sense. We have Od assumed, mesmerism, &c., explained by it, and Spiritualism explained by mesmerism—the whole without a particle of experimental evidence or personal experience.

W. J. Stillman.

* Incorrect—no such agitation is necessarily concomitant.

The Chinese Classics, translated by James Legge, D.D. Vol. II. The Life and Works of Mencius. (London: Trübner & Co., 1875).

Time was when the knowledge of China shown in French literature was greater than that in English. The Jesuits who proceeded to that country were many of them accomplished Frenchmen, sent out because of their literary and mathematical skill. Some of the most celebrated of the missionaries went to their destination in ships of war, under the ministry of Colbert in the latter part of the seventeenth century. The extension of the science and religion of France in the far East was considered a worthy object of support by the French Government of the time. The consequence was, that China became better understood

Digitized by Google

in France than in any other European country. A race of students have in that country perpetuated an enthusiasm for the investigation of matters connected with China. Several extensive works, rich in information, were in succession produced in the language of our neighbours, which have been only in part translated into our own.

A complete translation of the Chinese Classics was not, however, accomplished by any French author. Du Halde's Description of China was admirably full and accurate; Du Mailla's History of China was the fruit of many years' labour; Des Guignes' History of the Huns derived much of its fullness and correctness in facts from Chinese sources, which became of use to Gibbon in completing his Narrative of the Eastern Empire. The *Mémoires concernant les Chinois* contained many valuable monographs on matters connected with the history, politics, and productions of China. The translations of the Chinese classical books which exist, from the hands of French missionaries, are indeed valuable, but they are not up to the present times.

Even the new French Sinologues of this century have not done so much as might have been expected in the way of translating the Chinese Classics. When we have enumerated the *Mencius* of Julien, the *Tchoung yung* of Rémusat, the *Tcheou li* of Biot, and the *Li ki* of Callery, we have completed the list.

Our countryman, Dr. Legge, has already achieved a great service by his translations of more than half the Chinese Classics into English, with extensive notes and the original text. They are a monument of laborious industry, and are well timed, as being suitable to make China better known to our people just when our commercial intercourse with that Empire has enormously increased. After nearly twenty years' work, several more will be required before the grand completion.

The volume named at the head of this article is a popular reproduction, without the original text, of the volume on Mencius, the eighth part of that proportion of the whole work which has been already published.

Mencius is a favourite with foreign readers. It was the book which attracted Julien in his youth, near the beginning of the half century which he spent in Chinese studies. Its liveliness in illustration is fascinating to the student. Mencius had more fertility of imagination than Confucius, and his writings are therefore more pleasing than the Lun yü. The schoolmaster without a school, who usually helps the foreign learner over his first difficulties in one of the seaports of China, commonly recommends him to begin the Four Books with this one.

Mencius appears holding discourses with contemporary kings. The period is about B.C. 330, the time of Alexander's conquests. His character is that of a public censor and adviser. He travels from one petty state to another in the province of his birth, the modern Shantung. To one king he related what he had heard respecting him. One day, when sitting in his open hall, this monarch had seen a bull led past to be put to death in order that a bell might be smeared with its blood as a consecrating ceremony. The king, seeing that the animal was frightened, said "Let it go." He was asked if the ceremony should be omitted. He replied, "How can it be omitted? Change the bull for a sheep." Mencius commences his discourse by asking, after relating the incident, whether it actually occurred; and, receiving an affirmative answer, proceeds to show that the king, being capable of kindness to animals, is also capable of kindness to man; and, therefore, that the signs of poverty and famine which appeared in the region he governed reflected dishonour upon him as wanting in benevolent activity. The king did not know why he pitied the bull more than the sheep, and was delighted to learn it from Mencius, who told him that it was because he was a witness of the fright of the one and not of the other.

The Chinese sages of those days used to busy themselves with political plans and principles, which they recommended to the kings for trial. Mencius, like Confucius, belonged to the class who took the name of the Joo. This party has always professed to base politics on morality, and morality upon intuition. As to a philosophy of nature, they have undertaken to embrace heaven, earth, and man in one comprehensive system. When Buddhism entered the country, the old word "Joo" became the accepted name of the Confucian scheme of instruction as contrasted with the new foreign religion on the one hand, and the native Taoist religion on the other. Consequently now those who belong to the Joo are the scholars, and all who are brought up in the study of the Confucian books, as distinguished from the followers of other systems of moral, political, or religious instruction. In its etymology the word was taken by Yang-tsze to mean "penetrating" as moisture penetrates the soil. But it may also refer to the softness and elegance of manner, and mildness of disposition, produced by youthful studies, as well as to the adaptation of the doctrines of the sages to permeate gently and beneficially the minds and manners of a whole people.

The principal distinction of Mencius was that he became the successful champion of the Joo class. The kings of states sometimes encouraged the regular scholars and at other times the propounders of doctrines which disagreed with those of Confucius and his predecessors. Mencius felt himself called on to defend orthodoxy especially from three contemporary schools branded as heretical. They were represented by Heu hing, Yang choo, and Mih teih. The conflict with them brings into strong relief the opinions of the Joo party. Heu hing would have had the ruler of the State engage in ploughing and sowing, wear hair-cloth, and cook his own food. This he should do to save the people from the pressure of taxes. He ought to have no civil list. Mencius showed that such a system would be absurd. The division of labour is essential in society. The producer, whoever he be, devotes his attention to his own branch, and exchanges the products of his skill and labour for those of others. The ruler of the State labours with his mind while the people labour in the fields. They mutually work each for the other's good. The ruler has a right to his support. It would be unwise for the king to follow Heu hing's advice, nor was it the practice of antiquity as Heu hing pretended.

Yang choo lived earlier. His followers and those of Mih teih were noisy and influential in the days of Mencius. Yang said, "Each one for himself." Mih taught that all men should be loved equally. Yang thought that the world would thrive better if each one laboured for his own comfort. We all come in death to a perfect equality. Let us not seek to lengthen life, for it is not worth the toil. He was an ascetic of a low type. Mencius opposed him chiefly because his teaching interfered with moral duties, especially that of the subject to the prince. The doctrine of Mih is good on the face of it; "Love everyone" was the first duty he laid down. This is very Christianlike. To find it in a Chinese writer several centuries before the birth of the Founder of Christianity is very remarkable. It was brought forward, discussed, and condemned, and Mencius was the man who contributed the most to its overthrow. He pointed out that the doctrine of universal love as held by Mih teih was inconsistent with duty to parents. Mih demanded that a father should not be loved more than another man. This was visionary and dangerous. The mind of Mencius was angered by so manifest a departure from the teaching of the sages and from right reason.

Dr. Legge has pointed out that in the works of Mih himself he never says that love is due to all equally; what he says is that it is due to all universally. Mencius was an uncompromising defender of Confucius, and condemned all teachers who disagreed with him in very strong language. He certainly detected a weak point in the views of Mih, but was not free himself from the charge of being one-sided.

The extracts from the works of Mih himself, in this volume translated for the first time, are a valuable addition to the text of Mencius, and are not found in any of the native editions. They ought to attract the attention of European writers on the history of Ethics. The extract from Lëeh tsze upon the doctrines of Yang choo is also very useful and is translated too for the first time.

The whole book is ethical and political, and wears a controversial character. Much was said by Mencius on human nature. The word in Chinese is *sing*, which comes from *sheng* "to produce," as our word "nature" from the root *gen*, and *φύσις* from *φυ*, "produce." In Chinese, as in Latin and Greek, words expressive of physical ideas may become ethical and form the foundation of a system of philosophy. So it has been with this word *sing*. It was anciently used to describe the nature of medicines and other physical productions. It was also employed to describe the nature of man both physical and moral, and consequently helped to develope several distinct schools of moral philosophers. Confucius, Mencius, Kaou tsze, and Seün tsze first gave their views on human nature. Mencius followed the great sage in saying that the nature of man is good, but habit and association corrupt it.

Kaou tsze—whom I would like much to latinise and call Cocius, if the precedent supplied by the old Jesuit translators of Chinese books were not a dangerous one—said the nature of man is neither good nor evil, but like the wood of a willow. You make a cup or platter, whichever you please, with a turning lathe from the willow. So the child's nature may by education be made benevolent and upright. Then came the fourth philosopher asserting that human nature is bad, and feeling himself obliged to attack Mencius. His book has fortunately been preserved, and so we have the discussion which the words of Confucius originated nearly B.C. 500, carried on to about B.C. 220.

This controversy on the moral nature of man was not originated in Europe, says Sir James Mackintosh, till the days of Hobbes and Butler. That writer tells us that

"the philosophy of Greece, though it was rich in rules for the conduct of life and in exhibitions of the beauty of virtue, and though it contains glimpses of just theory, and fragments of perhaps every moral truth, did not leave behind any precise and coherent system, except that of Epicurus, who purchased consistency, method, and perspicuity too dearly by the sacrifice of truth."

What, then, led the Chinese philosophers to form themselves into sects differentiated by opposing views on morals? It may be answered that the genius of the Chinese mind is practical and not speculative. It is neither like the Hindoo nor like the Greek. It is contented with the consideration of what is accessible to observation. Confucius refused to discuss questions relating to monstrous appearances, physical violence, disorderly conduct, and spiritual beings. It may be safely said that the thought of this nation has always been predominantly characterised by moral convictions and feelings. All political and social questions are at once determined so far as they can be on moral grounds. Whenever they have attempted philosophical speculation they have made a miserable failure. The lack of a rich imagination capable of sustained creative power is too visible in the history of their philosophy. But they are fully capable of observing the social aspects of humanity, and can describe vivaciously what they have observed. The same cheerful and good-tempered companionship which is noticeable in the common life of this generation of Chinamen marks the writings of their moral authors, among whom Mencius has always stood very high.

Sir James Mackintosh never thought when compiling his eloquent sketch of the progress of ethics that he was neglecting in China some very important contributions to the history of the science. That the history of morals in China has not affected that of other countries is not a valid reason for overlooking it altogether. It ought to be sufficient to attract the attention of European students of morals that Confucius and Mencius and all their followers believed in an intuitional morality, and defended it in a lively manner against the attacks of various opponents who preferred not to recognise that the knowledge of vice and virtue is a heaven-bestowed faculty, of which all men are possessed.

JOSEPH EDKINS.

The Earth as Modified by Human Action. By G. P. Marsh. (London: Trübner & Co., 1875.)

THIS work forms a new and enlarged edition of the treatise which appeared originally under the title *Man and Nature*. Its object is to trace the character and, as far as may be, to determine the extent of the physical changes due to human action in the globe we inhabit. Mr. Marsh shows that man holds an altogether peculiar and very important position as an agent of physical change, in virtue of the variety of the influences which he sets in motion and the persistent direction of his operations by his intellect. Further, the unforeseen and indirect results of his operations are often more important and wide-reaching than the immediate objects at which he aims. Mr. Marsh is led to the conclusion that on the whole the agency of man in Nature has been a hostile and baneful one, and that it can only be rendered harmless or beneficial by careful study of the effects of his operations and the steady application of scientific principles, to neutralise the results of human ignorance and cupidity. Left to pursue his own immediate interests, man wars with the animal races and destroys them; stimulates vegetation till the soil is exhausted; deforests the land, and in consequence so alters the climate and drainage that cultivation becomes impossible, and the torrents gaining an augmented power sweep away the very soil of the fields; or, to take another example, cuts the vegetation from the dunes which border the coast and the loosened sand advances over villages and fields. Of the vast extent of the Roman Empire, Mr. Marsh believes that one half has been rendered sterile, chiefly by human improvidence and misrule:—

"The fairest and fruitfulest provinces of the Roman Empire, precisely that portion of the terrestrial surface which was endowed with the greatest superiority of soil, climate, and position, which had been carried to the highest pitch of physical improvement, and which thus combined the natural and artificial conditions best fitting it for the habitation and enjoyment of a dense population, are now completely exhausted of their fertility, or so diminished in productiveness as to be no longer capable of affording sustenance to civilised man" (p. 4).

Nor is it in the Old World alone that Mr. Marsh finds traces of hostile human agency:—

"Many provinces, first trodden by the *homo sapiens Europæ* within the last two centuries, begin to show signs of that melancholy dilapidation which is now driving so many of the peasantry of Europe from their native hearths" (p. 48).

There is of course another side to the picture; there are conservative and restorative influences due to human industry: plants and animals, sometimes destroyed, are also often diffused, intentionally or accidentally, by man. Four plants from the Roman Campagna, carried in the packing cases of Thorwaldsen's sculptures, naturalised themselves at Copenhagen. If in Europe the elk, the ur, and the schelk have been extirpated, and the wild ox, the eland, and the auroochs nearly so; on the other hand, America and Australia owe to colonisation almost all their domestic quadrupeds.

Obviously it is of great practical importance to study how far the deterioration due to human action can be compensated or arrested, either by causing naturally waste lands to become productive, or by restoring to fertility and salubrity soils which man has made barren or pestilential. Where improvident felling of the woods has wrought almost irretrievable mischief, legislation now protects the forest, and under a wise system of replanting there is hope of a return of prosperity. In the Netherlands one-tenth of the present area of the country has been reclaimed from the sea. In France the planting of the dunes with the *Pinus maritima*, on the plan invented by Brémontier, has secured from drifting and reduced to profitable cultivation 100,000 acres of sand.

Mr. Marsh's volume is a storehouse of information relating to an interesting and important chapter of physical geography, and it is especially interesting to the English student from the extensive knowledge which the author possesses of French, Italian, and American sources of information. In forestry, irrigation, and the care and control of torrential rivers, Continental engineers have had a longer experience than we have had, and Mr. Marsh's book is a useful introduction to the foreign literature relating to these subjects. Occasionally the appeal to numerous authorities, whose views conflict, is rather wearying. But many of the questions of which Mr. Marsh treats, as for instance the influence of the woods or of irrigation on climate, belong to that borderland of science where opinions are numerous and facts few.

The volume treats, first, of the transfer, modification, and extirpation of animal and vegetable races by man. Then of the uses of the forest in the economy of nature, of the consequences of its destruction, and of the State control exercised over it in many countries. The history is given of the contest of man with the waters, the drainage of the fens, the sea embankments of the Netherlands, the drainage and irrigation of various countries, and the plans proposed for controlling river floods and inundations. Lastly, there is an account of the sand dunes, and of some inland sand deserts, and of the efforts to reclaim them. The account of the Landes of Gascony is interesting. Although containing traces of ancient industry and prosperity, they had been reduced to the greatest sterility chiefly by the drifting of sand. Now the dunes have been fixed by plantations, and cultivation has recommenced, and thus the restoration to productiveness of one of the dreariest wastes in Europe will, in all probability, be soon accomplished. In Algeria, also, the French engineers are reclaiming a sandy desert by the aid of water obtained from Artesian wells.

Probably the most important part of Mr. Marsh's book is that which relates to the forests. It is impossible here to enter into the tangled question of the effect of forest clearings on climate, and especially on rainfall. But it is certain that in Alpine districts the cutting down of the woods not only increases the violence of the torrents, but renders the soil far less capable of withstanding degradation. The following passage, in

Digitized by Google

which is summed up the conclusion to be drawn from many striking illustrations, will show how important some of the indirect results of human action may be, and how vigorously Mr. Marsh can press home the practical lessons to be derived from his enquiries.

"We cannot measure the share which human action has had in augmenting the intensity of causes of mountain degradation and of the formation of plains and marshes below, but we know that the clearing of the woods has, in some cases, produced, within two or three generations, effects as blasting as those generally ascribed to geological convulsions, and has laid waste the face of the earth, more hopelessly than if it had been buried by a current of lava or a shower of volcanic sand. New torrents are forming every year in the Alps. Tradition, written records, and analogy concur to establish the belief that the ruin of most of the now desolate valleys in those mountains is to be ascribed to the same cause, and authentic descriptions of the irresistible force of the torrent show that, aided by frost and heat, it is adequate to level Mont Blanc and Monte Rosa themselves unless new upheavals shall maintain their elevation" (p. 269).

Among the numerous plans of improvement which Mr. Marsh has gleaned from foreign authorities, probably that of the French engineer Rozet, for dealing with mountain torrents, will be new to most English readers. Rozet proposes to construct permeable barriers of loose stone at suitable points in the bed of the torrent, in the higher part of their course, and in the lower, where they are bordered by cultivated land, to erect at regular intervals masonry piers and other obstructions which, by diverting and checking the force of the lateral currents, would cause the larger detritus carried by them to be deposited in the main channel of the stream instead of being spread over the land.

In a short final chapter Mr. Marsh gives a brief account of some of those engineering operations, either accomplished or proposed, which from their magnitude might be expected to be of geographical importance. Such are the Suez, Darien, and North Sea canals; the ancient project for diverting the Nile into the Libyan desert; and Duponcel's scheme for employing artificial torrents to grind suitable rocky materials into slime, which could then be distributed by watercourses over the barren Landes, where it would form a fertilising soil. This plan its sanguine inventor thinks might be applied with advantage to thirty millions of acres in France alone.

It will be seen that Mr. Marsh's book deals with questions both of scientific and practical importance. It contains a great amount of information, carefully arranged, and will be of interest not only to scientific students, but to those who are carrying out engineering and agricultural operations in India and in our colonies.

W. Cawthorne Unwin.

The Genealogist. Edited by George W. Marshall, LL.D., F.S.A. No. 1. (London: Mitchell & Hughes, 1875.)

It is marvellous that the prevailing rage for genealogical and heraldic studies should find so few channels of expression in periodical literature. The *Gentleman's Magazine* was for more than a century the favourite reading of antiquaries and their recognised channel of communication, but Sylvanus Urban has long abdicated his antiquarian throne, and his magazine completely lost its distinctive feature when the late editor, Mr. J. H. Parker, discontinued those lists of births, deaths, and marriages which make a set of the *Gentleman's Magazine* indispensable to a biographical library. This change was made in the hope of securing a wider circle of readers, for when Messrs. Nichols relinquished the proprietorship in 1856 the circulation had fallen to so low a point that the magazine ceased to be remunerative. This falling off of subscribers cannot be attributed to any want of ability in the editor, for the reputation of Sylvanus Urban never stood higher than in 1856, when Mr. J. G. Nichols retired from the editorship, which had been a labour of love to him from the beginning of his literary career. *Notes and Queries* was then in its infancy, but had already begun to compete with the *Gentleman's Magazine* on its own ground; for Mr. Thoms reckoned among his contributors some of the best living authorities on heraldry and genealogy. His editorial tact was often severely exercised by pedigree-makers, but he was supplied from time to time with genealogical papers of sterling value which did good service to historical truth. His successor, Dr. Doran, affects a more popular line, and rather seeks to win the favour of that more numerous, but less critical, class of readers who desire to be amused with the least possible amount of instruction, and to be instructed with the least possible trouble. The grave solution of genealogical problems is matter too dry to find room in a miscellany of literary gossip and historical scandal; but the fashion of pedigree-hunting is too widely spread for genealogical queries of another kind to be excluded, and last year an American correspondent gravely enquired whether it was historically true that all the families in Wales of the name of Thomas are lineally descended from Thomas Archbishop of York, who lived in the reign of William Rufus.

The success of *Notes and Queries*, and the intrinsic merits of its plan, induced Mr. Tymms, of Lowestoft, to start a local magazine of a similar kind. *The East Anglian, or Notes and Queries on Subjects connected with the Eastern Counties*, was commenced in 1861, and was continued monthly until the death of its founder in 1871. This modest little magazine is rich in extracts from parochial records hitherto unpublished, and will be invaluable to any future historian of Norfolk, Suffolk, and Essex; but although the price of subscription was only four shillings a year, the sale was so limited as to exclude all considerations of profit, and it was from pure love of his work that the labours of the editor only ended with his life. The same remark unfortunately applies to the *Herald and Genealogist*, which was brought to a close in April 1874. The *Herald* was the third series of its kind for the collection and preservation of original and inedited materials of value to the topographer and genealogist, which owed its existence to the indefatigable industry of that accomplished antiquary, Mr. John Gough Nichols. The first number of the first series appeared in June 1833, under the title of *Collectanea Topographica et Genealogica*. This work was completed in eight volumes in 1843, and was followed, after a short interval, by *The Topographer and Genealogist*, which was published in eighteen parts at five shillings each. *The Herald* was announced in 1858, but was not actually published until September 1862. It was advertised to appear at intervals of two months at the reduced price of half-a-crown; but the uncertain health and numerous engagements of the editor seriously interfered with the regularity of its appearance, and Mr. Nichols had only reached the fifth part of volume viii. at the time of his death. The patience of his subscribers was sorely tried by his unpunctuality; but they were compensated by the result, for these nineteen volumes are deservedly esteemed among the most approved sources of genealogical information by all those who reject the fables of heraldic tradition, and are striving to restore genealogy to its proper place as the auxiliary of history.

The discontinuance of the *Herald* and of the *East Anglian* is alleged by Mr. Marshall in his prospectus as the *raison d'être* of *The Genealogist*, of which the first quarterly part has just appeared. Mr. Marshall is known as an active member of the Harleian Society, for which he edited *The Visitations of Nottinghamshire* and Le Neve's *Knights*. He is a genealogist of the same calibre as his Harleian colleague, Dr. Howard, the editor of the *Miscellanea Genealogica et Heraldica*, which professes to be a monthly series, but has hitherto been issued with an amount of irregularity which defies all description, except by the American phrase that it is published "semi-occasionally." These two publications are precisely similar in their plan and in the character of their contents, and only differ in price and in the size of the page, in both of which particulars the *Miscellanea* has slightly the advantage. They neither of them make any pretension to occupy the ground left vacant by *The Herald*, which was specially devoted to the task of subjecting received pedigrees to rigid analysis and proof, and of exposing the worthlessness of that very class of genealogical materials which Mr. Marshall prints without note or comment. For example, the first article in *The Genealogist* is a confirmation of arms, dated 8th Feb., 1573, whereby Cooke Clarencieux certifies the descent of Thomas Penyston through a mythical series of knightly ancestors, from "Sir Thomas Penyston, of Trewro, in the tyme of the Conquest," and confirms to him twenty-five coats of arms. If this document be worth printing at all, it is only as a specimen of the mendacity of the Elizabethan heralds, who notoriously accepted fees to bolster up fictitious pedigrees and to gloss over new grants of arms by styling them confirmations. The pedigree of Walpole of Pinchbeck is worked up by Mr. Everard Green in so much detail that it leaves nothing to desire except that his labour had been employed on some family of greater historical interest. The Walpoles of Lincolnshire were a distinct race from the Nor-

folk family to which the great Prime Minister belonged, and the most illustrious person in the pedigree is Sir John Walpole, a knight in the reign of Charles II., who is described in Sir Joseph Williamson's note-book as a man of "good parts, but maddish and a papist." He died unmarried: but he had eight brothers whose posterity died out in the first half of the last century, and have long been forgotten by everyone except Mr. Green. The printer of this pedigree can scarcely be complimented on his share of the performance, for the well-known motto, "Absit *gloriari* nisi in cruce Domini," is misprinted "Absit *gloriam*," &c., and the arrangement of the different generations is so complicated by numerous cross-lines that it is unintelligible to anyone but a professed genealogist. This is partly caused by the size of the page, which is too small for pedigrees in so large a type; but if any change be made, it is hoped that the page will be enlarged rather than that the type be reduced, for antiquaries have no eyesight to spare. It may seem almost as unreasonable to find fault with *The Genealogist* for being dull as with a circle for being round; but there are degrees even in dullness, and the general reader may fairly complain that, out of the forty-eight pages of *The Genealogist*, only one is devoted to a person of whom he ever heard before. The exception, however, is a notable one, for, at p. 33, the will of Edward Hall, the Chronicler, is printed for the first time *in extenso*. It thence appears that the Chronicle came into Grafton's hands, after the author's death, by special legacy, for the will says:—

"*Item.* I give to Richard Grafton prynter my Cronycle late made, trusting that he will sett it forwarde, and I give to the said Richard my ryding cote and my playn Doublet of crymsen Satten."

The will was proved on the 25th May, 1547, and Hall directs,—

"My body to be buried honestly in the Churche of Christe late called the grey fryers on the northe syde, and some stone or some plate to be sett in the wall for a memory."

This date and direction enable us to correct and account for the statement of Stowe and of Anthony Wood, that the Chronicler was buried in St. Bennet Sherehog, and that another Edward Hall, also of Gray's Inn, who died in 1470, was buried in the Greyfriars. The manuscript list of monuments in the north aisle of the Greyfriars Church (which Stowe consulted) mentions, "Edward Hall gen'osi et socii . . . . nne ob. 15 Apr 147°," and Mr. Marshall ingeniously points out, in a note, that this entry evidently belongs to the Chronicler, and that the confusion of date, which misled Stowe, has arisen from the clerical error of omitting the figure 5 between 1 and 4 and from his misreading the final *o* of "septuagesimo" for the figure 0.

The last article in *The Genealogist* promises to be a prominent feature in future numbers, for the Editor proposes to himself the endless task of printing all the additions he can find to Le Neve's *Pedigrees of Knights*, which he edited for the Harleian Society. He has discovered some genealogical particulars of the admiral Sir Christopher Mings, of whom Le Neve knew little and the editor of *Pepys' Diary* knew less. He also prints the original grant of arms to Sir Stephen Fox, the ancestor of the Lords Ilchester and Holland, which is dated "at Bruxells in y^e^ Dutchy of Brabant y^e^ 30^th^ day of October in y^e^ 10^th^ yeare of y^e^ Reigne of o^r^ soueraigne Lord Charles y^e^ Second &c. Ano'q D'ni 1658." This grant is curious as a proof that Sir Edward Walker abated none of his pretensions during the Protectorate, although he had been superseded by the Parliament in his office of Garter twelve years before. The "Genealogy of the Pitfields of Hoxton" literally bristles with dates and names, scattered broadcast over the page, and strung together without regard to grammatical connexion; but Mr. Boddington ignores the existence of Piercefield Pitfield, and of Edward Pitfield, who occurs with his wife Frances and his two children in the register of St. Leonard's, Shoreditch.

Considering the difference in the quality of his work, the editor of *The Genealogist* was indiscreet in provoking comparison with *The Herald* by the allusion in his prospectus; but we sincerely wish him success, and we do full justice to the industry and enthusiasm which are in such undertakings their own reward.

Edmond Chester Waters.

CURRENT LITERATURE.

A Yachting Cruise in the South Seas. By C. F. Wood. (Henry S. King & Co.) This book contains the account of a cruise among the Pacific islands between 155° east and 170° west longitude, and 20° south and 10° north latitude, and comprises visits to many rarely visited spots, extending over the last nine months of the year 1873. Of the opportuneness of its publication there can be little doubt, as any information about these parts is welcome at the present time, and the personal experience of an impartial gentleman, unconnected either with the missionaries or with the settlers, is of particular value in assisting us to arrive at the truth regarding the present state of the islands. The author deals chiefly with the social and personal side of the question, and hardly attempts to give information about history, statistics, natural history, or physical geography, &c.; as to history, indeed, it appears probable there is absolutely nothing to be learnt. The book is graphically written, but descends occasionally to a waggish tone, which is not always pleasant. A good map of the localities visited would add much to its interest, and an index would be acceptable. We may say we should not have imagined the photographic illustrations to be the work of a professional artist, but for the notice in the preface.

Our author, after getting away from Auckland, visits, firstly, Rotumah, an island lying northward of the Fiji group. We will here notice a curious conflict of evidence on the subject of the labour traffic. At Rotumah, as at many other places, any number of natives are ready to accompany him to any place he may be happening to visit; indeed, at Rotumah, two chiefs insist on sending their sons in the yacht notwithstanding the owner has misgivings anent taking natives about without a Government licence; while at Niuafu the ship is invaded by a crowd of natives with women, babies, and all their worldly goods, who insist on being taken somewhere or anywhere. The description is good:—

"On arriving alongside, men, women, and children scrambled up the side of the vessel, and commenced handing up babies, boxes, and bundles of mats, and quietly seated themselves on the deck. . . . . In a few minutes my vessel had all the appearance of an emigrant ship. At first I mildly suggested the impossibility of taking them, and informed them that I was not going straight back to Rotumah, but that I intended visiting several islands first. But this was no objection to them. Time was no object. . . . . Finding that they took no notice of me, and were not the least disposed to obey, for the men had quietly lit their pipes, and the women had commenced to suckle their babies, I . . . ."

But the reader can see for himself how they were got rid of. In another place he says: "Here, too, *just as at almost every place I have visited*, some of the natives wanted me to take them away in the vessel." Now one would be led to conclude that, if the natives of all these islands are so anxious to get away in any passing vessel, there cannot be much necessity for "kidnapping" to supply the labour market, or else that the natives do not violently object to the process. However, from remarks in other places, he assumes the prevalence of kidnapping and outrages as beyond question, and in a few cases he mentions shyness or reluctance on the part of the natives to communicate, which he attributes to outrages connected with the labour traffic. It is possible that this distrust may be due to other causes; the reader must judge for himself. At any rate it would seem that any change could not fail to result in an improvement in, say, the Tanna Island savage's present condition, which is shewn forth in some detail.

At Rotumah our author describes two now abolished offices, the duties of which consisted in eating constantly, and which he irreverently likens to the Lord Mayor's; and he notices also some legendary history, and gives two most engaging stories or fairy tales at length, chiefly relations of cannibal feasts.

From Rotumah he proceeded eastward to Futuna, and thence to the Samoan or Navigator's Group and Niuafu. At Futuna he describes a new method of catching crabs of immense size, which recalls something we have read in the *Arabian Nights*. A bird, which lays an egg larger than a goose's, is described as about the size of a quail, but this must surely be a mistake.

Six pages are given to the Fiji group, which received only a flying visit, the yacht being apparently rather in quest of adventures at little visited places. The account given does not add to our knowledge of our new possession.

From Fiji he went back to Rotumah, and thence to the New Hebrides and the Solomon Islands, which are all on a dead level of monotonous savagery. Their use of the word "sinner," adapted from the missionary vocabulary, as an *adjective* to imply that anything is not what it should be, is droll, and our author instances "a sinner cocoa-nut," &c.

Crossing the line, the Caroline Group was next visited, as these are where the natives had received their initiation into commercial 'cuteness in the form of an investment in a variation of the wooden nutmeg idea, namely, cases of wooden tobacco. As, however, the tobacco was not to be smoked, but kept to look at as a curiosity, they appeared reasonably contented with their bargain.

From hence the island of Oalau was reached, and then, passing through the Ralick Islands, and calling at Mulgrave Islands (a fine specimen of the "atoll" formation), the yacht returned to Rotumah, the first point visited, calling *en route* at the Knox Islands and Ellice Group.

This ends the cruise, the yacht reaching Auckland in December, after an absence of eight months.

We have been much exercised by the system of aliases with which all these islands are provided, owing to the fact that our early navigators seem to have considered it indispensable to name anew every island they came across. We presume the inconvenience of calling a place by a name unknown to the inhabitants has been found, as the native names are being reverted to; but the English appellations are sometimes still used in addition, which is an unnecessary worry.

The author, on his way, hunted diligently for relics of former races, and we could have wished,

but for want of room, to enter at some length on the subject. We will only say that the rescue of any such relics of the past from oblivion or destruction is right good service. He appears also to have made a fine collection of stone adzes, ancient and modern, and other implements, which, we will hint, would be warmly welcomed at a meeting of one of our London societies.

Here and There among the Alps. (Longmans.) In the present season when, some months later than in Chaucer's time, folk "longen to gon on pilgrimages," there are far less agreeable tasks than the perusal of the present simple and unpretending little volume. Avoiding, or at all events limiting to a few pages, the hackneyed roads of Interlaken with its interminable file of hotel omnibuses, and Grindelwald with its ice cavern freshly cut each spring and warranted safe, we are glad to find our authoress among the less known and equally lovely paths of the Gentelthal and Engstlen Alp, scrambling up the Pfaffenwand, surely the steepest of all human mule paths, and taking with imperturbable good temper such casual prospects as can be got from the top of Titlis between heavy rolling mists. We fully agree with Miss Plunket in her opinion of the somewhat over-rated Engadine. To those whose constitutions are benefited by a climate where snow in August is an ordinary occurrence, we can of course raise no objection; and so long as fashion sets towards Pontresina and S. Moritz, they will be admirably accommodated there by the most hotel-keeping race of mankind; but the view from the Piz Languard is to our possibly over-fastidious taste too crowded with mountains, and we think involuntarily of the countryman who could not see London because it was so full of houses. There is much of humour in the reclamations of the authoress against the serenity with which women's powers of climbing are ignored by village Dogberrys; but she takes them calmly, ill-deserved as they must be felt to be by one who knows herself far safer on an ice staircase than in a ramshackle boat on the Königsee, architecturally resembling a butcher's tray. A feeling of sorrow came over us on reading the account of the magnificent Stelvio Pass. We remember it as one of the greatest glories of military engineering; but with the departure from Italy of the "barbari Tedeschi" its doom was sealed, and the tremendous zigzags on the northern slopes are going rapidly to decay, and will soon, we should imagine, be dangerous for wheel carriages. The advice to lady pedestrians as to what they safely can, as also what in justice to others they ought not, to attempt, is very judicious; and we have derived from this small book far more enjoyment than from the more ambitious chroniclings of sundry "globe-trotters," to use a phrase newly-invented, we believe, for the increasing tribe of circumnavigators.

Wolf-Hunting in Brittany. (Chapman & Hall.) Books of sporting life labour frequently under considerable difficulty in attempting to warm up an enthusiasm not of a very exciting flavour, even when first engendered. Who, in truth, can feel much emotion at the victor's narrative of a contest in which the odds are mostly all on one side, and which denotes from the first a foregone conclusion; for the writer rarely records the fox which got to earth, the salmon which broke away, or the birds he missed? There are, however, those to whom sport means something more than a "hot corner," with servants to load the guns which their master fires at birds, differing from their comrades of the poultry-yard only in colour of hackle and length of tail; and of this "nobler file" is the author of this delightful book. Although, with a conscientiousness which must needs impress his readers favourably, he is careful to give warning that his reminiscences date from twenty years ago, civilisation has not, we fancy, made so deep an inroad upon the wilds of Morbihan and Finistère, but that a visitor may yet light upon such gallant hound masters as Keryfan and Kergoolas, and the peasantry may still bless the fates who have given them a *louvetier* like M. de Saint Prix. Few figures in story—we purposely avoid the word *fiction*—stand out more clearly than this haughty highbred *seigneur*, determined at no small risk to limb to do his duty to the peasants by destroying their dreaded foes the wolves, yet fiercely indignant that the beast should fall a victim to the huge wolf-traps which the farmers persist in setting. One very pleasing feature in these pages is the author's keen appreciation of the noble qualities developed by the dogs. The reader will feel honest admiration and sympathy for "Caesar" as he apologises for his own dangerously bad behaviour under severe surgery; and in the history of a fearful combat *à l'outrance* between a man and horse, the author fairly enlists our feelings on the side of the totally defeated quadruped. The boar in Brittany also affords ample opportunity for testing the nerves of a practised Indian *pig-sticker*, and would have drawn strange Neapolitan oaths from old Ferdinando Nasone—Nelson's friend—as he sat in his box at Astroni (how exactly like Punch he must have looked!) and fired out of the window upon a pavement of fear-stricken pigs; which he called hunting the boar. Altogether this is one of the freshest, most breezy of out-door books we ever met with. Before concluding, one word must be given to the too few illustrations by Colonel Hope Crealock. These are full of fire, and as different from certain broad canvases filled with cataleptically rigid redcoats, and paralytic ladies in the foreground—as they ought to be.

EDITOR.

NOTES AND NEWS.

MESSRS. MACMILLAN will shortly publish a new work, by Mrs. Oliphant, entitled *The Makers of Florence*. The object of the book is to present to the many lovers of Florence a vivid picture of her past life and of the men who made her greatness. This is not attempted with the profound research of serious history, but rather with the lighter hand of a biographer affectionately interested in the many noble figures which crowd the scene. "Time," says the writer, "gives a certain large abstractedness to the forms and meanings of the past, which it should be the aim of all historical study to dissipate, bringing back a nearer vision and identification of the generations upon whose modes of living all modern life is founded." With this view Mrs. Oliphant has striven to link the memories of former times with the pleasant personal recollections of Florence of the present day that so many visitors entertain, and thus to bring the "perfect star" into which the past is apt to orb more within the ken and love of the present.

THE lamented death of Mr. John Gough Nichols delayed the issue of the second volume of the new edition of Dr. Whitaker's *History of Whalley*, but as over 400 pages of it are now in type, it may be looked for during the present year. Upon the Rev. Ponsonby A. Lyons, who was associated with Mr. Nichols in the editorship, has devolved the greater labour of preparing the portion now in the press, which has required more supplementing than the previous part. The proofs have also received the revision of many local antiquaries. The edition has been limited to 750, and as the publishers cannot recoup themselves for the large cost incurred, the price will be raised on the publication of the second volume.

WE regret to have to record the death, in his 71st year, of Hans Christian Andersen. We hope next week to give a detailed notice of his life and works.

THE following is the proposed list of Sectional officers for the forthcoming meeting of the British Association, which begins on the 25th inst., under the presidency of Sir John Hawkshaw:—

"A. *Mathematical and Physical Science.*—President, Professor Balfour Stewart; Vice-Presidents, Rev. Dr. Caldicott, Professor H. J. Smith; Secretaries, J. W. L. Glaisher, C. T. Hudson, J. Perry, G. F. Rodwell.

"B. *Chemical Science.*—President, A. G. Vernon Harcourt; Vice-President, Dr. Debus; Secretaries, Dr. H. E. Armstrong, W. Chandler Roberts, W. A. Tilden.

"C. *Geology.*—President, Dr. T. Wright; Vice-Presidents, R. Etheridge, Sir W. V. Guise, Bart.; Secretaries, L. C. Miall, E. B. Tawney, W. Topley.

"D. *Biology.*—President, P. L. Sclater; Vice-Presidents, Professor Cleland, Professor Rolleston; Secretaries, E. R. Alston, Professor W. R. M'Nab, F. Rudler, Dr. P. H. Pye-Smith, Dr. W. Spencer. *Department of Zoology and Botany.*—P. L. Sclater (President) will preside; Secretaries, E. R. Alston, Professor W. R. M'Nab. *Department of Anatomy and Physiology.*—Professor Cleland (Vice-President) will preside; Secretaries, Dr. P. H. Pye-Smith, Dr. W. Spencer, F.L.S. *Department of Anthropology.*—Professor Rolleston (Vice-President) will preside; Secretary, F. W. Rudler.

"E. *Geography.*—President, Major-Gen. Strachey; Vice-President, Sir J. F. Davis, Bart.; Secretaries, H. W. Bates, E. C. Rye, F. F. Tuckett.

"F. *Economic Science and Statistics.*—President, James Heywood; Vice-Presidents, Dr. Beddoe, Rev. Dr. Percival; Secretaries, F. P. Fellowes, T. G. Hallett, E. Macrory.

"G. *Mechanical Science.*—President, Wm. Froude; Vice-Presidents, F. J. Bramwell, C. W. Merrifield, C. W. Siemens; Secretaries, W. R. Browne, H. Brunel, J. G. Gamble, J. N. Shoolbred."

The First General Meeting of the Association will be held on Wednesday, August 25, at 8 P.M. precisely, when Professor Tyndall will resign the Chair, and Sir John Hawkshaw, President Elect, will assume the Presidency, and deliver the Address. On Thursday evening, August 26, at 8 P.M., a Soirée; on Friday evening, August 27, at 8.30 P.M., a Discourse by W. Spottiswoode, F.R.S. on "The Colours of Polarised Light;" on Monday evening, August 30, at 8.30 P.M., a Discourse by F. J. Bramwell, on "Railway Safety Appliances;" on Tuesday evening, August 31, at 8 P.M., a Soirée; on Wednesday, September 1, the Concluding General Meeting will be held at 2.30 P.M. Dr. W. B. Carpenter will deliver the Lecture to the operative classes on "A Piece of Limestone."

THE Cambrian Archaeologists hold their thirtieth annual meeting at Carmarthen during the week commencing August 16, under the presidency of the Bishop of St. David's, who will deliver his inaugural address on the evening of Monday the 16th. The excursions promise to be of varied interest, and embrace the castles and churches of Llanstephan, Langharne, Carmarthen, Dynevor, Kidwelly, and Dryslyn; the priories of Carmarthen and Penalt, Whitland Abbey, St. Nicholas Chapel, and the churches of Llandilo and St. Ishmael's; and the cromlechs of Dolwylym, Croy durn, and Cruglas, with the remains of another at Nant Clawdd. Besides these objects of interest, several of the incised stones with Ogham and other inscriptions in which the Carmarthen district is exceptionally rich will be inspected during the week, as will also the earthworks at Clawdd Mawr and Allt Cynedda.

WE much regret the use of an ambiguous expression at the end of the article upon the late Bishop Thirlwall, which appeared in our last number. "Domestic trouble" referred, of course, merely to the broken health and severe bodily suffering which obliged him to resign his bishopric, and forbade him to die in working harness. The loss of sight to such a man was an affliction of no ordinary kind, and we did not think that the language we used would have been misunderstood. We regret to learn that such has been the case. We would add that the famous translation of Schleiermacher was made before the bishop had taken orders.

DR. ROEHL, of Berlin, author of the *Quaestiones Homericae*, is collating in Oxford the Arundel marble inscriptions, published by Chandler and reproduced by Böckh in the *Corpus Inscriptionum Graecarum*. It seems that in spite of Chandler's

ccuracy there are many readings to be rectified y closer examination. Dr. Röhl will also exmine the Greek inscriptions of the Ashmolean luseum, presented in 1866 by Hyde Clark. here are a great number of unedited inscripions coming from Ephesus and Smyrna. He is lso collecting for the *Corpus Inscriptionum Graecarum* all the non-Attic inscriptions of the ixth and fifth centuries B.C.; those to be found Oxford are of a later date. We may add that r. Röhl is preparing the index of the *Corpus Inscriptionum Graecarum*.

Dr. Zangemeister, Head Librarian of the niversity Library at Heidelberg, is collating the SS. of Orosius to be found in English libraries. is edition of Orosius will form a part of the ienna collection of the edition of the Latin athers.

The jealousy existing between the English niversities two centuries ago is illustrated to ome extent by the following letter to Sir Leoline enkins, Secretary of State, contained among ome unpublished correspondence of Dr. Fell, ishop of Oxford:—

"Right hon^ble,—You are very obliging in the advertisment which you were pleasd to give of the ompliement the University of Cambridge has now aid to the Marriage of Prince George and the lady nne. That which is done by them at this time, at he end of September (1683) was solemnly performed y us at the end of July last in our public Act, where we had a iust poem repeted in the full Theater in onor of that alliance; a copy whereof if you please hall be sent you. Ever since the additional friday xercise was made part of the Oxford Act, we never ail there to celebrate all the public occurrents of the rear; which exercise Cambridge having nothing of, ontinue to pay their respects by publishing a book; nd they did the same thing at the Marriage of the rince of Orange; but we then forbore that method, aving in our own way performed our respects, and ntertained the Prince in Person, with Orations and oems in our Theater."

Dr. Fell continues his letter with an appeal on ehalf of one James Parkinson, Master of Arts, who had been expelled the university for his leud discourses." In the postscript he speaks of n "unusual accident"—an earthquake, in fact—which had happened about seven o'clock, on the Monday morning previous; it shook all the town nd adjoining villages, but without doing harm.

A propos of a recent circular issued by the rench Minister of the Interior inviting his subordinates to sign legibly, M. Egger writes to the *Débats* mentioning a similar circular issued by an nonymous *chef de cabinet* of one of the Ptolemies bout 2,000 years ago, ordering his clerks to rite "their accounts in well-made characters." He adds that the documents which have come down to us on the Egyptian papyri justify this wise recommendation but too well. The body of the document is generally fairly legible, but the postscripts and signatures are often the despair of palaeographers.

The often talked of Universal Index is again dvocated. Mr. J. Ashton Cross has just issued otes of a proposal on this subject. After referring to the many good partial indexes that have been made, and to those now in progress in periodical bibliographies, &c., it is proposed (1) to establish a central office to which references could be sent; (2) to induce each library, each learned ociety, each publishing firm to continue its present work, but with an eye to the possibilities of he future; and further to complete that work rom the very beginning; (3) to localize as far s possible the work so done, and to connect each part with some library that shall take that department as its speciality. The work not to be undertaken as one gigantic whole, but piece by piece, each part prepared for publication when wanted, and forming an independent work to be bought by those interested in that special study. The expense of establishing the central office and letting the local agencies to work is estimated at from 600*l.* to 1,000*l.* a year in the first instance. The desirability of a general literary index none will dispute; and it is to be hoped that these tentative propositions will lead to a new discussion on the subject, to be followed by some practical results.

Dr. F. A. March, who is Professor of Comparative Philology in Lafayette College, has published a selection of Latin Hymns with English notes for use in schools and colleges. At Lafayette the student can take a pagan or a Christian author, and adopt either Eusebius or Xenophon as the basis of his Greek studies, a similar choice being allowed for Latin.

The Rev. Dr. Thomas Hills, formerly President of Harvard College, writes in the *Bibliotheca Sacra* on the "Uses of Mathesis." While touching incidentally on the applications of mathematics to the practical arts of life, this very thoughtful and sometimes eloquent paper deals chiefly with their value in the cultivation of the intellectual, moral, and spiritual faculties.

In the *Archivio Storico* is published by Signor Cesare Albiani an extract from the diary of Paride Grassi of Bologna, giving an account of the entry of Pope Julius II. into that city in 1506. The extract is so interesting that it makes us deeply regret that the whole document has not yet been published. The same journal calls attention to two valuable works which have recently appeared: a collection of Sicilian Folk-lore, by G. Pitrè (*Biblioteca di Tradizione Popolari*), and some valuable notices on various points connected with Dante's life and writings, by G. Todeschini (*Scritti su Dante*, 2 tom., Vicenza).

The *Allgemeine Zeitung* states that the Emir Sidi Jussuf Zia Alkhalidi, who early in the year accepted the chair of Arabic at the Oriental Academy of Vienna, has given in his resignation, and intends to leave Europe, and return to his former home at Jerusalem, where he had held the office of a magistrate. Professor Heschl, of Halle, succeeds Professor Rokitansky at Vienna. With regard to other universities, we find among various items of news that in defiance of the imperial "ukases," Russian ladies still venture to prosecute their studies publicly at Zürich, six having entered their names as students of Medicine, and four to attend different classes in the faculty of Philosophy. In reference to this point, it may be mentioned that in accordance with an ordinance, issued by the Danish Ministry on June 25, women will for the future be able to claim, as a civic right, the privilege of attending the various classes of the University of Copenhagen.

The want of State libraries in Austria is, according to a correspondent at Vienna, making itself severely felt at the present time, when in that country as elsewhere access to the literature of the day as well as to the literary wealth of past ages is necessary, not only to general students, but to professional men who cannot afford to buy all the books necessary for their peculiar studies. A comparison between Austria and Germany in regard to the number and importance of the public libraries in the principal towns may well be disheartening to Austrian *literati*. Leipzig possesses a University library with 350,000 volumes, also a town library with 100,000 volumes, and a people's library, out of which 6,000 volumes are annually lent. Munich has, beside the Court and town library with 800,000 volumes and 24,000 manuscripts, a University library with 283,000 volumes and 1,750 manuscripts. The new University Library at Strassburg already contains 300,000 volumes. The royal library at Berlin possesses 700,000 volumes and 15,000 manuscripts. The University library in that place is only intended for University purposes, and contains 115,000 volumes and 40,000 dissertations. Beside this, Berlin has thirteen town libraries in schoolhouses, which are opened three times a week and annually used by 12,000 persons. Austria, on the other hand, has but twelve public libraries, six of which belong to Universities; while there is in Vienna, which, counting the suburbs, contains one million inhabitants, but one public library, that of the University. The Court library cannot be regarded as a public one, and the town library is open only to members of the Municipal Council. The right of the public to the University library is even disputed in the interests of the academical body, to satisfy the members of which it has been proposed to give them a library of their own in the new buildings of the University, and allow the old University library to remain open to the public in the old buildings. Every effort, in short, will be made to keep this library strictly within the intentions of its founders and benefactors, Maria Theresa, Joseph II., and Francis, who endowed it as a public State library. Meantime the discussion of the question by the Austrian press will no doubt give an impulse to the movement in favour of town and school libraries similar to those in existence all over Germany.

The following sketches of some principal towns of England in 1735 are taken from the manuscript note book (now in the British Museum) of three travellers who made a journey through the country in that year:—

"Bristol next London is the largest trading town in England, situated partly in Gloucestershire, partly in Somersetshire, on the rivers Avon and Frome. Its two quays are very convenient, receiving ships of above 150 tons. Over the Avon is a bridge, with houses on it, like Lordon Bridge; over the Frome is a drawbridge. The cathedral is very mean, and nothing in it worth notice, but the square near it called College Green is very pleasant, well planted with trees, and many good houses around it. Two members of parliament were chosen by the freemen of the city, the present ones being Sir Abraham Elton and Thomas Coster, Esq. The best church is St. Mary Redcliffe, built by Wm. Canninges who was five times Mayor of Bristol, and afterwards going into orders was the first Dean of Westminster. There is a very large and very beautiful square lately built here called Queens Square; in the middle of it is just erected a very fine equestrian statue of King William III. by Rysbrack. There are two very fine Rooms here called Merchants Hall for entertainments. Bristol is indeed a truly magnificent populous and wealthy city. About a mile and a half from there on the banks of the Avon at the beginning of St. Vincent's Rock, where the Bristol Stones are found, is the hot well from which comes all the Bristol waters so much celebrated; at the spring they are not a tenth part so hot as the Bath waters.

"From Bristol we came to Wells, another city, or rather the shadow of one, composed of a few old mean houses, but it exceeds Bristol in its Cathedral, which is a fine regular old building, and the west end plentifully loaded with Gothic imagery. Four miles from this are the ruins of the famous abbey of Glastonbury, once the greatest religious house in England, and famous in a sacerdotal taste for the best and biggest kitchen in the nation.

"October 6 we spent in Chester, a city of very great note, which is very finely situated on the banks of the Dee, which they are now by Act of Parliament making navigable from Chester to the sea at Flint by a new cut of eight miles through the lands (which is all done but two miles); this will be of infinite advantage to the commerce of Chester. This city is made very pleasant by the walls which surround it without interruption, being two miles in circumference, and on which in most places three persons may easily walk abreast. The chief trade of Chester at present is in port wines imported, and cheese exported. It is commonly filled with very good company, and all its diversions made very agreeable by the beauty of its female inhabitants. The cathedral here is excessively mean, being built of this country stone, or more properly, petrified mud; there are nine other churches much in the same taste. Its townhall is a good substantial brick building, &c. The present governor of the castle is the Earl of Cholmondeley, and the present members Sir Robert Grosvenor and Sir Charles Bunbury. Oct. 7 we took a coach and went to Eaton Hall, the seat of Sir Robert Grosvenor, a large and convenient brick house, built nearly sixty years ago, finely situated, &c.

"On the 9th our party reached Manchester, a most flourishing town, though neither borough nor corporation. Near the college is a hospital for sixty boys, founded by Humphrey Cheetham, Esq., who also built a library and endowed it with 116*l.* per annum to buy books, which are all chained in the library, to be read by whoever comes thither or lives in the neighbourhood. The trade of this town is prodigious for ticks, checks, gartering tapes, lacing, and other sorts of linen and cotton manufactures, commonly called Manchester goods. From Manchester we went over a turnpike road to 'Stopford or Stockport,' by the river Mersey, which is very rapid, and over it a very fine bridge with one arch, and near it a silk mill, as also mills to grind fustrick, logwood and other materials for dyeing. Here we lay at the White Lion, the landlord of which is an attorney, but notwithstanding that, made us a very reasonable bill. The next day, through a most desolate country, and down a sad, stony hill to Waley Bridge over the river Goyle, which parts Cheshire from Derbyshire, and from thence over a still more desert mountainous country, improved by violent rains and furious winds, to Buxton Wells. These wells are not so famous as Bath or Tunbridge, nor so much frequented; but therefore not less agreeable, there being in the season company enough and not too much, and everything there at a very reasonable expense. From Buxton, Chatsworth was quickly reached on the following day; the house of the Duke of Devonshire, which like a diamond set in black, seems to take a lustre from the wretched country it is situated in—a truly noble and elegant pile.

"October 12.—We went through most dismal stony roads to a new cold spring called Matlock Bath, from whence by a pleasant country enough to Derby, where we lay at the George. Derby is a very neat corporation, town and borough, its present members being Lord James Cavendish, and Charles Stanhope, Esq. The silk mills here are truly a most useful curiosity. They are situate on the river Derwent, and belong to Sir Thomas Lamb, alderman of London, who with his brother discovered this noble and advantageous machine in Italy, and established it in England, where now any one may erect mills of the same sort, Sir Thomas having quitted his claim to a patent for 14,000*l.* given to him by the parliament. This wonderful machine, which was used for working Italian Organzine silk, is said to contain 26,586 wheels, 97,746 movements; all of them receive their motion from one water wheel, and may any of them be stopped separately. They work, day and night, 73,728 yards of silk every time the said wheel goes round, or 221,184 yards in one minute. There are also in Derby mills for drawing out and cutting iron and brass. At Stapleford, in Nottinghamshire, is a rascally old house dirtily situated of one Borlace Warrens, Esq. Nottingham is a large, neat, and new built town, its market place being particularly spacious and regular. Three churches are in it, one of which, St. Mary's, is much the largest, but very old and dirty, where lies buried an Earl of Clare, to the successor of which family, the present Thomas Holles Pelham, Duke of Newcastle, the castle of this town belongs. The chief manufacture of the place is silk stockings."

THE following Parliamentary Papers have lately been published:—Statistical Abstract for the United Kingdom from 1860 to 1874 (price 8*d.*); Report from the Select Committee on Public Worship Facilities Bill (price 3*d.*); Turkey, Correspondence respecting the Question of the Negotiation of Commercial Conventions by the Principalities (price 3½*d.*); Return of all Officers who have exchanged from one Regiment to another during the Ten Years 1861 to 1870 (price 4*d.*); Annual Report of the Commissioners of Education in Ireland (price 1*d.*); Report from the Select Committee on New Forest (price 3*d.*); Reports from H.M. Consuls on Manufactures, Commerce, &c. (price 1*s.* 8*d.*); Returns relative to Trade with China, 1874 (price 2½*d.*); Reports on Poor Laws in Foreign Countries, communicated to the Local Government Board, with introductory remarks by Andrew Doyle, Esq. (price 2*s.* 8*d.*); Annual Accounts of the Chamberlain of the City of London (price 2*d.*); Report of the Metropolitan Board of Works, 1874 (price 1*s.* 4*d.*); Report of the Committee of Council on Education in Scotland (price 1*s.* 6*d.*); Railway Returns for United Kingdom, 1874 (price 1*s.* 1*d.*); Report of Committee on General Carriers Act, 1830 (price 2*s.* 2*d.*); Twenty-ninth Report of the Commissioners in Lunacy (price 2*s.*); Second Report on Public Accounts (price 10*d.*); Annual Report of the Local Government Board for Ireland (price 2*s.* 2*d.*); Report from Select Committee on Hampstead Fever Hospital (price 2*d.*); Report from Select Committee on Registration of Trade Marks Bill (price 1*d.*); Thirtieth Annual Report of the Commissioners of Charitable Donations and Bequests for Ireland (price 1½*d.*); Report of Committee of Council on Education in England and Wales (price 3*s.* 6*d.*); Report from Select Committee on Loans to Foreign States (price 7*d.*); Report on Public Worship Facilities Bill (price 4*s.*).

NOTES OF TRAVEL.

THE last number of the *Proceedings* of the Royal Geographical Society, beside giving the usual detailed accounts of the meetings which have been already chronicled in our columns, contains some "additional notices," the first of these being a description of a journey in the interior of the island of Formosa by Mr. Arthur Corner, of Amoy. This gentleman, in company with the German Consul at Amoy, landed at the harbour of Takao on the south-west coast, with the view of proceeding eastward to the mountains which extend, at some forty or fifty miles from the coast, in a northerly and southerly direction, and visiting the country inhabited by the aborigines. A fine type of these was met with in some mountains about two days' journey east of Takao. The men of this tribe are of middle height, broad chested and muscular, with remarkably large feet and hands; the eyes are large, the forehead round and in many instances neither narrow nor receding. The women are pleasant looking, and their children pretty. The general appearance and habits of the tribe would lead one to imagine them to possess some connexion with the Malayan race, although the dress and arms bear no resemblance. Mr. Corner and his friend could not but regret the probable extinction of so interesting a race; their antipathy to the Chinese is so strong that warfare between them is constant, and this cannot but lead to the race being exterminated by their numerous foes. There exists a large quantity of slate in the neighbourhood, and this if properly cut would, in Mr. Corner's opinion, make capital building material, while the conveyance would not be very difficult, as country roads exist to the foot of the hills, by which buffalo carts bring down sugar-cane, while the rivers are partly available for boat navigation.

THE same number of the *Proceedings* contains a translation of a letter written by the Russian traveller, M. N. Miklucho Maklay, on the subject of some incidents which occurred during his stay in the south-western portion of New Guinea in the spring of 1873. The narrative does not possess any geographical interest, as it deals chiefly with a raid of a murderous character made by one tribe of Papuans upon another tribe which was especially friendly to Maklay. He relates how he captured the chief perpetrator of the deed in the sight of his own people, and shows in a very striking manner the effect produced on a savage rabble by a single armed and resolute man. The testimony borne by Captain J. Moresby, R.N., to Maklay's energy and courage leaves no room for doubting the accuracy of his narrative.

THE *Geographical Magazine* for August opens with an article, by the editor, on "The Discovery of the Course of the Congo." This gives an account of the first discovery of the river by the Portuguese knight, Diego Cam; the subsequent communications between Portugal and the town of San Salvador; the travels of Duarte Lopez, of Andrew Battell, of Cavazzi, the Capuchin friar; and finishing up with the expeditions of Tuckey and Grandy. The writer points out the remarkable fact that, on the map of Africa drawn by Lopez in 1587, the lakes Victoria and Albert Nyanza, the lakes Aquelunda and Tanganyika, with the Congo issuing from the latter, are distinctly laid down; and yet this information was omitted from all later maps till the time of Burton and Speke. Indeed, the connexion between the Tanganyika and the Congo, although virtually settled by Lieutenant Cameron, has not even yet been authoritatively explored. The conclusion which the writer of the present article arrives at is that an expedition to relieve Cameron should be sent up the Congo for three objects: the succouring that enterprising traveller, the opening up of a vast and rich country to English commerce, and the crushing of the inland machinations of the slave-traders. Another article of interest in the present number is an account of the Russian exploration of the Olenek river in Arctic Siberia, illustrated by a comprehensive map of that region. We must not omit to notice a map, by Mr. Ravenstein, of the country between Kashmir and Panjkorah on the north-west frontier of British India—a *terra incognita* which deserves systematic exploration at the hands of the Indian surveyors.

A NEW quarterly statement of the "Palestine Exploration Fund" has just come to hand, and is none the worse for not containing so many new, and frequently hazardous, identifications by Lieutenant C. R. Conder. The descriptive names of the Dead Sea district enforce a greater degree of caution on the geographer. Lieutenant Conder and Dr. Barclay agree on one point of considerable interest—viz., the wonderful accuracy of Josephus in topographical matters. The survey is at present steadily advancing through the Lowlands and Plain of Judah, a region very little known. Lieutenant Conder agrees with M. Clermont-Ganneau (whose paper, in support of his view, deserves a careful perusal) in identifying Adullam with Ayd el-Mieh, a ruin situated on the road to Jerusalem, north-east of Beit Jibrin. He has also discovered the second mediaeval Ascalon, which exists in the hills under the name Khirbet 'Aakalón; and, as he thinks, the sites of Gath, Libnah, and Makkedah. The veteran explorer, Dr. Tobler of Munich, criticises some of the writings of the Palestine Fund explorers:—this is as it should be. A sparkling deliverance by Captain Burton on the region beyond Jordan will also be read with interest.

THE *North China Daily News* understands that the Chinese Government have decided to appropriate the amount required to secure a representation of their produce, manufactures, &c., at the Philadelphia Exposition. The sum which is needed is about 40,000 taels (13,000*l.*), and it is expected that for this they can make a better display than they did at Vienna. It is said that Hoo, Taotai of Hang-chow, will send on his own account about 10,000 taels' worth of silks, porcelain, &c.

THE Krasnovodsk expedition, the despatch of which has excited some attention in this country, is stated by the Russian *Invalide* to be merely one of a series of annual reconnaissances in the steppes. This year General Lomakin has conducted a detachment of troops along the Uzboï, or old bed of the Oxus, from the Igdy wells to Charyshly, and the surveyors who were attached to it, and who proceeded as far as the Sary-Kamysh lake, arrived at the conclusion that no insuperable impediment exists in the way of the Oxus being turned back into this old channel. General Lomakin received protestations of submission and friendship from some of the Akhal-Teke Turkmans. He proposes next to visit the lower Attrek, probably, we should imagine, for the purpose of endeavouring to conciliate the Turkmans there

settled, and so increase Russian influence and prestige at the south-east angle of the Caspian.

The German papers announce the expected return to Europe, in the month of September, of Dr. Güssfeldt, the well-known and talented leader of the German expedition to the Loango Coast. In reference to this point we are sorry to learn through other sources that in well-informed circles the question of the further extension, or even maintenance of the German expedition on its present footing is virtually settled in the negative, and that to all intents and purposes the entire scheme of the German-African Society in regard to the colonisation of the Loango coast has utterly failed. The station at Chinchoxo will be definitively closed, and when Dr. Güssfeldt returns to Europe this autumn, the main expedition of which he was the leader will cease to exist. Totally inadequate as the results of the expedition are when compared with the promises made, and the expectations raised by its promoters, it must not be forgotten that Dr. Güssfeldt, by his scientific acquirements, perseverance, and indomitable energy, has been enabled to make important contributions to our geographical knowledge of the portion of Africa which he visited, and that besides the accurate determination of the latitude of a number of places, we owe to him a large number of valuable meteorological and other physical observations, including the determination of three rivers. Dr. Güssfeldt entered upon his first exploring expedition in the autumn of 1873, when, in accordance with the special advice of Professor Bastian, who had personally reconnoitred the spot, the old Dutch factory of Chinchoxo was selected for the station of the main expedition. After penetrating through the Mayomba and Yangela districts, he followed the course of the Quillu river for about sixty miles; and in a second journey, undertaken in the early part of last year, he explored the Chiloango river to a point some distance north of its bifurcation; and his further advance was then only frustrated by the desertion, illness, and thorough inefficiency of his black escort, who, in their terror of being sold into slavery, or given up to the man-eaters, refused to advance. Under these circumstances, Dr. Güssfeldt had no alternative but to return. It is understood that for the present, at all events, Dr. Lenz and Major von Homeyer will continue to prosecute their respective expeditions on the Gaboon and in Angola; and it is to be hoped that these energetic leaders of the branch German expeditions will be able to accomplish some of the objects which they had in view, before they too have to succumb to the difficulties of African exploration.

CONGRÈS INTERNATIONAL DES SCIENCES GÉOGRAPHIQUES: DEUXIÈME SESSION, PARIS, 1875.

(*Second Notice.*)

Germany.—The principal features of the German section are:—the exhibition made by the well-known private firms of Reimer of Berlin, Perthes of Gotha, and the Geographical Institute at Weimar; the geological maps and memoirs; and the publications of the Statistical Department of Prussia, which is under the direction of Dr. Engel. We must, however, say that, on the whole, the section is unworthy of the great German Empire; the Staff have sent no specimens of the topographical map of Prussia; there are no good examples of German modelling, and little that is new, except a MS. plan by Dr. Meyer of Geelvinks Bay in New Guinea, which is surrounded by photographs of crania and sketches of some of the natives he met with.

To Group I. the Saxon Staff have contributed several sheets of the map of Saxony engraved on copper, but printed from transfers to stone; and Dr. Winkler has sent a good model of part of the Bavarian Alps, though somewhat too heavily coloured for English taste. Among the geological maps in Group III., there is one of a portion of the Harz Mountains, which is mounted at the side of a map of the same district, showing the features of the ground by tinted zones of altitude, and thus enabling the student to compare at once the relation between the geological formation and the topography of the ground. To the same class, also, belong Kiepert's excellent wall maps for schools, in which the physical features are well defined, and are not obscured by a mass of detail. Group IV. includes two interesting general maps of America made in 1527 and 1529 by order of Charles V., as well as Kiepert's classical wall maps: and under Group V. are classed several good statistical maps and diagrams; one of the former showing the different languages and dialects spoken in Prussia, and one of the latter the price and consumption of meat in Munich each year from 1809 to 1872. In Group VI. the Weimar Institute has brought together a good collection of maps and globes, remarkable for their good execution and the low price at which they are sold to the public; and Perthes exhibits the well-known works of Petermann, Stieler, Berghaus, Spruner, and Menke, among which may be noticed a general map of Australia by Petermann, which is much in advance of anything published in England. In the same group there is an opportunity of comparing with Kiepert's carefully worked out maps, the oro-hydrographic wall maps of Cavael, which attempt to give an effect somewhat similar to that produced by a model; the comparison is by no means favourable to the system of Cavael, which we think is a step backwards in cartography, and more likely to convey a false than a true impression of the physical features of a country to the mind of the student. Among the contributions to Group VII. may be noticed, in addition to Dr. Meyer's map, reproductions of the surveys made by Payer on the east coast of Greenland; a series of photographs to illustrate the expedition of Dr. Rohlfs to the Libyan desert; an interesting collection of the MS. notes and water-colour sketches of Dr. Hermann Schlagintweit, who is one of the German Commissioners, and a pocket heliostat, which will be useful on many occasions to future travellers.

Austria-Hungary.—If the Russian section is the most interesting from the quantity of new and unpublished material which it contains, that of Austria-Hungary has been the most carefully arranged. The Austrian Commissioner, Chevalier Walcher von Moltheim, has decorated the walls with the names of Austrian travellers; and Herr Becker, the Secretary of the Geographical Society at Vienna, has, with happy forethought, prepared a sketch of the progress of geographical science in Austria, which is given to every one who takes an interest in the subject. The chief features of the Austrian section are the magnificent collection exhibited by Herr Spitzer in Group IV., which includes the Portulan of Philip II., and a series of astronomical instruments dating from the tenth to the seventeenth century; the activity displayed by Hungary in every branch of geography; the very complete illustration of the work of the Military-Geographical Institute at Vienna; and Count Wilczek's photographs of Spitzbergen, Nova Zembla and northern Russia, one of which, a midnight sun at Nova Zembla, has attracted much attention.

In Group I. are specimens of the Cadastral Survey of Buda-Pesth and of the various works connected with it; the computing machines used on the Austrian Cadastral Survey, and some novel surveying instruments invented by M. Halacsy, which are likely to prove valuable. Among the charts are several exhibited by the Marine Department, on which the hills adjacent to the coast-line are accurately and carefully delineated from existing land surveys, where such exist, a feature which might be introduced with advantage on our own Admiralty charts; and there are some examples of the application of General Hauslab's system of colouring to charts, marking zones of equal depth by different tints of the same colour. Among the contributions to Group III. may be noticed some models by Dr. Koristka; and among those to Group IV., in addition to the Spitzer collection, a unique copy of a map of the world by Descelliers, dated 1553, and several good works of the sixteenth and seventeenth centuries, from the Hungarian National Museum. The Portulan of Philip II. derives much of its interest from the fact that the maps are supposed to be the work of that monarch in his youth, but as far as we can see there is no sufficient authority for this belief. The maps are very beautiful specimens of sixteenth-century work, and the date of their execution is easily fixed by the map of South America, which gives the coast of Peru and not that of Chili, to the period 1538–42. On the first sheet there is a curious representation of Philip when a youth, stretching out his hands as if in prayer to the Almighty to give him the globe which he is represented as holding in his hands; on another page Charles V. appears as Jupiter. In Group VI. are a large number of statistical maps prepared by the separate Statistical Departments of Austria and Hungary; those published at Vienna being remarkable for the clear and graphic manner in which they convey the necessary information to the eye. There are also several good plaster models of Trieste, Spalato, the Bocche di Cattaro, &c., which give the bed of the sea, as well as the elevation of the ground, and a series of excellent models of a portion of the Carpathians, showing the same district in various substances, plaster, card, wax, &c. To Group VII. Artaria has sent the well-known maps of Scheda; Hölzel some capital wall maps by Baur and Kozenn; and General Hauslab several specimens of hypsometric maps according to his system. This system consists in representing zones of altitude, about 300 feet each, by different colours, two shades of each colour, a light and a dark, being used; it has certain advantages, but the colours are liable to confuse rather than direct the eye, and they approach too nearly many of the shades used on geological maps. In the same class are grouped the publications of the Military Geographical Institute, with specimens of the various processes adopted in the production of the maps, the copper or zinc plate being in each case placed beside the impression taken from it. The system of heliogravure which is most in favour does not altogether meet the requirements of cartography, though it is well adapted to the purpose to which the Austrians have applied it, the republication of a map of the entire Empire on a new scale and in a somewhat different style. In Group VII. are the works of the Archduke Louis Salvator, published at his own expense; those of Dr. Hochstetter, Dr. Scherzer, &c.; some good photographs of the Austrian Alps, and of sketches made by Payer during the North Polar Expedition of Austria-Hungary. It may not be uninteresting to mention that Count Wilczek's photographs of Nova Zembla, &c., were taken on dry plates, many of which were not developed until his return to Vienna.

Belgium is well represented by the War Department maps, which are tastefully arranged on a screen, so that the beautiful colour-printing can be examined with ease. There is a good collection of old geographical publications, and a new self-registering instrument for recording the variations of the barometer, hygrometer, aneurometer, rain gauge, and tide gauge at Ostende, by Professor van Rysselberghe; this instrument engraves the readings of the several instruments on a revolving copper cylinder, and has attracted much attention.

Among the documents exhibited in Group IV. are a large panoramic view of Louvain, printed from wood about 1530, and seventy-four sheets containing plans of towns in the Spanish Netherlands made between 1540–60 for Philip II. Muquardt sends examples of his publications to each group; and the Normal School of Carlsbourg-Paliseul has forwarded a collection of the works

and maps used in the school, with specimens of work executed by the students, who are instructed according to a system introduced by Professor Gochet. The professor uses models largely for geographical instruction, and shows one of an ideal district with very varied features, which, though roughly executed, is a step in the right direction, and another with the contours well marked, which can be immersed in water, and shows the dullest mind the meaning of a contour-line on a map. Several of the exercises do the students great credit, and it will not be Professor Gochet's fault if Belgian children grow up ignorant of their own or of foreign countries.

Between the Belgian and Swiss sections is a refreshment room, which Roumania, disdaining connexion with any European Power, has appropriated to herself, and here she exhibits a well-executed map of the country on a large scale.

Switzerland is now engaged in publishing a topographical atlas of the country on the same scale as the original survey, and several sheets of the new work, in which the ground is shown by contour-lines, are exhibited. The great topographical map of Switzerland, which is one of the finest specimens of cartography in existence, occupies a conspicuous place on the walls of the section, and one cannot help regretting that General Dufour, who did so much for geographical science in Switzerland, and to whom the excellence of the great map is almost entirely due, was not spared to take part in the Congress. One of the remarkable features in the Swiss Exhibition is that it shows that, though the Swiss have one of the best Government maps of any State in Europe, this has had no effect on the enterprise of private firms, many of which exhibit maps of the country on various scales, and drawn on different systems. Mullhaupt, of Berne, especially, has a good collection of maps, on which the hill features are represented in various ways, that which seems most in favour being a graduated tint printed over the contours. This is a cheap process, and gives a certain relief to the map, but it cannot be compared with the engraving of the original map. The master mind has not yet appeared to grapple with the difficult question of a satisfactory combination of plan and relief on a flat piece of paper; and, until it does, the Swiss may well be content with the great work of General Dufour.

There are also in the Swiss section some good models of various districts in cardboard, built up from the contoured maps, and a good collection of photographs taken at high altitudes.

Italy has just sent specimens of her Survey now in course of progress on a scale of $\frac{1}{50,000}$, with reductions to smaller scales, by a process of photo-gravure introduced by Colonel Avet. The fault of the Italian maps seems to be that the original drawings have not been prepared with a view to photographic reduction, and that, when reduced, the result is a complication of fine lines and minute writing which it is not always easy to unravel. In Group II. there are some well-engraved charts and grappling apparatus, exhibited by Toselli, for robbing the bed of the sea of its treasures. In Group IV. is a facsimile of Fra Mauro's Map of the World, A.D. 1457; and in Group V. a model, with accompanying plans, of Mont Blanc, showing the proposed line of railway which is to cross from Chamonix to Entrèves and Aosta, passing over the central portion of the Glacier du Géant. There is also, in Group VI., a very good model of Mount Etna, by Captain Pistoia, of the General Staff.

PARIS LETTER.

July 27, 1875.

The dead season of literature has now fairly set in. What writer of any note would choose to run the risk of publication in the hot weather when all the world is holiday-making in the country or at the sea-side? Readers and critics alike have all left or are just leaving Paris. Serious books that can only be read and enjoyed at leisure are being reserved for the winter. Light literature is in demand for the summer recess, such as may be taken up and laid aside without eagerness and without regret—books of which the thread is easy to follow and easy to recover when dropped—books that are not sufficiently exciting to awaken strong emotions, nor sufficiently absorbing to be exhausting. This is the time for novelists who cannot exactly pride themselves either on their profound observation, vivid imagination or excellent style, but are content to provide pleasant reading for the railway traveller. I shall not try your patience by enumerating them. This year's summer literature, however, comprises one book which, though not precisely of the very highest order of interest, has been a source of great enjoyment to those who love wit and beautiful French, namely, the little collection of letters by Mérimée, published under the title *Lettres à une autre Inconnue* (Michel Lévy), in allusion to the more important and remarkable *Lettres à une Inconnue* which came out a year ago. This new *Inconnue* was a Polish lady, who with her sister was one of the stars that glittered at the Imperial Court: she was, if we are to believe Mérimée, possessed both of beauty and wit, and had the free and easy cavalier manner then (1865–1870) regarded as the special mark of the highest breeding. She was the president of a *Cour d'Amour*, organised by way of pastime by the Empress, and composed of ladies of her suite. Mérimée was their secretary, and he carried on the pleasantry which had been begun at Fontainebleau or Compiègne by continuing at a distance in his capacity of secretary to keep his fair president *au courant* of all that is going on around him. The notes he addresses to her, for they are notes and not letters, are couched in the frivolous and gallant language of the Court, and long trains and striped stockings are as fully discussed as politics and literature; but the style throughout is clear and brief, and as free from pretension as it is bright and witty, while the language is precise, nervous, and expressive, and owing to these qualities Mérimée ranks as one of the two or three most distinguished writers of this century. He cannot either as a novelist, historian, or archaeologist be said to be the first of his age, because by his own choice he was an amateur to the last, and wrote and studied professedly, solely for his own amusement; nevertheless, he is the most marvellous story-teller, and, in his way, a perfect writer. At the same time his letters are a valuable record of the moral history of the Second Empire. They reproduce in a wonderful manner the vanity and ignorant levity of the Imperial world, as well as the vague dread which was beginning to make itself felt in spite of the efforts made to stifle and dissipate it by the mad pursuit of worldly distractions and pleasure. Written as the whole volume is in a light jesting tone, there is a note of bitter sadness sounding through it, which we cannot but feel to be the unconscious presentiment of coming misfortunes. I cannot resist quoting the most striking passage of the whole: it is dated October 9, 1867:—

"Paris est aussi triste que possible. Il n'y a plus de gens du monde et les gens d'affaires, qui en font à présent les honneurs, ont des mines longues et désolées. Tout le monde a peur sans trop savoir pourquoi. C'est une sensation comme celle que fait éprouver la musique de Mozart, lorsque le Commandeur va paraître. M. de Bismarck, qui est le Commandeur, ne paraîtra pas cependant à ce que je crois, et les bruits de guerre n'ont rien de sérieux. Mais il y a un malaise universel et on est nerveux. Le moindre événement est attendu comme un catastrophe. Enfin on est bête et ennuyé. Le remède à cela n'est pas facile à trouver; et d'ailleurs, y a-t-il un remède."

The history of this Second Empire, of which Mérimée was the sceptical, undeceived, perspicacious spectator has been written in six volumes, by M. Taxile Delord, and the sixth and last volume has just been published (Germer Baillière). M. Delord does not rank in the first order, either as a writer or historian, and his work is not of a kind which will appeal to posterity. He lacks the critical sense and that fine understanding of men and things so necessary in judging historical events. He is a conscientious worker who has collected a number of facts and related them in an interesting and vivid manner. It is very profitable reading for the majority; it contains proof of good sound work, and bears the impress of a sincere and upright mind, but it is in no respect a superior book.

The name and memory of Sainte-Beuve are closely linked to those of Mérimée, as well as to the memory of the Second Empire. Sainte-Beuve was one of the few literary men who did not show themselves hostile to the Imperial régime, who on certain occasions even employed his pen in its service. His literary criticisms, his *Lundis* as he called them—articles which appeared every week, first in the *Constitutionnel*, afterwards in the *Moniteur*, and finally in the *Temps*—were, during the twenty years of the Empire, one of the most productive sources of enjoyment to the literary world, and a charming and never-failing subject of conversation at a time when political life in France had become extinct. Before his critical talent had reached its full development as it has in the *Lundis*, Sainte-Beuve passed through a long period of formation, during which, from 1825 to 1850, he was, as it were, feeling his ground. At the beginning of this period he wrote some critical articles, which his former secretary, M. Troubat, has just published under the title *Premiers Lundis* (Michel Lévy, 2 vols.). These were followed, first, by his literary portraits, distinguished by a greater degree of originality, but containing many affectations and puerilities and strange faults of taste; and subsequently by his poems, common-place productions, with here and there some accents of penetrating simplicity; his remarkable and subtle novel *Volupté*; and finally by the five volumes of his *Port-Royal*, his favourite work, in which his literary sentiment opened its finest blossoms, and the noblest instincts of his nature found their utterance.

M. Othenin d'Haussonville has just published his work on *Sainte-Beuve*, which first came out in separate numbers in the *Revue des Deux Mondes*, in one volume (Michel Lévy). He has tried in this book to reproduce all the fleeting aspects of the physiognomy of that many-sided man, who will to all time be regarded as the type of our nineteenth-century criticism, and who formed a part of worlds the most diverse, who traversed every system, was attracted by every form of talent, and yet never entirely relinquished his own liberty nor prescribed the limits of his horizon.

M. d'Haussonville's study is delicate and conscientious. It is cleverly written, with a shade of malice which suits the subject; but there is a want of experience and decision in his judgments, and he is too much influenced by the bigoted and slightly hypocritical enmity of the aristocratic salons towards the frank and healthy freedom of thought professed by Sainte-Beuve, and even by the ill-will which his own family nourished against the critic since the day when he had spoken of Mdme. de Staël with a sincerity which was disastrous to the friend of Benjamin Constant and Camille Jordan.

M. d'Haussonville is about to undertake a work on Michelet, similar to that he has written on Sainte-Beuve. It will be interesting to see how a man of his distinguished but rather crude and *maniéré* talent will analyse a nature so rich, eloquent, and varied, so sparkling and full of fire, imagination, and genius as Michelet's.

A prize has just been conferred on M. d'Haussonville's *Sainte-Beuve* by the French Academy. This is as it should be, coming as it does from that august company where his great-uncle, the old Duc de Broglie, his father, and his uncle the present Duc de Broglie, sat side by side, more by right of birth than by order of merit. It must

be acknowledged, however, that M. Othenin d'Haussonville's book by no means cuts a bad figure by the side of the other books which have been similarly honoured.

They include M. Croiset's conscientious work on Xenophon; a rather commonplace biography of Erasmus by M. Gaston Feugère; M. Valery-Radot's charming juvenile work, *Les Souvenirs d'un Volontaire d'un An*, distinguished for its healthy noble patriotism and delicate French wit; and lastly, strange to say and hardly to be believed, M. Alphonse Daudet's book *Fromont jeune et Risler aîné*, a very remarkable book, no doubt, the merits of which I have already extolled, but which is scarcely moral enough to deserve to be recommended to a serious public by the French Academy. Nothing, in point of fact, is so strange as the manner in which these rewards, of very doubtful utility, are distributed. The first essential towards obtaining them is, not so much to deserve them, as to have relations among the Academicians or among the society they frequent. Quite a complicated system of machinery and intrigue must be set in motion in order to reach the desired end. And not the least curious fact is, that the books to which public attention is directed as being of public moral utility are books that are devoid certainly of any bad intentions, but equally devoid of any pretence towards the encouragement of virtue.

The foundation of prizes of this kind, to be awarded by different academies, has become a positive mania, and it is quite deplorable to see the large sums of money which are spent in this manner, sums which would be so much better employed in defraying the cost of publishing really important books or in providing for the maintenance of young scholars who are engaged in special studies. The most ludicrous thing is, that the French Academy, which is a society of literary men, should be entrusted with the distribution of rewards for virtue to the most deserving. The notion of giving a premium to devotion or self-sacrifice is singular enough in itself, but that this premium should be conferred by literary men is yet more singular still.

In this manner M. de Monthyon has made himself a name that is more celebrated even than that of the greater number of Academicians. His example has just been followed by the Duchess of Otranto, daughter-in-law of the famous Fouché, Superintendent of Police under the first Napoleon. She has bequeathed a yearly income of 10,000 francs to the Academy, to be devoted to bestowing every three years a prize of 30,000 francs on the individual who has given proof of the greatest virtue or heroism.

I pity the Academicians on whom the responsibility of the choice will devolve; but is it not too amusing to see the money of Fouché, one of the most vile and despicable of the Emperor's servitors and courtiers, devoted to such a purpose?

M. Elisée Reclus' book on general geography—*La Terre et les Hommes*, which was announced here some months ago—is coming out now in weekly numbers (Hachette). Ten are already out. This important work, which will consist of no less than six volumes, is not a technical geography in the ordinary sense of the word. It is a profound study, made from a physical and geological point of view, of every portion of the world in its relation to the races by which it has been peopled and the history of those races. M. Elisée Reclus is not a creator in the realms of geographical science, and it would be an exaggeration of his claim to distinction to name him together with Carl Ritter, but he is nevertheless a man of vast learning and great literary talent, and his work bears witness of power of no common order. His book will be a complete encyclopaedia of geographical, geological, and ethnographical knowledge. It marks real progress in geographical study in France.

G. MONOD.

SELECTED BOOKS.

General Literature and Art.

BLADÉ, J. F. Etudes géographiques sur la vallée d'Andorre. Paris: Baer.
WILSON, A. The Abode of Snow. Blackwood. 15s.

History.

BALASQUE, J., et E. DULAURENS. Etudes historiques sur la ville de Bayonne. T. 3. Bayonne: Lasserre. 6 fr.
HEGEL, C. Die Chronik d. Dino Compagni. Leipzig: Hirzel. 3 M.
LOUTCHITZKY, J. Documents inédits pour servir à l'histoire de la Réforme et de la Ligue. Paris: Sandoz. 7 fr. 50 c.
MARTIN, l'abbé. Le pseudo-synode connu dans l'histoire sous le nom de Brigandage d'Ephèse, étudié d'après ses actes retrouvés en Syriaque. Paris: Maisonneuve.

Physical Science, &c.

BARKOW, H. C. L. Comparative Morphologie d. Menschen u. der menschenähnlichen Thiere. 1. Thl. Greifswald: Bamberg. 90 M.
BEALE, L. On Life, and on Vital Action in Health and Disease. Churchill. 5s.
EYTON, T. C. Osteologia Avium: a Sketch of the Osteology of Birds. Second Supplement. Part III. Williams & Norgate. 16s.
MUELLER, N. J. C. Botanische Untersuchungen. IV. Ueber die Vertheilg. der Molecularkräfte im Baume. 2. Thl. Der Sogenannte absteig. Saftstrom. Heidelberg: Winter. 5 M.
PFEIFFER, L. Monographia heliceorum viventium. Vol. 7. Fasc. 2. Leipzig: Brockhaus. 4 M. 50 Pf.
STIEDA, L. Ueber den Bau d. centralen Nervensystems der Amphibien u. Reptilien. Leipzig: Engelmann. 4 M.

Philology, &c.

BECKER, J. Die römischen Inschriften u. Steinskulpturen d. Museums der Stadt Mainz. Mainz: Von Zabern. 8 M.
GOLDZIHER, I. Beiträge zur Literaturgeschichte der Sî'â und der Sunnitischen Polemik. Wien: Gerolds Sohn.
GRASSMANN, H. Wörterbuch zum Rig-Veda. 5. Lfg. Leipzig: Brockhaus. 5 M.

CORRESPONDENCE.

M. BROCA ON BASQUE.

London: July 30, 1875.

Your impression of July 24, in an article treating of the work of M. Paul Broca, *Sur l'Origine et la Répartition de la Langue Basque*, contains the two following assertions:—

1. "The map accompanying the pamphlet seems very correct."

2. "We cannot for a moment admit the Basque language to form a family by itself."

On the first I would remark that the epithet of "very correct" cannot certainly be applied to this small linguistic map, which, though most incomplete as to the number of localities it indicates, ought at least not to have given as Gascon or Béarnais localities linguistically Basque, and *vice versâ*; or as completely Castilian other localities which have not yet ceased to be Basque, at least as to the minority of their population. Thus St. Pierre-d'Irube, a Basque commune, is indicated as Gascon; Montory, though Béarnais, is given as partly Basque; Tardets, completely Basque, figures as partially Béarnais. Puente la Reina, where the minority still speaks a particular sub-dialect of Southern High Navarrese peculiar to this locality, and the existence of which I have made known in my work, *Le Verbe Basque*, is marked on this map as completely Castilian. The errors, in fact, are far from being limited to the examples above cited.

Secondly, if by the word "family" the author of the article means a group of languages such as is presented by the languages of the Neo-Latin family or by the Germanic, Slavonian, Celtic, Ouralian languages, and others, or even the much more important groups analogous to that which comprises in as many subdivisions under the name Altaic, the Ouralic, Samoyede, Tartar, Tungouse, and Mongolian, the Basque certainly constitutes of itself a family, for it certainly differs as might easily be demonstrated, from the above-mentioned languages much more than they differ from each other, in whatever division the comparison is made.

If, on the contrary, it suits the author of the article to content himself with the word "family" for one of the great linguistic divisions which comprise all the Aryan languages, or all the Semitic languages, or all those which are neither Aryan nor Semitic, and which several modern linguists love to call Turanian, it is then evident, but only then, that the Basque belongs to this last great division, improperly called family, for notwithstanding the great difference which exists between any non-Aryan or non-Semitic language and the Basque, it is still very certain that it differs less from these than from languages belonging to the other great linguistic divisions.

LOUIS-LUCIEN BONAPARTE.

"PILGRIM-MEMORIES."—AN ULTIMATE NOT NECESSARILY A FINAL LAW OF HISTORY.

Lincoln's Inn: August 3, 1875.

The friendly reviewer of my *Pilgrim-Memories*, in your last number, objects very strongly to my use of the term "ultimate" in reference to that Law of History which I have ventured to put forward as giving an explanation of what is true in the empirical law of Comte. Mr. Hinton's whole objection, however, is founded on the assumption that "ultimate," thus used, means *final*. But the true meaning of "ultimate," as distinguished from empirical, is thus stated by Mill (*Logic*, Bk. III. ch. xvi.):—

"Scientific inquirers give the name of Empirical Laws to those uniformities which observation or experiment has shown to exist, but on which they hesitate to rely in cases varying much from those which have been actually observed, for want of seeing any reason *why* such a law should exist. It is implied, therefore, in the notion of an empirical law that it is not an ultimate law; that if true at all, its truth is capable of being, and requires to be, accounted for. . . . . To state the explanation, the *why* of the empirical law would be to state the laws from which it is derived; the ultimate causes on which it is contingent. . . . For example, the order of succession and of co-existence among the heavenly motions, which is expressed by Kepler's laws, is derived from the co-existence of two primeval causes, the sun, and the original impulse or projectile force belonging to each planet. Kepler's laws are resolved into the laws of these causes and the fact of their co-existence."

Now, what I have done in stating my Law of History may be expressed in terms precisely similar to these: I have endeavoured to show that the order of succession and co-existence among *human notions*, which is expressed by Comte's law, is derived from the co-existence of two primeval causes, Terrestrial Conditions, and a fundamental Tendency of Mind. I submit, therefore, that to qualify such a law as "ultimate" is strictly in accordance with scientific usage. And your reviewer's assumption that "ultimate" is synonymous with *final* is thus, not only a misunderstanding of my meaning in using the term, but also, I think I may confidently add, of its accepted scientific sense.

J. S. STUART-GLENNIE.

UNCIAL TYPE IN ENGLAND.

Lincoln: July 31, 1875.

It is hardly worth while to reply to your correspondent Mr. W. S. Barlow, who has probably by this time perceived that he has misunderstood my meaning. No one who remembered Woide's and Baber's editions of Greek MSS., not to speak of many books of inscriptions, could suppose that uncial type was now for the first time introduced into England. The merit of this particular fount of type is that it approaches more nearly than those in previous use to the different characters employed in different ages. I am writing away from books of reference, and cannot verify what amount of credit is due to Mr. Hibbert as the author of a novel experiment.

JOHN WORDSWORTH.

EQUATORIAL AFRICA.

Lower Clapton: August 4, 1875.

My attention has been directed, by a letter in the *Geographical Magazine* of this month, to a notice respecting a journey I made in Equatorial Africa, which appeared in your columns of May 1.

Digitized by Google

The note in question states that in 1868 I

made an exploration of the Gaboon river and crossed to the Ogowai, and thence penetrated eastwards to longitude 15°, discovering a river flowing south, and obtaining information of a lake about seven days' journey further east.

So far as regards my having performed such a journey, the statement is entirely erroneous. It was in 1870 (not 1868, when I was in Australia) that I visited Gaboon; and upon one occasion, when on the eastern slopes of the high land forming the watershed of the Como, I came across a semi-Arab, who gave me the information mentioned in your article. This man told me that, so many days' journey east (I now speak from memory), there was a large river, about as wide as the Gaboon at Chinchua, which flowed south (to the right), and seven days beyond there was a large lake so broad that canoes could not venture upon it in high winds by reason of the roughness of the waves.

The information to your journal was not supplied upon my authority, but upon that of a gentleman who, while doubtless thinking to give me the credit due to me, has unwittingly stated that I performed the journey; whereas I only obtained information respecting the geographical facts mentioned in your note. My interview with him was but of a few moments' duration, and the subject of the Gaboon cropped up quite casually, so that he may justly be pardoned for the unfortunate error into which he has fallen of giving me credit for making discoveries, when the truth is that I merely was told that such was the case by a native trader bringing ivory to the Gaboon. I arrived at the longitude of the rivers and lake by a calculation from the number of days the journey occupied. J. A. SKERTCHLEY, F.R.G.S.

SCIENCE.

HUME'S ESSAYS.

Essays: Moral, Political, and Literary. By David Hume. Edited by T. H. Green and T. H. Grose. In Two Volumes. (London: Longmans & Co., 1875.)

ABOUT a year ago we reviewed the elaborate criticism of Hume's metaphysical system which Mr. Green has prefixed to the first part of Messrs. Longmans' new edition of the philosopher. The two concluding volumes of the work (containing the "Political and Literary Essays," and the two "Enquiries concerning Human Understanding and Morals") Mr. Grose has prefaced with a well-composed narrative of Hume's career as an author. The greater part of this consists merely of a judicious selection from the correspondence already published in Mr. Burton's *Life of Hume*; but Mr. Grose has added a succinct statement of the results obtained from his very careful collation of the different editions of the Essays, as well as a tolerably complete discussion of the most interesting questions suggested by a study of Hume's literary development. Hume presents the rather singular spectacle of a man who not only possessed eminent philosophical ability, but also made a steady and not unsuccessful effort to realise in his life the best ideal he could form of philosophic conduct and deportment; while yet his "ruling passion," as he frankly avows, was not love of truth, but love of literary fame. This contrast gives the key to much that would otherwise be incomprehensible in the history of his works. His reflection, on whatever subject, is always characterised by the most perfect independence; to sacrifice this in the least degree would have derogated from his self-respect as a philosopher; but he is no less uniformly ready to defer to the taste and humour of the cultivated public in selecting the matter, as well as in moulding the form, of his published compositions. Indeed, the extent to which he seems to have judged his own metaphysical writings from a purely literary point of view has caused some perplexity to students of his philosophy. Perhaps the least satisfactory part of Mr. Grose's Essay is a passage in which he tries to extenuate the force of Hume's emphatic repudiation of his "juvenile" Treatise on Human Nature. We may agree with Mr. Grose in thinking that this, though the least well written of his philosophical treatises, is certainly the most important to the student of metaphysics; but we can hardly doubt that Hume's disparagement of it in the advertisement which after his death was prefixed to the edition of 1777 expresses his settled and deliberate judgment. Mr. Grose, at least, gives no valid reasons for doubting this; in fact he has himself quoted passages from Hume's letters which seem decisive the other way. "I believe," Hume writes to Gilbert Eliot, "that the Philosophical Essays contain everything of consequence relating to the understanding which you would meet with in the Treatise. . . . and I give you my advice against reading the latter;" and again, "The positive air which prevails in that book so much displeases me that I have not patience to review it." Here we see pretty plainly a postponement of philosophical substance to literary form. It must, however, be borne in mind that Hume's ultimate judgment on speculative questions generally tended to approximate more closely to that of common sense than the negative character of his speculations would have led us to expect. The latent assumption that common sense must be broadly right, which Reid was the first to make express and systematic, but which effectually directed the course of Locke's reflection, also controls and limits the scepticism of Hume. It belonged, indeed, to his ideal of a philosophic temper that he should check anything like extravagance or exaggeration in his own metaphysics no less than elsewhere. "I was resolved," he says, "not to be an enthusiast in philosophy while blaming other enthusiasms." Thus we may conclude that he really set little store by the more paradoxical portions of his earlier speculations, which find no counterpart in the later edition of his system.* It was not that he thought the reasonings contained in them unsound; but his maturer judgment held with common sense that "no durable good or benefit to society could be expected to result" from the sceptical arguments if "displayed at greater length" than in his later treatise. Hume's scepticism, in fact, was kept in check by his Utilitarianism; for, as Mr. Grose justly remarks, there is a

"remarkable difference between Hume's treatment of metaphysical and of moral questions. In discussing the former he is uniformly sceptical; in discussing the latter, he assumes an opposite attitude and becomes dogmatic in his enunciations. He not merely dissents from those who deny the reality of moral distinctions; he brands them with the character of disingenuous disputants. The same impatience breaks out when he considers the fashionable belief which resolved all the virtues into modes of self-love."

It is to be regretted that Mr. Grose did not direct the attention of his co-editor to this last *aperçu*; for the chief defects in the profound and closely-reasoned essay which Mr. Green has given as an introduction to the second volume of the "Treatise on Human Nature," are due to the fixed idea that Hume's ethical system is, and must be, fundamentally egoistic. Thus, he speaks (p. 50) of Hume's "explicit reduction of all desire to desire for pleasure;" and tells us that he "decisively rejects every notion of unselfish affections which would imply that they are other than desires for pleasure;" and again, that "desire for the greatest happiness of the greatest number, not being for a feeling of pleasure experienced by the subject of the desire, is with Hume impossible." Now it is, no doubt, true—and the point is of some interest in tracing the development of ethical thought—that Hume did not find in human nature a disinterested impulse to promote *universal* happiness. "There is," he says, "no such passion in human minds as the love of mankind merely as such." But the characteristic doctrine of the school of Shaftesbury, that we experience "disinterested" impulses towards objects other than our own enjoyment, is affirmed by Hume with most unmistakeable clearness.

"Besides pain and pleasure," he writes, "the passions frequently arise from a natural impulse or instinct which is perfectly unaccountable. Of this kind is the desire of punishment to our enemies and happiness to our friends; hunger, lust, and a few bodily appetites. These passions, properly speaking, produce good and evil, and proceed not from them, like the other affections."

That is, the existence of the desire is cause, not effect, of the pleasure that accrues when the desire attains fulfilment. This passage is taken from the "Treatise on Human Nature" (Part III. § 9); but we find that, in his later work, his acceptance of Butler's peculiar view of disinterested impulses is still more complete:—

"A man is no more interested when he seeks his own glory than when the happiness of his friend is the object of his wishes; nor is he any more disinterested when he sacrifices his own ease and quiet to public good than when he labours for the gratification of avarice or ambition. . . . Though the satisfaction of these latter passions gives us enjoyment, yet the prospect of this enjoyment is not the cause of the passion, but, on the contrary, the passion is antecedent to the enjoyment, and without the former the latter could not possibly exist."

It is creditable to Mr. Green's candour that he has himself extracted these passages; and that in one place he even admits that Hume "*nowhere expressly withdraws the exception made in favour of benevolence* to the rule that all desire is for pleasure." But this admission is hardly reconcileable with the assertions before quoted or with the general drift of his criticism of

* Mr. Green goes just too far in saying that "there is *nothing* corresponding to Parts II. and IV. of the 'Treatise on Human Nature' in the 'Philosophical Essays.'" But the substitute for Part IV. is merely a single section (section 12) of about a dozen pages; and the substitute for Part II. a short note to this section.

Digitized by Google

Hume; a criticism for which the positive grounds are contained, as far as appears, in a single sentence which Mr. Green declares to be "carelessly put together," and which he, in fact, has to rewrite before he can extract from it the doctrine which he insists on attributing to Hume. Thus, while in exposing the defects of an ethical system which deliberately ignores the practical reason, Mr. Green's argument is irresistibly effective; his assumption that "the rejection of the doctrine that pleasure is the sole ultimate motive" can only be justified by a "definite theory of reason as constitutive of objects," drives him, in spite of his editorial care and candour, into a substantial misrepresentation of his author's position; and also into an undue depreciation of the whole *line* of moralists that intervened between Locke and Hume. His criticism of Locke's ethical psychology is searching and instructive, even when it admits of an effective answer; but he has decidedly over-estimated his influence on English ethical thought. One may almost say that the process of ethical debate from Hobbes to Butler would have been developed in substantially the same way if Locke had never existed. No doubt his method of observing and analysing the facts of consciousness and some of the forms of his psychological classification became the common property of the generation of thinkers that succeeded him; but *the* ethical doctrines of Shaftesbury and his followers have really no relation to Locke's except just in so far as Locke is Hobbist. Mr. Green's criticism of these doctrines affords a striking illustration of the extent to which "idola theatri" may prevent even a penetrating and careful historian of opinion from seeing what lies obvious to the common gaze; the "theatrum" being in this instance furnished by the "study of Kant and Hegel," which it is Mr. Green's object to erect upon the ruins of indigenous systems. He fails altogether to recognise that dualism of rational or governing principles which is implicit in Shaftesbury's system, and becomes explicit in Butler's. Thus, he charges the former with inconsistency because, while he only allows what he calls "self-affections" to be good in so far as they contribute to the good of the species, he yet, when he comes to treat of "natural" or social affections, lays stress upon their superiority as sources of "self-good." Whereas the special force of Shaftesbury's reply to Hobbism is conceived by himself to consist in reconciling fully while distinguishing clearly "self-love and social," interested and disinterested impulses; instead of confusedly regarding the latter as a modification of the former, according to the view adopted by the popular optimism no less than the fashionable cynicism of his age. It is perhaps true, as Mr. Green urges, that neither Shaftesbury's arguments nor Butler's exclude with sufficient definiteness that refinement of Hobbism which represents the benevolent impulse as being really a desire for one's own sympathetic pleasure. But I am surprised that he charges Hutcheson also with having overlooked this view: since in the latter's *Inquiry concerning Moral Good and Evil*—a treatise, it must be remembered, which had considerable literary success—one subsection (v. of section 2) is specially devoted to the consideration of this very argument.

"The other scheme," writes Hutcheson, "is more plausible .... that we desire the happiness of others, as conceiving it necessary to procure some pleasant sensations which we expect to feel upon seeing others happy..... To show that this scheme is not true in fact, let us consider that if in our benevolence we only desired the happiness of others as a means of this pleasure to ourselves, whence is it that no man approves the desire of the happiness of others as the means of procuring *wealth* or *sensual pleasure* to ourselves? .... Wherein does this desire differ from the former, except that in one case there is one pleasant sensation expected, and in the other case other sensations?..... Reflecting on our own minds again will best discover the truth. Many have never thought upon this connexion; nor do we ordinarily intend the obtaining of any such pleasure when we do generous offices. We all often feel delight upon seeing others happy, but during our pursuit of their happiness we have no *intention* of obtaining this delight..... To make this yet clearer suppose that the Deity should declare to a good man that he should be suddenly annihilated, but at the instant of his exit it should be left to his choice whether his friend, his children, or his country should be made happy or miserable for the future when he himself could have no sense of either pleasure or pain from their state. Pray would he be any more indifferent about their state now that he neither hoped nor feared anything to himself from it, than he was in any prior period of his life? Nay, is it not a pretty common opinion among us, that after our decease we know nothing of what befalls those who survive us? How comes it then that we do not lose at the approach of death all concern for our families, friends or country?"

It will be evident that Hutcheson at least conceives himself to have effectively disposed of the "scheme" which Mr. Green says that he did not even attempt to answer. We cannot say then that the egoistic interpretation of benevolent as well as other impulses would be "naturally taken to stand" at the time that Hume wrote his treatise—some ten years after the publication of Hutcheson's *Inquiry* and Butler's *Sermons*. On the contrary, we may fairly say that any well instructed writer would have felt it a considerable undertaking to re-establish it: and that Hume was not inclined for such an undertaking will be evident, I venture to think, to a careful reader of Mr. Green's Introduction alone. H. Sidgwick.

Valleys and their Relation to Fissures, Fractures, and Faults. By G. H. Kinahan, M.R.I.A., F.R.G.S.I., &c., of H.M. Geological Survey. (London: Trübner & Co., 1875.)

To one who looks at the physical features of a country with an eye untrained in geological observation, it is perhaps only natural to connect these features with corresponding movements of the earth's crust. What more specious than to suppose that the rocks have been thrust up here into a hill, or thrown down there into a valley, or riven yonder into a gorge? Yet it needs but little study to correct such crude notions, and to show the fallacy of assuming a connexion of this direct character, save perhaps in districts where volcanic action has been rife. Most of the stratified rocks, since their upheaval, have indeed been so profoundly modified by denuding agents that their original features have been more or less obliterated, and in some cases even reversed. Thus, the strata now forming the summit of a hill may have been deposited in the hollow of a trough, as shown in the case of Snowdon; while, on the other hand, a valley may run along the crest of an arch, as in the well-known example of the Weald. Realising the extensive denudation which most parts of the earth's surface have suffered, some of our most far-seeing and deep-thinking geologists have been led to regard the present "form of the ground" as having resulted, in the main, from the long-continued action of rain and rivers, ice and snow, frost and thaw, and other meteoric or sub-aërial agents. Mr. Kinahan, however, maintains that the power of these favourite servants of the sub-aërialists has been greatly overrated; and the purport of the present work is to prove this point, so far at least as the formation of valleys is concerned. As an experienced field geologist, with fine opportunities of observation in the West of Ireland, Mr. Kinahan commands an attentive hearing from the school which he opposes.

Without for a moment denying that sub-aërial denuding agents—or "denudants" as he conveniently terms them—have had much to do in the sculpturing of the earth's surface, Mr. Kinahan believes that it is only in conjunction with cracks and dislocations that they can work with due effect. He asserts, indeed, that most valleys are directly connected with faults and fissures, and believes that "a valley or hollow could seldom have been carved out unless there were cracks, minor joints, or other shrinkage-fissures, in which one or other of the different denudants could work." No one, we presume, will deny that the special direction in which a given denudant has acted *may* have been originally determined by a crack or fissure. But it may be fairly asked whether Mr. Kinahan does not grow too bold when he goes on to say that "but for the existence of faults, joints, and other shrinkage-fissures, very few, if any, valleys could have acquired their present form." It is true that the direction of a valley may coincide with that of a fault, as is well seen in our own valley of the Thames, where the river, below London, seems to flow for miles along the line of such a dislocation. Yet it must be borne in mind that in many cases rivers and valleys run directly athwart the dislocations or faults, cutting through the country with singular impartiality to the present position of the strata. "For one valley which happens to run along the line of a dislocation, there are, I dare say," says Professor Geikie, "fifty or a hundred which do not." And more than half a century ago, Conybeare, in refuting De Luc, bore similar testimony, when he affirmed that

"in a great majority of cases (ninety-nine out of the hundred at least) the strata are regularly found in the continuation of their planes, whenever and however these planes are cut by the valleys. The only excepted cases are, when the direction of the valley coincides with that of a fault, or dislocation and subsidence of the strata, and *these are of the very rarest occurrence.*"

But whether we fully assent to Mr. Kinahan's proposition or not, we must

Digitized by Google

admit our indebtedness to him for calling attention to a phase of the subject which, in our earnestness to realise the effects of denudation, may have been unduly neglected. It is possible to dwell upon one side of a question until one's power to discuss the other becomes atrophied. In the present case, as usual, a sound conclusion can only be reached by keeping both sides of the question steadily in view. The crust of the earth is solicited by forces acting both from within and from without, and its present form represents the resultant of these two sets of actions; but it becomes a delicate problem to determine the precise value of each component. Possibly some of the subaërialists may have given too great a power to external erosion, while the present author, in seeking to correct these extreme views, appears to have given undue prominence to the action of internal disturbances. But at any rate Mr. Kinahan has distinguished himself by boldly advocating at the present day, and in the face of a rising school, views which many of the younger geologists may have been taught to regard as decidedly old-fashioned. F. W. RUDLER.

LATEST RESEARCHES ON THE NIBELUNGENLIED.

Die Forschungen über das Niebelungenlied seit Karl Lachmann. Eine gekrönte Preisschrift. Von Dr. Hermann Fischer. (Leipzig: F. C. W. Vogel, 1874.)

WE wish there were many more works of this kind produced in Germany, where philology threatens to bury itself in a mass of microscopic details, which grows year by year, and is often very difficult of access, scattered as it is through innumerable periodicals and university programmes. Such *résumés* are of especial value to non-German students, who naturally wish to keep up with the latest results of German philology, without, however, making it their speciality. And it would be difficult to find a subject of more general interest for all Teutonic philologists and antiquaries than the origin, authorship, and textual criticism of that noble epic the Nibelungenlied.

As Dr. Fischer says, every investigation on the poem must be based on that of the manuscripts and their relation to one another. Passing over the less important, there are three MSS. of primary importance for critical purposes. These are the famous trio A, B, and C. Of these the most complete, as regards the number of stanzas, and the most careful in its readings, is C. B has a considerable number of stanzas less than C, but is a very good and old manuscript. A, lastly, omits a still larger number of stanzas, and is very carelessly and inaccurately written. The question naturally arises, which of the three MSS. gives the original, or at least the oldest text of the poem? The history and criticism of the various existing theories given by Dr. Fischer is, perhaps, the most instructive and interesting chapter of his essay.

The first attempt at systematic criticism was made by Karl Lachmann. Lachmann's fundamental principle in text criticism was, instead of collecting from all the MSS. at random whatever seemed to fit best into the context—up till his time the only method followed—to ascertain first of all the relation of the MSS. to one another, and having thus selected a few of the best, to found his text on them, and disregard the variations of the inferior MSS., because, even if improvements, these variations are probably mere conjectural emendations of a much older error, and have therefore no value whatever as documentary evidence. The soundness of these principles is now generally acknowledged; but we must consider Lachmann's application of them to the manuscript question. It must, however, first be understood that with Lachmann this question was essentially bound up with his celebrated "liedertheorie." According to this theory, twenty popular ballads were patched together into a whole about 1210, giving the present text A of the Nibelungenlied. But this compilation was still very defective, and showed clearly the traces of its patchwork origin. A second editor undertook, therefore, to polish and improve the work, and gave us text B. Even this revision was not up to the mark, and not till the editor of C took it in hand was the poem fused into a complete whole. All this is clearly, as Dr. Fischer remarks, reasoning in a circle: A must be the best text, if the ballad theory is proved; while the ballad theory itself is based on the defectiveness and inferiority of A!

The first openly to renounce his allegiance to Lachmann's theory was Adolf Holtzmann. Holtzmann's principle of selection is directly opposed to Lachmann's, namely, that the most complete and the best text is the most likely to be the genuine one; while Lachmann's ballad theory, as we see, leads him to the assumption that "the worse the manuscript, the more genuine the text." Holtzmann's standard text is therefore C. He supports his arguments by a detailed investigation of the various readings and metrical peculiarities of the different texts, and shows that the text of A, like the MS. itself, is altogether later and more corrupt than that of B and C—in short, that it is quite impossible that B and C can be descended from A, which must rather be regarded as a slovenly modernisation of the original text, preserved almost unaltered in C.

These investigations made a profound sensation in the philological world of Germany. Lachmann's school, headed by Karl Müllenhoff, to whom any criticism of Lachmann's views was rank treason, attacked Holtzmann with the most unmeasured vituperation, and were answered by him with equal vigour but more dignity. The controversy was carried on for many years with truly German ferocity, till a new theory arose, which seemed, in some degree, to reconcile the two extreme views of Lachmann and Holtzmann. The chief representative of this new school is Karl Bartsch, preceded by Pasch and Pfeiffer.

The results of their investigations are fully to confirm Holtzmann's conclusions as to the inferiority of A to the other two; but C is shown to be decidedly more modern than B. From internal evidence Bartsch arrives at the conclusion that the stanzas which are found *only* in C are later additions, while those omitted in A only are genuine. But it is at the same time clear that all the three, in spite of their different critical value, are independent recensions of a common original: they are not copies of one another.

Important light is thrown on the whole question of the origin of the poem by Bartsch's metrical investigations, especially of the rhymes. It is impossible to enter into details, but the general result is that the Nibelungenlied was originally written not in the strict rhymes of the thirteenth century, but in *assonances*.

Pfeiffer's theory as to the authorship of the poem now comes into the foreground. His arguments were these. The Nibelungenlied is not written in the regular four-foot epic metre in which the lines run on continuously, but in an artificial metre divided into stanzas—in short, in a *lyric* metre. Now, there are poems preserved of one Kürenberger, who flourished about 1140, written in the identical metre of the Nibelungenlied, assonances and all. Further, there was a strict law in German lyric poetry, that whoever invented a new "ton" or lyric metre, had, as it were, the copyright of it, and no other poet was entitled to compose in it. There is also evidence to show that this principle applied fully to epic poetry as well. The inference is plain: Kürenberger was the author of the Nibelungenlied. This thoroughly satisfactory theory is now very generally accepted in Germany, although many still regard it with distrust, while others, chiefly, of course, those who still uphold the views of Lachmann, dissent from it entirely.

Such is a brief sketch of these remarkable controversies, in which the whole strength of philological Germany was put forth, and the foundation laid of a scientific treatment of literary questions generally. All who take an interest in the subject should study Dr. Fischer's masterly summary. Nor is its interest exclusively Germanic: Homeric students especially would find many instructive analogies. HENRY SWEET.

SCIENCE NOTES.

METEOROLOGY.

Instructions in the Use of Meteorological Instruments.—A work under the above title has just appeared, and we learn from its preface that it has been compiled by Mr. Scott, under instructions from the Meteorological Committee, to replace in some way Sir H. James's *Instructions*, which have now been for some time out of print. The first portion of the book, referring to the Barometer, is almost identical with the *Board of Trade Barometer Manual* (1871), but the matter has been rearranged. The latter part, more than half the book, referring to the other instruments and observations, has been newly compiled, and in it are described the various forms of thermometers and hygrometers, and the measurement of rain, evaporation, wind and atmospheric electricity, with some remarks on weather observations, and explanations of the symbols for recording them proposed by the Vienna Meteorological Congress. The appendices contain some of the most useful tables for meteorological reductions, many of which have been specially calculated. They are as follows:—

A. Correction of Barometers for temperature.
B. " " altitude, for readings of 30" and 27" inches respectively, and up to heights of 1,500 feet.

Digitized by Google

Conversion of inches to millimètres, and *vice versâ*.
" Paris lines to English inches.
" Centigrade degrees to Fahrenheit, and *vice versâ*.
" Réaumur to Fahrenheit.
" inches to millimètres and *vice versâ*, for rain measurements. These last tables are based on the relation of the inch to the mètre *at the same temperature*, as given in the Fifth Report of the Standards Department.

These Instructions in no way aim at supplying e place of a text book of Meteorology, having it few allusions to any theories of atmospherical ienomena; but as we see from the preface that veral gentlemen have lent a hand in its pro-uction, it may be hoped that it will prove useful, the absence of any work of the same kind in nglish.

The Quarterly Weather Report.—The fourth id concluding part for the year 1873 has just peared, and in one respect it differs materially om any of its predecessors. It contains the first stalment of the publication of returns from addi-onal stations in the British Isles.

The Permanent Committee of the Vienna ongress in their report, which was noticed in the CADEMY of May 1, proposed two schemes for the iblication of detailed observations and of mean sults respectively, from stations of the second rder. The Meteorological Committee have, in ccordance with this recommendation, made the ommencement of publishing such returns as were the office for 1873, viz., the actual observations r Parsonstown taken thrice a day, and mean sults for Dublin, Durham, Hull, Sandwick and aham Harbour. It may, in the opinion of some, premature to introduce a uniform scheme of iblication, while the methods of observation in fferent countries are so divergent as is now the se; but anyone who has ever tried to collect imatological data from the several publications ow existing in Europe must have been struck ith the advantage which would be gained if at ast uniformity in the arrangement of the columns the pages could be attained. This at least is ie point which the Permanent Committee have riven to ensure, in the hope that uniformity in ore important matters will follow.

The Use of Weather Maps.—Mr. Parkinson, aster of the High School of Heligoland, has ne good service in presenting us with Captain offmeyer's *Vejledning till Benyttelsen af det eteorologiske Instituts daglige Vejrmeddelelser* in erman dress, entitled *Wetterstudien*, in which is far more intelligible than in its native Danish. ie pamphlet does not aim at giving rules for recasting weather, but simply contains twelve arts, exemplifying typical phases of weather er North-western Europe, with a general ac-unt of the broad principles on which such charts to be interpreted, to which are appended cial remarks on each several chart, with some ice of the indications which it gives of the ather likely to ensue next day from the condi-ns indicated on the chart.

The Meteorological Organisations in France.—is announced that there is to be a new com-sion appointed by the French Government to uire into the Meteorological Organisations of country. It may be remembered that when Verrier returned to the Observatoire on the th of Delaunay, Marié Davy was charged with direction of the observatory of Montsouris, instructed to confine his researches to the eorology of the Département de la Seine, ile Charles Sainte-Claire Deville, who had ed the last-named observatory into being, and been its director, was appointed Inspector-eral of Meteorological Stations in France, a t totally independent of the Observatoire and chief. It will be interesting to see what angements will result from this new enquiry.

Barometrical Depressions.—We learn from the *Edinburgh Courant* of July 13, that Mr. Robert Tennent, who has for a long time been collecting statistics on the dynamics of Meteorology, has read a paper before the Royal Society of Edinburgh on the reason of barometrical depressions taking an easterly course over these islands, and on the fact of their containing in themselves a self-moving power. It is impossible from a newspaper abstract of a paper to do justice to, or even to follow the train of reasoning. The author appears to attach most weight to the difference in the rates of motion of the several strata of air, and the effect which is produced by their influx towards the region of barometrical depression. He further points out that the barometer can only measure the true vertical pressure of the column overhead when that column is in perfect rest.

Origin of Cold in Winter.—In regard of the effects of upper currents on the temperature of the surface of the earth, Dr. Hann, in the number of the Austrian *Journal for Meteorology* for July 1, draws attention to the circumstance, that while meteorologists almost universally attribute the intense cold, which appears locally in winter, *e.g.*, at the centre of anticyclones, to the descent of chilled air from the upper regions of the atmosphere, it is an indisputable fact that at such times of intense cold the diminution of temperature in a vertical direction is much less rapid than in summer, and that in fact the stations at a high level are warmer than those below, so that the commonly received explanation of the cold will not hold water. Hann draws attention to the much greater influence of horizontal currents than of vertical, and remarks that while for many years the latter were entirely ignored, it is an equally grave error to attribute everything to their agency.

Rainfall of the British Isles.—Professor Raulin has published in the same number of the Austrian Journal a review of Symons' British Rainfall for the decade 1861–70, which is very interesting, inasmuch as nothing of the kind has been attempted in our own country. He shows that the whole United Kingdom falls under the classification of Spring and Summer relatively dry; Autumn wet; though this is slightly modified in some districts. The paper concludes with some seasonal tables for about forty stations, some of which are hardly recognisable, the orthography of their names having been beyond the powers of German compositors.

Origin of Trombes.—In the number of *Nouvelles Météorologiques* for June we find a discussion on the above subject. M. Renou having laid before the Meteorological Society an extract from a memoir by Monge on the causes of the principal meteorological phenomena, published in 1790, in which he attributes the formation of trombes and whirlwinds to the friction between two currents of air flowing in opposite directions. These views were opposed by M. Cousté and others as insufficient to account for the actions observed.

Ventilation of Tunnels.—The number of the Austrian Journal for July 15 contains a reprint from a Swiss journal, *Die Eisenbahn*, of a paper by Herr Billwiller, "On the Ventilation of the St. Gothard Tunnel from a Meteorological Point of View." He points out that, when areas of depression advance to the Alps from the north or south, it is well known that great differences of pressure exist between the two sides of the mountains; and that ultimately equilibrium is restored by the relatively compressed air forcing its way over the passes as a violent "Föhn." It is shown by the observations at the two ends of the tunnel that the difference of pressure which exists between them sometimes amounts to three millimètres. This would be sufficient to produce a terrific storm if the mountain did not intervene. The piercing of the tunnel will afford a direct path for the air; and so it may be expected that the ventilation of the tunnel, and possibly even the service of the trains, will be seriously affected by the current of air generated.

Theory of Storms.—A new contribution to the science of Dynamical Meteorology has appeared in the shape of a work of 342 pages, by Professor W. Blasius, entitled *Storms: their Nature, Classification, and Laws; with the Means of predicting them by their Embodiments the Clouds* (Philadelphia: Porter and Coates). In this the author propounds a new theory for storms in the collision of the equatorial and polar currents, discarding on the one hand the cyclonic, and on the other the centripetal, explanation of their origin as proposed respectively by Redfield and Espy. Professor Blasius is, as may be guessed from his name, a German, and so his style in English betrays his birth, and he quotes German works in preference to English ones. In some of his definitions he is too revolutionary, not to say mistaken. Thus, he speaks of only three type-forms of cloud, "cumulus," "stratus," and "conus," of which the second corresponds to Howard's "cirro-stratus," and is in no sense a "ground fog," while his "conus" is the cone-shaped cloud accompanying tornadoes. He considers sleet to be the English equivalent for the German "graupel," and he confounds Dovre in Norway with Dover in England. On the whole, however, he has laid hold of a weak point in the chain of modern meteorological reasoning in the fact that according to the cyclonic theory it cannot be explained why the different sides of a supposed circular storm are so unequally developed in these latitudes.

He divides storms into two classes, north-east or winter storms, and south-east or summer storms, and while there is undoubtedly much weight in his words, it is evident that his experience has of late years been exclusively gained from a study of the weather in the very exceptional climate of the eastern seaboard of the United States, with its contrast of cold land and a warm ocean current sweeping along the coast at a short distance.

Space will not permit us to enter into a notice of the entire theory propounded, but we expect that the work will give rise to a considerable amount of discussion. Its broad features are, that storms arise from the collision of the equatorial and polar currents; and, that the barometrical depression is only a secondary effect of this collision, and not the original exciting cause of the storm.

GEOLOGY.

In 1867 the geological exploration of the Colony of British Guiana was commenced under the direction of Mr. Sawkins, who had long been connected with the West Indian Surveys. Soon afterwards the direction of the work fell upon Mr. C. B. Brown, a young geologist who had been trained on the Survey of Jamaica. It will be readily understood that the difficulties of the work were by no means inconsiderable: the country was but sparsely peopled; the topographical maps were defective; a large part of the surface was obscured by dense forests; and the survey was interrupted at seasons by heavy tropical rains. In face of these obstacles, however, Mr. Brown successfully carried out his work, and the results of his exploration have just been officially published in the shape of a fine volume on *The Geology of British Guiana*. This memoir commences with a general description of the physical, stratigraphical, and economic geology of the colony; and this is followed by a series of detailed reports on certain districts which had been specially examined. The text is accompanied by a geological map and a sheet of sections, chromo-lithographed. Although the report gives an excellent outline of the structure of the country, it does not profess to enter into details, except in special cases; indeed, a thorough exploration of the entire colony would be a very expensive, tedious, and almost unnecessary work.

Digitized by Google

It has long been known that a combustible schist, which occurs in beds on the banks of the River Mersey, in Tasmania, is made up in great measure of minute discoid bodies. These discs were examined in 1862 by Professor Church, who found them to consist of a definite chemical compound, which he then termed Tasmanite. Mr. E. T. Newton, of the Geological Survey, having investigated the microscopic structure of Tasmanite, has published the results of his studies in the current number of the *Geological Magazine*. The discs appear to be compressed sacs, and are probably either the spores or the sporangia of some lycopodiaceous plant. As they are undoubtedly vegetable structures, Mr. Newton proposes to distinguish the plant which yielded them under the name of *Tasmanites punctatus*. Saccular bodies, similar to those of Tasmanite, occur abundantly in the so-called "white coal" of New South Wales.

In the last number of the *Zeitschrift der deutschen geologischen Gesellschaft*, Dr. O. Feistmantel has called attention to the occurrence of *Nöggerathia foliosa* (Stbg.) in the coal-measures of Upper Silesia. Hitherto, this species has been found only in Bohemia, and the present discovery is of interest, since it serves to fix the horizon of the deposit in which it occurs. Dr. Feistmantel offers some critical remarks on the revision of the genus: he believes that most of the species referred to *Nöggerathia* should be placed in the genus *Cordaites*, and he proposes to form the two genera into a separate family of cycads to be called *Nöggerathieae*.

The United States Geological Survey of the Western Territories, under Dr. Hayden, deserves to be complimented on the issue of an admirable monograph on the cretaceous flora of these territories, by Professor Leo Lesquereux. The leaf-bearing beds which have yielded these remains belong to the Dakota group, and extend through Iowa, Nebraska, and Kansas. These Dakota beds, which are of Upper Cretaceous age, and probably of marine origin, repose directly on Upper Carboniferous or rather Permo-carboniferous rocks, and are in turn overlain by deposits of Eocene age. No fewer than 136 species of plants, referred to seventy-two genera, have been obtained from the leaf-bearing strata. It is notable that the Dakota flora is separated by remarkable differences from the Oolitic flora; in fact, the Dakota beds have yielded only five cryptogams, six species of conifers, a single species doubtfully referred to the cycads, and two monocotyledons; all the rest are dicotyledons, including representatives of each of the three great divisions of this class. Among the more notable genera may be mentioned Liquid-ambar, Sassafras, Liriodendron, Menispermum, Salix, Populus, &c. The memoir is illustrated by some capital lithographs representing the more important species in the Dakota flora.

In describing the sequence of the Oolitic rocks near Ahlem, in Hanover, Herr Struckmann has called attention to the occurrence of *Exogyra virgula* in the Coralline Oolite, or Coral Rag, of this locality, where it is associated with *Terebratula humeralis* and *Rhynchonella pinguis*. The interest of the discovery lies in the fact that this well-known *Exogyra* had not been previously found on a lower horizon than that of the Kimeridge Clay. Struckmann's paper appeared in the last number of the *Zeitschrift* of the Berlin Geological Society.

Under the name of *Anas Finschi* M. Van Beneden has described a new fossil bird from the Earnschlaugh Cave, in the Province of Otago. This New Zealand duck probably became extinct at the same time with the *Dinornis*.

Some time ago we called attention to the discovery of the remains of palaeozoic amphibia in France, and remarked that M. Gaudry had described some of them under the generic name of *Salamandrella*. It was afterwards found, however, that this name had been previously applied by M. Dubowski to some living salamanders in Eastern Siberia. Hence, when M. Gaudry recently brought the subject before the Geological Society of France, he proposed to substitute for *Salamandrella* the name *Protriton*, and described the new fossil as *P. petrolei*.

We understand that a fine specimen of the long-faced ox (*Bos longifrons*) has recently been found in the excavations which are being made near the Houses of Parliament for the extension of the Thames Embankment. The fossil was associated with other mammalian remains, including human bones; and it is reported that one of the workmen obtained a flint implement from the same excavation. The section which is at present exposed, shows the old bed of the Thames, resting on London Clay, and crowded in parts with fresh-water shells, such as *Bithynia tentaculata*. It is notable that many of the valves of *Unio pictorum* are coated with a thick tufaceous deposit of carbonate of calcium.

Several works have recently been issued by the Geological Survey, including a valuable memoir on the Geology of Rutland, by Mr. J. W. Judd, and a capital guide to the Geology of London and its neighbourhood, by Mr. W. Whitaker. We hope to examine these, and some other Survey publications, in detail on a future occasion.

FINE ART.

JAPONISM.

Paris: July 27, 1875.

The study of the art and genius of Japan, what is called here *le Japonisme*, makes marked progress in France. I am very proud of it because if I did not give the first impulse to the study, I at least originated the word for it. The word *Japonisme* was written for the first time in a young journal of literature and poetry, founded and supported by the well-known group of *Parnassians*. I had friends in it, and although not a poet by profession, my articles entitled "Le Japonisme" were accepted, and—I may write this without conceit, since the *Renaissance* reckoned, besides its contributors, about one hundred and twenty subscribers—they obtained so much success that the term was immediately accepted. My object was to attract public attention to Japan, and thus promote useful essays in science, criticism, and art. All is singular and delicious in this country and this race: the poetry, the brevity of which contains treasures of delicacy concealed under heaps of allusions; the history, which is chivalrous and romantic, made up of slaughter and of love; the painting, which is brilliant; the sculpture, which is full of fine observation and delicacy; the art of working metals and that of manufacturing china, which have been carried to the highest point of perfection; drawing and printing in colours managed by processes of which we are ignorant in Europe, and which are the surest means of artistic propaganda among the popular classes. All this is well worth considering. The influence of the Japanese albums on artists such as Mr. Whistler, and such as those among us who form the group of the *Intransigeants* is manifest, but its action upon our artists who apply their talent to manufacture has been equally apparent. For some years past our carpets, our hangings, our wall-papers, our furniture, our table service have been designed and executed in a lighter and more harmonious scale of colour. I think it very important for Western nations to make bright homes for themselves. It is a practical remedy against gloomy notions. The idea of evil was in the history of the first human families associated with that of darkness. Prometheus dealt the gods a fatal blow by giving mortals at once a hearth and a torch. For my part, I never would allow my little girls or their nurses to be dressed in black. They learnt to eat out of common china plates having a simple and agreeable design on a white ground. One of them, whose intelligence was adorably simple, and whom I had the intolerable pain of losing, amused herself from the first dawn of consciousness by looking at those flowers, those birds, those houses painted by a workman—a better artist than many Academicians—with as much pleasure as we look upon a painting by Eugène Delacroix or an etching by Charles Méryon.

The study, then, is fairly started. The formation in Paris of the Society of Japanese Studies followed upon the Congress of Orientalists which took place two years ago. This Society published (at Maisonneuve's) a first volume of reports of the liveliest interest, adorned with explanatory engravings. Questions of history, linguistics, geography, the arts, &c., were treated by competent men in notes full of unpublished and authenticated facts.

M. Léon de Rosny, the learned President of this Society of Japanese Studies (the seat of which is at Paris, 20 Rue Bonaparte) has just published a pamphlet entitled *Loung-Tou-Koung-Ngan*, or *A Husband under a Bell*. It is a translation of the original text of a Chinese tale, in which a wicked bonze forcibly seduces a lady and throws her husband under one of the great bells of the convent. In the end both meet, and the wicked bonze is decapitated. The woman, having been dishonoured, shatters her head against a pillar; but a doctor saves her. Then the husband says to the judge: "You have given her new birth. There is therefore an eternal breach between the present and the past. I shall take her to me as before. I shall have married her a second time."

This pamphlet in fourteen pages is sold by Maisonneuve. A member of the Society of Japanese Studies, M. Paul Ory, undertakes a series of translations, the general title of which is *the Manufacturing Processes of the Japanese*. It begins with the translation of a notice which is addressed to children in the country itself, and treats of the lac tree. The Japanese, even more than the Chinese, have made the most varied and extraordinary use of the gum of this tree. In Japan, almost all the pieces of wood placed outside are lacquered. When the Dutch were first received by the Emperor at Myako, they thought that the whole outside of the palace was coated with gold. It was lacquered wood, which in fact shines with the gentle brilliancy of dead gold. I have seen a coloured photograph of a bridge spanning a torrent in a wooded spot. This bridge is lacquered in red. Nothing can be more elegant than this red erection in the midst of wild verdure. As for the lacquer they apply to household articles and curiosities, nothing has come up to it in ingenuity and distinction.

M. Paul Ory's pamphlet (twenty pages of text) is adorned with a quantity of woodcuts reproducing the drawings of the original treatise with the most scrupulous fidelity. It gives all the information necessary to Western nations desirous of acclimatising this useful tree. It is sold by Ernest Leroux, publisher to the Asiatic Society.

M. Blondel has also published at E. Leroux's an essay upon Jade, that hard and opaque material called *Yu* by the Chinese, and which they have made the symbol of purity. M. Blondel, the author of a history of Fans, which I mentioned to you in one of my previous letters, has summed up in this pamphlet all the historical, archaeological, and literary information regarding that stone, the value of which is all the greater that it requires slow and minute working. Almost all the jade used by the Chinese sculptors comes from Khotan or Yu-Thian, a town which forms part of the ancient Chinese Turkestan.

But the principal object of this exclusively Oriental letter is to give you an account of the translation of a Japanese novel just published by M. François Turrettini of Geneva. (H. Georg, publisher; 1 vol. 8vo, pp. 180, with Japanese text

)posite the translation, and with four facsimiles original engravings.)

M. François Turrettini has already published, 1871, the first part of the *Heika Monogatari*, rratives of the feudal history of Japan in the relfth century. It contains, first, an episode of e great war of the two powerful families, the *en* or *Minamato*, against the *Hei* or *Taira*, who th alternate successes and reverses fought for e dignity of Taïkoon. It is almost the history of ur Red Rose and White Rose. The episode is arming, full of grace and feeling. It is the his-ry of a young *danseuse* named Hotoke Gozen, 10 shows herself at the court of a nobleman ring in retirement upon his estates. She, in ite of herself, supplants the favourite Gi Wan, ho leaves the faithless lord, and becomes a uddhist nun. The lovely Hotoke Gozen, her eart torn by remorse for the evil caused by her ital beauty, flies from the palace one night, seeks i Wan in her hermitage, asks her forgiveness, id remains with her "in adoration of Buddha." he novel is deliciously tender and original. mateurs who intelligently cultivate Japonism, iat is, who try to understand the subjects which corate the Japanese curiosities, and who at the me time seek to fathom the psychology of so itelligent and so sensitive a people, will find in ie *Heika Monogatari* a great number of facts and otes. The manners of the great lords, at once rutal and sensual, rude and refined, correspond ingularly with those of our French feudality, be-ore the invasion of the Italian customs which rought us so many elements of corruption and or several centuries vitiated our national genius.

M. Turrettini's recent translation is called *Komats et Sakitsi*, or *La Rencontre de deux nobles œurs dans une pauvre existence, nouvelles scènes e ce monde périssable exposées sur six feuilles de aravent, par Riutei Tanefico.* This Riutei Tanefico, fertile Japanese romance-writer, who answers mong our French authors to the school of lexandre Dumas *père*, lived, I think, about 1821. first translation of *Komats et Sakitsi* was sued at Vienna, in 1847, by Dr. Pfitzmayer, vho had the good fortune and the laudable udacity to begin, almost without a guide and vithout a lexicon, the translation of a literature vhich no one dared to tackle. Since then Japa-ese studies have made their way, but it is just o reserve him the honour of having lit the first antern at the entrance of that dark road.

In 1872, M. Anselmo Severini, of Florence, ublished a new and, of course, more exact trans-ation of this same novel, in Italian. That of M. urrettini initiates us more closely still into the ntentions of the original. A preface, which we an only mention, gives the public an analysis of he difficulties of all sorts over which European apanisers stumble. Sometimes we find ourselves onfronted with Chinese characters diverted from heir primitive meaning; sometimes the type is arcely legible, the words are truncated after a range fashion, the punctuation is wanting. inally, there exists no body of lexicography con-ntrating all the explanations—they are less merous than is believed—already furnished by eatises in different languages, seldom from a pecially literary point of view, and always lled with allusions and double meanings. It is herefore to be wished that works may multiply—udging at all events by France, a numerous public npatiently expects them.

The *Six Screens, New Scenes of this Perishable World*, open, like the *Heika Monogatari*, with a ene of feudal life. A nobleman named "Abon amontarau Kadzuyosi," rich and magnificent, oes, towards the end of the autumn, to one of is manors, "moved both by the love of pheasant-hooting and the desire to see the woods clothed n their autumn colours." He is a more scholarly obleman than were ours, for he gives the expla-ation of verses graven on the front of a poor agoda in the valley. A discussion arises among he members of his suite on the subject of a snipe they see at a certain distance. A young page shoots an arrow at the bird half hidden in the reeds, not to kill it, but to carry off a feather. This wounds the nobleman, who, after a violent scene, drives him from his presence.

The young page lays his bow, his sword and his dagger on the ground and departs, no one in the castle knowing what has become of him.

Eight years after, a rice merchant has adopted one of his young clerks. He dies, and leaves him his business as well as his wife, who also loves the youth like a mother. This young man, named Sakitsi, becomes enamoured of a young, poor, lovely, and virtuous musical performer, who is settled in a small inn. But he does not declare his love, and the young musician, who is also an adopted child, sells herself to a theatrical manager who lives in another province. The subterfuges by the help of which she goes in to take her clothes from the family by which she has been adopted, and deceives the blind grandmother, are touchingly delicate.

Thus, then, the lovers were parted. Chance—the natural protector of lovers in all latitudes—makes them meet at the very moment when the young man, almost dying of grief, given to drink and laziness from disgust of life, and full of bitterness against songstresses in particular, exclaims: "Women who figure on the boards are veritable chattels, and lend themselves to every fancy of him who buys them. One must be mad to trust the sincerity of their love!" The poor maiden just happens to hear these cruel words. They join each other, however, and after a scene in dumb show, carried out with great art and perfect knowledge of the human heart, and especially of the hearts of lovers, they forgive each other and say so. A number of dramatic and complicated incidents still trouble them. At last, just as they are about to commit suicide, she because a nobleman has bought her in order to give her to one of his captains, and he because he cannot bear this last blow from fate, it happens that she learns that her birth is noble, and that he can marry her without lowering himself. He was, of course, the young page of the beginning.

There are here very strong situations and very poetical details. The whole of the last scene, for instance, takes place in the proximity of a theatre, the songs of which are heard. The couplets of the play occasionally adapt themselves to the situations of the lovers, and form very natural and very poetical interruptions.

It will be seen that *le Japonisme* is not an unprofitable study.

PH. BURTY.

THE WORK OF MÉRYON.

The sale last week, at Sotheby's, of an enlightened Parisian amateur's collection of modern works in etching and engraving brought for a few days before the public eye, the work of an original genius—Charles Méryon. At the best print-sellers' you are sure to find, now and again, if not always, some specimens of that work, and two or three private collections are notably rich in it, but on the whole it is little seen, and (outside a small and somewhat cultivated circle) little known. It combines, or will combine in the future, when the actual remembrance of the things it commemorates shall have passed away, a certain antiquarian interest, dear to some, with that much higher interest of the work of an intense personality—work which no one could do before: which no one has done since. For in recording for us, and still more for those who are to follow us, the aspect of old Paris, just before old Paris crumbled suddenly like the strange drops of glass, under the hand of Haussmann, Méryon did something far other than leave a dry and spiritless record—he expressed once and for all, the moods and passion of an individual mind. Likely enough, no other circumstance than the passing away of that old aspect of the city which he loved, would have roused him to this expression of himself in art. His work when he was still a sailor, sailing round the world, and sketching with the etching needle, for want perhaps of more engrossing employment, the dull panorama of the New Zealand shores, was clever enough, but hardly personal. Afterwards he failed as a painter. But at length this mysterious and brooding spirit, whose care was for the familiar and the past, found his particular work. And never did an old city have so sympathetic and impassioned a chronicler as Paris had in Méryon—not even the London of the Commonwealth in Wenceslaus Hollar. And so it is that his work has a personal stamp and interest—a weird, imaginative growth, enriching the bare walls and tottering houses, as the lichen enriches the rock—and recalling by that imaginative quality the literary work of Victor Hugo in *Notre Dame de Paris*, and of the great English master, in *The Tale of Two Cities* and in *Barnaby Rudge*.

He loved architecture, and above all Gothic architecture; but it was not so much architecture for its own sake as for its association with the lives of men, and because the building, in outlasting builder and dweller, keeps, like a perfume, something of the memory of both. Méryon's greatest strength of execution was undoubtedly in the rendering of buildings. He failed almost always in skies; he had no very notable success in the lines and composition of landscape; and though, sometimes by a wise abstinence, and sometimes by a few sure telling strokes, he indicated to the best the water of his city views, it must be remembered that this was but the water of a calm river, now light in the open, now sullen and shadowed under the arches of the bridge, but never in perfect stillness and never in storm; of mirror-like water there is little, of lifted waves there are none in his work. And the figures, though they are such as to give present life and movement to his old world city-scenes—relieving, yet always harmoniously, their otherwise oppressive sombreness; as the speck of a peasant's white bonnet, or red cap of a country boatman, broke the uniform grey, and caught the eye with one happy light in many a landscape of Corot's—the figures are nevertheless too insignificant in size, and too incidental in their intention, to make ever, in themselves, the chief interest. The chief interest is in the imaginative treatment of the stones of old Paris, which Haussmann was demolishing; and here was the chief technical strength.

I said Méryon cared for Gothic architecture more than for any other: but even this hardly for its own sake. Its associations were the oldest, and here and there—as notably in *Le Stryge*—the half human expressiveness of its work made its mark on his mind, and served his purpose, in accurately pourtraying it. And so he drew the Stryge—the horned and winged demon of stone that looks down, from Notre Dame; its face set hard in the lines of lust and cruelty, and with these, satisfied. Looking down upon Paris, the Stryge said for him that which he wanted to say. He has wrung expression out of stone, from subjects less promising than that. Look at the blind wall and closed door of his *Rue des Mauvais Garçons*—"Bad Fellows' Street:" the very name is suggestive, and the work full of a haunting mystery. But he was of course intensely sensitive to beauty as well as horror, and so he lets the happiest sunlight play on the *Abside de Notre Dame*—the woman's figure here, like all his figures always in strange accord with the dominant note of the subject, is full of a quiet grace—and, in a moment of like happiness, he has touched with the surest and most delicate hand the projecting turrets and elaborate cornice of Le Pont Neuf, the pride of Paris among her bridges. His *Saint Etienne du Mont* is an admirable example of his capacity to give us the characteristics of other than Gothic styles, for here against the broken lines of the Gothic there are pure lines of the Classic and Renaissance; and the front of Saint

Etienne — of the Church itself—drawn purely, in the best light, is as careful and successful a piece of work, and well nigh as sympathetically done, as the shadowed side of the Middle Age College, iron-propped long ago, and now to be destroyed. And, if we are to come to work more modern even than that of the Renaissance or its off-shoots, prolonging themselves into the days of Louis Quinze, but still with associations for the lover of old Paris, here is the *Pompe* — the Engine-house by the river, and its scaffolding, beam crossed behind beam. Méryon's pleasure in constructive work, however humble, is shown in his close following of the woodwork to its furthest and darkest recesses. His fame would be assured if it rested only on his rendering of the work of men's hands, from the fretted roof of the Cathedral and its stately towers to the scaffolding of the engine-house, or the rough boarding raised quickly round spots marked for repair or destruction.

But his fame rests really on the imaginative quality, the human and personal quality, as I said before, in his work; or at least for that is it chiefly fascinating. For his *Stryge* is more than a figure to him: it is a symbol of the deeds it has witnessed; and in his etching of apse, or bridge, or narrow house front, or projecting turret, or blind wall, there is more than the mere features of these. Over them he has thrown his own imaginative light—the light of a mind alive undoubtedly to beauty; still more strangely alive to terror: a mind of perceptions too intense; with Hamlet's quality of aggravating not only passion but brooding dread. No ghost would have been needed to beckon Méryon to "more removed ground," for such impartment as it might desire "to him alone." Spirits could speak to Méryon only too well in every street of Paris. The stones were only too much alive. So he drew, not the Stryge merely as it is, in savage isolation, or the Rue des Mauvais Garçons, blank and blind, but the Morgue with its full horror of a body borne with dripping raiment from the river. And under the arch of Le Pont Notre Dame, a woman's figure brooding, with a well nigh tragic momentary calm, gives its dramatic purpose to the scene. Elsewhere there is a boat and strange significant dredging. And far below where the sunlight strikes on the turrets of the Pont Neuf, figures point, with eager gesture, to the dark water, and in the boat a group of three, form, like the willows in *Childe Roland*, "a suicidal throng." These are the signs of one man's strange dark outlook on the life of the city, and perhaps too of the malady that befell him, when he lacked the patience and the strength to wait in quietness for the recognition of the greatness of his work.

Frederick Wedmore.

Mr. J. B. Waring's Drawings at the South Kensington Museum.

The late Mr. J. B. Waring, who died last March at Hastings, was well known as an archaeologist and from his numerous contributions to our knowledge of the art of early ages, but few people are aware that he was also an artist of considerable talent. He seems never to have exhibited, or to have made his artistic powers known except by means of the illustrations to his books, which were generally executed by himself with extreme care and skill. At his death, however, he bequeathed a very large collection of drawings and sketches, most of them made apparently for his own pleasure or instruction, to the South Kensington Museum; and these reveal a far wider range of artistic capacity and taste than is apparent in the, for the most part, merely technical illustrations of architectural detail and ornament and of pottery in remote ages, with which he enriched his archaeological writings.

The collection consists of as many as 2,396 original sketches and studies in pen, pencil, and water-colour, contained in seventeen large portfolios. These have not as yet been classified or catalogued, indeed even the art-keepers at South Kensington have not found time hitherto to look over them.

The first portfolio contains 188 sketches, mostly humorous and satirical, of French and English society, many of them evidently dottings and reminiscences of travel. Here we have scenes at pugilistic matches, in foreign billiard rooms, in London streets and in Paris streets, some of which look almost as if they might have been intended for illustrations to *Punch* or some comic journal. "I say, Bill," remarks a swaggering little cad to his friend, who is leaning against the bar of a beer-shop in a most helpless condition, "You have'nt had your face washed nor your boots cleaned this morning." "Beg you're parding," retorts Bill, a blackguard of the lowest type, "There ain't a man in London what's more particular nor me." Other of the sketches are of theatrical scenes and persons, also illustrations of Shakspere, one in particular a very clever pen-and-ink sketch for Autolycus, heads after Vandyck and Rembrandt, and a complete set of illustrations to *Tom Jones*.

Portfolio 2 consists chiefly of highly finished water-colour sketches of Italian and Spanish subjects. Many of these are copies from the old masters, especially from the great frescoes of Florence, Pisa, Milan, and Venice. There are also copies of Michel Angelo's and Holbein's drawings, as well as sketches from life, some of the latter being dated "Paris, 1852."

Portfolio 3 contains 119 figure drawings, rough sketches from life in Spain, Italy, Holland, &c., including a number of small illustrations of a bull-fight in Spain, drawn on two large sheets.

Portfolio 4: 226 architectural drawings, Gothic spires, staircases, &c., and minute drawings of detail, an effective water-colour drawing of the Rialto under a stormy sky, Nevers Cathedral, Shelley's tomb, and other sketches.

Portfolios 5 and 6 consist entirely of highly finished landscape sketches, views in the Channel Islands, and about Southampton, Alton, Selborne, Dartmoor, Ilfracombe, and other English country scenes, all most delicately executed in water-colour with great feeling for natural beauty and effects of light and shade. Many of these views are of the dolmens and other ancient stone monuments which had so much interest for the artist.

Portfolio 7. Water-colour drawings of the same character as the last, but less finished in execution.

Portfolio 8. Architectural ornament, finials, spires, &c., some plain, others coloured.

Portfolio 9. Large but elaborately executed drawings of Gothic buildings, principally Italian.

Portfolios 11, 12, and 13. Principally architectural detail, ornament, and drawings of pottery, intermixed with landscape studies.

Portfolio 14. Very fine pencil drawings of architectural detail, rough landscape sketches, and other studies: a somewhat miscellaneous collection.

Portfolios 15, 16, 17. These mostly contain ground-plans, elevations of buildings, drawings to scale, &c., that have only a technical interest.

Mr. J. B. Waring's latest work, *Ceramic Art in Remote Ages*, a continuation in some degree of his earlier work on the *Stone Monuments, Tumuli, and Ornament of Remote Ages*, contains, like its predecessor, a vast number of most beautifully executed drawings of the subjects treated upon, but we did not recognise any, or scarcely any, of the sepulchral urns, &c., of these volumes in the South Kensington collection. We mention this as an impression seems to prevail that these drawings are merely the original sketches for the artist's books. This is the case, of course, in many instances; but for the most part they appear to be studies of nature and art drawn simply for the artist's own delight, and never published. There is no present intention, we believe, of exhibiting them, but no doubt they will soon be made accessible to art-students at the Museum.

Mary M. Heaton.

Art Sales.

On Thursday and Friday in last week Messrs. Sotheby, Wilkinson & Hodge sold a collection of prints of unusual character, and until recently not much sought after here—the "unrivalled assemblage," their catalogues expressed it, "of modern French Etchings, formed by a Parisian Amateur." The sale included a very few works by elder masters of the etching needle and the burin. Amongst the Rembrandts, for instance, were to be noticed the portraits of Rembrandt and his wife (5*l.*), *Christ preaching, called "La Petite Tombe"* (7*l.* 15*s.*), his *View of Amsterdam* (12*l.* 15*s.*); his *Village with a Square Tower*, a very rare etching (14*l.* 5*s.*), his *Landscape with a Cow drinking* (14*l.*), and his *Clément de Jonghe*, an impression of a quite late state (4*l.*). Two or three works by Mr. Seymour Haden were included in the sale; which was made noteworthy by the series of works by Charles Méryon, and by the array of prints by Jules Jacquemart, Léopold Flameng, Charles Jacque, Alphonse Legros, Maxime Lalanne, Millet, and Rajon. Of Charles Jacque's work, a fine proof of the *Sheepfold* sold for 5*l.* 10*s.* Of Jules Jacquemart's, a brilliant set of his etchings, in illustration of the treasures of the Metropolitan Museum of Art, New York, sold for 2*l.* 6*s.*; *Miroir, Renaissance*, &c., 6*l.*; *The Empress Eugénie at Amiens*, after Meissonier, 3*l.* 3*s.* A. Lançon's etchings of the Siege of Paris—the complete set—fell for 12*l.* 12*s.*, two little etchings of Meissonier for 3*l.* 10*s.*; and *Les Becheurs*—a good proof of an etching of Millet's—also for 3*l.* 10*s.* By Charles Méryon, who as most readers are aware was confessedly one of the modern masters of etching, were more than forty impressions, including examples of nearly all his principal works—the *Stryge*, the *Tour de l'Horloge*, *Saint Etienne du Mont*, *La Pompe Notre Dame*, *La Morgue*, and *L'Abside de Notre Dame*. As these are commented upon in another column, we confine ourselves to the prizes fetched, which were, for *Le Stryge*, 5*l.* 10*s.*—a first state on green paper—for *La Tour de l'Horloge*, first state, 3*l.*; for *Saint Etienne du Mont*, 2*l.* 18*s.*; for *La Pompe, Notre Dame*, 3*l.* 3*s.*; for *Le Pont Neuf*, second state, 2*l.* 7*s.*; for *La Morgue*, 2*l.* 14*s.*; and for *L'Abside de Notre Dame*, 3*l.* 11*s.*

The season of Art Sales in London follows pretty closely that of the sitting of Parliament, and it is now over. Its incidents have been chronicled in detail—and sometimes commented upon—from week to week in the Academy; but one or two general remarks may fitly, for the time, conclude the chronicle. From the seller's point of view, prices have never been better, and there is no reason for supposing that they will diminish—the possession of works of art becoming, in the view of many, more than ever a necessity of civilised life; the country being prosperous and the class in which buyers of works of art are mostly found being constantly and largely recruited. Only perhaps for curious English china has there been witnessed this season any diminution of enthusiasm, nor is this diminution very pronounced as yet. For the best examples of Continental porcelain, prices are fully maintained, and at least as much may be said for all good Oriental productions. Modern work in pictorial art has, on the whole, taken the lead, in prices, Turner's picture of the *Grand Canal*—for which the artist received 300*l.*, it is said—having been knocked down at Christie's for 7,350*l.*: the largest sum ever paid for a picture, in an auction room. The continued rise in the value of all water-colour work by David Cox and De Wint is also to be noted. Cox's *Hayfield* changed hands this year, in public auction, for 2,950*l.*; and Peter De Wint's *Southall* for 1,732*l.* 10*s.* In a word, the prices realised for modern work at the Gillott sale, have this year been outdone. Among foreign work, by Old Masters, we may briefly note the disposal, at the Bredel sale, of J. and A. Both's *Abraham with Hagar and Ishmael* for 4,725*l.*, and

of a *Pastoral Scene* by Adrian van der Velde for 4,515*l*. Of picture sales, the Manley Hall, the Quilter, the Bredel, and the Leaf were the most considerable. The sale of the Marlborough Gems ranks high in importance. Of china sales, Mr. Bohn's was the greatest. Of print-sales, the *Observer* has remarked upon the special scarcity this year of Turner prints—the prints of *Liber Studiorum*. The scarcely less sought for engravings after Sir Joshua Reynolds have appeared with tolerable frequency. Of Rembrandt etchings there was the greatest display at the Hugh Howard sale at Sotheby's—at the beginning of the season—and at the sale of Mr. George Vaughan's cabinet of prints, towards its close. Of prints by the great Italian masters, the richest collection was that of M. Emile Galichon, disposed of under the hammer in Paris, but which may almost fairly be included among the Art-sales of London, since the prints were brought here to be on view, and the commissions given here, in consequence, resulted in the acquisition of many additions to the cabinets of English collectors.

NOTES AND NEWS.

THE Cruikshank committee formed, as stated in the ACADEMY of June 26, for the purpose of securing the large collection of the artist for the nation, not having been so successful as could be desired in their endeavours to raise by public subscription the necessary funds for this purpose, have now disposed of the collection for 5,000*l*. to Mr. Fuller, who is understood to have purchased it for exhibition at the new winter garden at Manchester. In a letter to the *Daily News* of August 2, Dr. Charles Rogers, the honorary secretary of the committee, gives his reasons for accepting Mr. Fuller's offer. The collection could have been purchased by the nation for 3,000*l*., Mr. Cruikshank having made up his mind to sacrifice at least 2,000*l*. of its value for the sake of securing for it a permanent place in London. But considering the tardiness of the public in availing themselves of this boon, the committee did not feel justified in permitting this self-denial on the part of the artist, "whose posthumous fame was already secured, and could not be affected whether the originals of his works were kept together or scattered."

"Furthermore," writes Mr. Fuller, "we felt that the sum needed might not be raised for some years; while should the veteran artist in the meantime pass from us, our efforts might prove fruitless. Put to the hammer the collection would, we felt assured, bring far more than we could have offered to secure it. There was another consideration also with which I was glad to find the committee entirely sympathised. The sum of 5,000*l*. paid at once will add to the artist's comfort during his life, while there is no reason to believe—quite the reverse—that Mr. Fuller, who is Mr. Cruikshank's personal friend, will scatter the collection if the contingency can possibly be avoided. In handing the collection to Mr. Fuller for 5,000*l*., with Mr. Cruikshank's entire acquiescence, we believe we are doing our duty alike to our fellow-citizens and to the artist himself."

However much they may regret the loss to the nation, most persons will readily admit, we think, that the committee could hardly have acted otherwise. May the brave old artist long enjoy the sum thus gained for him!

THE monument erected by the late Lady Franklin to the memory of her husband was uncovered last Saturday in Westminster Abbey. It is the work of the well-known sculptor Mr. Noble, and is simple yet effective in design. Its chief feature is the portrait-bust of Sir John Franklin, who is represented in naval uniform, wearing the order of the Bath, and with a fur-lined cloak thrown over his shoulders. The head is characteristic and full of power, and the face has an earnest, far-gazing look, as though seeking to discover some distant shore. It is said to be an excellent likeness. The bust is set in a Gothic niche of alabaster, supported by two small marble pillars. Beneath it is a bas-relief, representing the *Erebus* and *Terror* in the Arctic regions, immoveable in the sea of ice, with the ensign hanging half-mast, telling of the death of their commander. Beside other inscriptions, the following fine lines by Tennyson are engraved upon the slab below the bas-relief:—

"Not here: the white North has thy bones; and thou,
Heroic sailor soul,
Art passing on thine happier voyage now
Toward no earthly pole."

AN annual sum of 40,000 thalers has been granted by the German Government for the carrying out of the proposed project of having plaster casts taken of all the most important monuments of architecture and sculpture in Italy. The Italian Government have given permission for this work under certain conditions, one being that a copy of every one of the works reproduced should be given towards the formation of a museum of casts in Italy. Certainly Germany is doing her utmost at the present time to promote the art-education of her people, and spares no expense in the acquisition of works of art. According to the report lately published of the commissioners of the Berlin Museums, the Berlin Gallery alone has been enriched during the past three years by the addition of 220 pictures, 73 works of sculpture, 12,368 engravings and drawings, 20,800 coins and medals, 50 Egyptian antiquities, and other additions in various departments, making in the whole a total of 44,337 works in three years. It is not surprising under these circumstances that art-loving France, whose resources are so crippled that her fine arts budget is obliged to be cut down to the lowest possible sum, should look somewhat grudgingly at the free expenditure of her rival.

THE society *Arti et Amicitiæ*, of Amsterdam, will open its international fine art exhibition on October 24.

THE exhibition of the Society of Arts of the Seine and Oise will open its twenty-second annual exhibition at Versailles, on August 22.

THE exhibition organised by the society of the "Amis des Arts de l'Aube" at Troyes, which, after the Salon, has been the most important of the art exhibitions in France this summer, is now closed. The society has bought twenty-one of the pictures exhibited, and the Troyes Museum two. A large proportion of the works exhibited have been sold, and altogether the exhibition has had a decided success.

THE collected paintings, studies and sketches of the late Richard Zimmermann are at present being exhibited at Munich, where they are exciting great attention. The earlier productions are nearly all historical, although in later years the artist had devoted himself almost exclusively to landscape painting, in which the present exhibition shows that he had attained a degree of perfection as a colourist which was very unusual in Germany at the time; and has seldom been excelled even by the best modern German landscape painters.

THE preparations for the forthcoming Historical and Art Exhibition at Frankfort are being carried on with great energy. The ceramic department and other individual groups are completed; and in some branches of industrial art, as for instance, in that of Graeco-Roman and Gothic church plate, bronze, and fine brass work, together with objects adapted generally for ecclesiastical purposes, so large a number of specimens have been lent for exhibition that the managing committee has been constrained to arrange them in a separate collection. As is to be expected, German enamelled glass, and wood-carving are copiously and beautifully represented by numerous specimens of these branches of native art, in a great variety of forms and from various ages. The Duke of Coburg contributes his celebrated seventeenth and eighteenth century carved silver goblets, and some rare specimens of hunting knives and guns inlaid with ivory.

THE Historic Museum of Versailles is in a state of complete disorganisation since the National Assembly has chosen the palace of Louis XIV. for its residence. The hundred and seventy-one apartments which were open to the public are now reduced to twenty-nine, the National Assembly having taken possession of the others for its offices, and a provisional chamber being now in preparation for the sittings of the Senate. Thus this fine museum, founded to commemorate the national glory, no longer exists. The paintings and statues are all piled one upon another in the Salle du Jeu de Paume. What is to be done with the collection? The *Gaulois* suggests moving it to the Tuileries; but, independently of the cost of transfer, where would sufficient space be found? The portraits of the Marshals of France alone would occupy fourteen rooms. Compiègne, Fontainebleau, and St.-Germain have been named, but these are too distant from Paris. Why should not the new Assembly establish itself in the vast buildings of the old stables, and leave the Historic Museum and the apartments which contain it in their original state?

THE Retrospective Museum at Nancy, which closes on the 10th of this month, has rivalled in attraction that of the Palais Bourbon last year at Paris. Irrespective of the general collection of works of art, these local exhibitions have the special recommendation of bringing forward the productions of the local manufactures of the province in which they are held. Under the fostering patronage of its dukes, Lorraine has been long noted for its ceramic products, dating from the earthenware figures of dogs or lions, of natural size, which were placed face to face on the piers on each side of a portal or entrance gate, giving rise to the French saying, which has passed into a proverb, of "staring at each other like two dogs of faïence." The dukes of Lorraine, especially Stanislaus, ex-king of Poland, encouraged the arts and artists, and at the ceramic works of Niederviller were assembled a host of modellers and painters. Here Charles Mire (his name was Charles Sauvage), designated as "garçon sculpteur," produced those charming groups of figures in biscuit, of which there are several examples in the collection; among which may specially be noted statuettes of a shepherd and shepherdess, which form part of the ornament of a fine Louis XVI. commode. By Cyffle, sculptor in ordinary to Stanislaus, are some fine groups in his "terre de Lorraine," and statuettes in "pâte de marbre," for which he obtained a special privilege, a substance which has a softer tone than the harder white of biscuit. His works are now much sought after by collectors. The exhibition has various specimens of the fine faïence and porcelain of Count Custine's establishment, and of the works continued by his successor when he fell by the guillotine. Many, in the modelling of the figures in relief which decorate them, and in the painting of the subject, are equal to the production of the royal manufactory. Some large vases, with the arms of Stanislaus, from the pharmacy of St. Charles de Nancy, were the gift of that sovereign to the hospital. In the corridor is a large copper plate, engraved by Callot, a native of Nancy, and a globe gilt and supported by Atlas, executed by Vallier, a goldsmith of Nancy, for Duke Charles. A little iron box, marked with the axe of the carpenter of Saardam, and the imperial crown of Russia, was the work of Peter the Great. Six statuettes of monks are from the tomb of Charles the Rash at Dijon, but the finest wood carvings are those of Bagard, the *Guardian Angel*, the *Crucifixion*, and a *Virgin*, all of most delicate and elaborate execution.

In the middle of the Salle is a large collection of commodes, armour, writing tables, and other pieces of furniture, in boule, marqueterie, &c., some

belonging to King Stanislaus, and rivalling in workmanship the fine Reisener secretary of Sir Richard Wallace, also formerly the property of the same sovereign, or the still more splendid example in the Louvre, where it has stood since the destruction of the Tuileries. To enumerate the Louis XV. and XVI. furniture would be tedious, or the good specimens among the portraits of Fragonard, Greuze, Largellière, Nattier, and other French painters of the last century. The Nancy exhibition has been admirably organised, and has met with merited success.

THE STAGE.

Long ago—so long ago that he was not then a famous man, and had not been to America—Mr. George Rignold was of handsome presence and of vigorous action. That much may still, undoubtedly, be said for him; it cannot, we fear, be added that he has made himself complete as an artist. His performance in Mr. Watts Phillips's melodrama, which has been played this week at the Queen's Theatre, suggests the impression of an actor who neglects nothing, save perhaps the study of everyday nature—an omission which the spectator of melodrama is hardly in a position to observe. Mr. Watts Phillips's formidable play, in which Mr. Rignold takes the principal part, is typical of works that rely for their effectiveness wholly on stage convention. It is unlike most of his work in this. There are a few plays—even a few modern ones—in which nature is all and conventionality nothing. There are more—and these are generally the greatest successes—in which stage conventionality, the accepted usage, blends with nature, as the alloy with the pure gold of Castellani's ring. There are others—to be listened to, we take it, in the popular resorts of southern and eastern suburbs—which dispense with the nature altogether, and are pure alloy, pure convention from beginning to end. *Amos Clark* is one of these; and dramatic intelligence not being of the keenest in London, in August, there is little to forbid its success in a central quarter, like that where the Queen's Theatre is placed. *Amos Clark* bristles with action, which is conducted by the company at the Queen's Theatre with no want of energy. The incidents we witnessed in the first two acts are enough to furnish forth a volume of Robertson or a library of Albery. Nor is the dialogue destitute of literary pretension. Kirke, of Kirke's lambs—celebrated once in Macaulay and once in a play of Mr. Taylor's—is eloquent in soliloquy. One "Tribulation Tutchen" is voluble with repartee. Amos Clark himself, played by Mr. Rignold, is impressive. The instructive Bradley, played by Mr. David Evans, is grotesque and merry. Sir Robert Clavering, in the course of the second act, is the victim of a mysterious attack which closes his career. This is to be regretted, since in removing from the stage the picturesque presence of Mr. Ryder—here most admirably "made up"—it takes away one of the few things which a listless spectator, unable to throw his soul into the following of the fortunes of the hero, finds it pleasant to look upon. The cast, in addition to the actors we have mentioned, includes Mr. Lindsay, Mr. Bauer, Mr. J. B. Johnstone, Mr. Alexander, Mr. T. Mead—a known elocutionist to whom Colonel Kirke owes something of his eloquence—Mr. Harwood, Mr. Peyton, Mr. Isaacson, Miss Marie Henderson, Miss Kate Gordon, Miss Alma Murray, and Miss Marlborough; and it is only fair to add that if the play did not arouse the liveliest interest in the present writer, it was received with unmistakeable signs of favour by no small assemblage. Last evening, Mr. George Rignold was to take his benefit, playing Romeo on this occasion to the Juliet of Miss Ada Cavendish. During the week, Mr. Watts Phillips's work has been preceded by a little drama called the *Heart's Victory*, in which Mr. T. Mead, who is named as the author, has played the principal part.

The *Lady of Lyons* will be played at the Princess's Theatre to-night, Mr. Coghlan being the Claude Melnotte and Miss Ellen Terry Pauline Deschapelles. This is the first time that Miss Terry plays the heroine of Lord Lytton's piece in London, and not a little interest will attach to the experiment: the recent successes of the actress in the *Merchant of Venice* and *Money* having been very marked.

The Prince of Wales's Theatre closed last night for the season.

September 4 is the day fixed for the re-opening of Drury Lane, when Mr. Dion Boucicault's drama, *The Shaugraun*, will be produced; Mr. Boucicault himself playing a principal part.

For two or three nights at the Haymarket Theatre the Vezin-Chippendale company have been playing in *As You Like It*. Mr. Compton's Touchstone has long been a performance of widely recognised merit.

Self, the new play by Mr. Oxenford and Mr. Horace Wigan, will be brought out at the Mirror Theatre on Monday, September 6.

The Crystal Palace stage management, true to its intention of giving a suburban audience repeated opportunities of seeing good comedy creditably performed, announced for Thursday last *A New Way to Pay Old Debts*, with Mr. Creswick in the part which rumour had assigned to Mr. Irving at the Lyceum. The female characters in Massinger's most favourite stage play are not of great importance, nor were they to be represented at Sydenham by players of any considerable distinction.

M. Jules Claretie, a well-known French *feuilletoniste*, and one of the most esteemed of dramatic critics, has just republished in a volume the best of his records of the theatrical movement in Paris during the last six years. His book will be better worth a permanent place on men's shelves than the humorous chronicles of the "Monsieur de l'Orchestre," reprinted within the last few months from the pages of the *Figaro*, and sure of many readers at a time of year when idleness becomes a social duty. M. Claretie's articles, like M. Sarcey's and M. Caraguel's, show some attempt to preserve the tradition of good literary style in critical work. But if serious journalism in France produces now no critic so frothy as Janin, it produces none so exquisite as Gautier.

The Gymnase Theatre, which has not for some time been fortunate in its productions, is not unfortunate for want of activity. Besides the piece by Sardou, promised for the winter, and a one-act comedy for Mdlle. Delaporte, it has accepted *Le Million de M. Pomard*, and this week its manager has determined to produce during the hot weather and before the good audiences of the winter may be expected, a four-act comedy by M. Cottinet. This will be called *Le Baron de Valjoli*, and MM. Landrol and Achard, and Mdmes. Lesueur, Legault, and Tallandiera will be engaged in its performance.

The Théâtre des Variétés reopened on Sunday last, with the thirty-seventh performance of *Le Manoir de Pictordu*, played, as far as concerns the principal parts, by Pradeau, Aline Duval, Berthe Legrand, and others. The success of the second act is due to supernumeraries.

Theatrical representations for the benefit of the sufferers by the floods continue to be given in France—some of them not free, we suspect, from the charge made against them by an evening newspaper, that they are got up with no great self-denial by critical busybodies who expect gratuitous and often really formidable exertion from the actors. At Rouen, however, the attempt was successful: a personage no less exalted than the leading actor of the Français—M. Got—having appeared in Scribe's *Bataille de Dames*, in which he was assisted by Mdlle. Reichemberg and by a well-known actress, never seen to such advantage as in the cold intriguing comedies of Scribe—Mdlle. Madeleine Brohan.

Le Philosophe sans le Savoir is to be brought out speedily at the Théâtre Français, for the third *début*—as the French have it—of Mdlle. Blanche Baretta.

A few days since, the usual *concours* for prizes for the acting of comedy and tragedy took place in public, at the Paris Conservatoire. The jury consisted of MM. Alexandre Dumas, A. de Beauplan, Emile Perrin—the manager of the Français—Duquesnel—the manager of the Odéon—H. de Saint Georges, Jules Barbier, Edouard Thierry, Delaunay and Got. Taking place, as we said, professedly before the public, this trial of strength among the pupils of both sexes, takes place in reality before an audience singularly gifted with powers to judge, if not with impartiality, at least with some show of reason. All the dramatic world takes an interest in the proceedings and the result. The jury, as the list above will show, was of great distinction, and the audience included, roughly speaking, half the actors and actresses and all the managers of theatres now in Paris, and anxious to find worthy recruits for their companies. A regrettable incident occurred. A young pupil—Mdlle. Kolb—had been awarded by the jury a secondary distinction, while Mdlle. Chartier—another pupil—had been preferred before her by the jury. But Mdlle. Kolb's diction, gesture and appearance, in the part of Finette in *Le Philosophe Marié*, pleased the audience so much that they grumbled at the higher distinction awarded to Mdlle. Chartier, who had played Lisette in *Les Folies Amoureuses*. About Mdlle. Kolb they were so enthusiastic that many of them led her to the doors of the building, applauding all the way. The incident has given rise to a discussion of some interest as to the grounds on which a jury are to award prizes; and it must be remembered that they cannot decide only by the merits of the performance presented to them on the given day, for were they expected to do so, the public might as well take the decision out of their hands, such a public as is gathered at the Conservatoire being probably quite competent to do so. And as it is, they are no doubt invited in order that they may express an opinion. The jury then, have to take into consideration other points than that of the impression produced by the performance just witnessed. They must take into consideration the character of the pupil as a learner in her art, her age, her peculiar circumstances, and the recommendation of her teacher: where between two rivals the difference in the actual performance on the given day is slight, it is clear that these other circumstances may be allowed to decide. And it is very much for their knowledge of these circumstances that, among so cultivated a public, a jury have their *raison d'être*. On the other hand, when, as by all accounts that have reached us of this great day at the Paris Conservatoire—and several accounts, public and private, have reached us—the difference between two aspirants is very widely marked, it is hardly reasonable, that any amount of recommendation from a teacher, or of application to studies, should outweigh the effect produced so distinctly on the audience of the day. With the audience of the Conservatoire—quite exceptional in its intelligence—Mdlle. Chartier entirely failed, and Mdlle. Kolb entirely succeeded. But the verdict of juries, distinguished even as this, has after all perhaps little to do with the future successes of artists. One might think so at least; but a French writer who for fifteen years has attended these trials at the Conservatoire, asserts, not indeed that no one has become distinguished on the stage who has not come to the front at the Conservatoire, but that all who came to the front at the Conservatoire during a given couple of years (1867-1869) have come to the front before the larger

Digitized by Google

public. And he cites M. Mounet Sully, M. Joumard, Mdlle. Reichemberg, Mdlle. Tholer, Mdlle. Clotilde Colas and Mdlle. Croizette.

MUSIC.

HAUPTMANN'S LETTERS.

Briefe von Moritz Hauptmann, Cantor und Musikdirector an der Thomasschule zu Leipzig, an Franz Hauser. Herausgegeben von Professor Dr. Alfred Schöne. Zwei Bände. (Leipzig: Breitkopf und Härtel.)

It is no less true in music than in other things that it is not always those who make the most noise in the world by whom the most or best work is done. The most powerful forces are often also the most quiet; and the modest and retiring teacher who day by day goes unobtrusively through the routine of his lessons, may be doing more to form the taste and develope the ability of a future generation than the virtuoso whose every appearance elicits the plaudits of delighted audiences—perhaps even more than the great composer who from time to time produces works which leave their trace upon the history of the art. Such a man was Moritz Hauptmann. Incessantly devoted to teaching for the space of forty-five years, during which time upwards of three hundred private pupils passed under his care, it is almost impossible to over-estimate the amount of influence which he exerted. Comparatively little known, except by name, outside the immediate circle of his personal acquaintances, he diffused by his teaching a healthy tone among the young musicians with whom he was brought in contact, the effect of which, though impossible perhaps to trace directly, cannot but have made itself felt beneficially.

Before proceeding to notice the present volumes of letters, a short biographical sketch of their writer, abridged from that given by the editor in his introduction, will be of service to our readers.

Moritz Hauptmann was born at Dresden, on October 13, 1792. His father was an architect, and, perceiving the abilities of his son, gave him an excellent education. The inclination for music showed itself early in the lad, but until his nineteenth year he trained himself as an architect, diligently studying meanwhile, mathematics, natural science and languages. At nineteen years of age he gave himself up wholly to music, and went in 1811 to Gotha, where he received instruction in violin playing and composition from Spohr. In the following year he joined the royal orchestra at Dresden as violinist, and in 1813 took a similar engagement for several months in the theatre at Vienna, where he made the acquaintance of Weber and Meyerbeer. After returning to Dresden, he took a situation in 1815 as music-teacher in the house of the Russian Prince Repnin, in which capacity he lived for five years in Moscow, Pultawa, Odessa, and Petersburg. In 1820 he returned to Dresden, and in 1822 was invited by his master and friend Spohr, who had meanwhile become Capellmeister in Cassel, to take an engagement as violinist in the orchestra of the elector of that town. In this modest situation he remained for twenty years, and an extract from one of his letters written during a visit to Rome in 1829 gives an idea of his mode of life. He says:—

"It seems curious to me to think that in six weeks I shall be back at Cassel—rehearsal at nine in the morning, which lasts till half-past twelve; then to play at billiards with Spohr till half-past one; then home to dinner; from three to six fifths and octaves; from six to ten *William Tell*; off to bed; and next morning just the same over again."

Meanwhile, however, Hauptmann's name was gradually becoming known. The solid workmanship displayed in his compositions, and the thoroughness of his lessons on the theory of music gained him by degrees the reputation of the most distinguished theorist and teacher of his time. When, therefore, in 1842, the Cantorship of the celebrated Thomasschule at Leipzig became vacant by the death of Theodor Weinlig, Hauptmann (chiefly through the influence of Mendelssohn), was invited to the post, and also to a professorship in the Conservatorium then being established. He at once accepted the offer, and removed with his wife, whom he had married the previous year, to Leipzig, where he entered upon his duties on September 12, 1842. Here he remained for upwards of twenty-five years, and the very last letter in the present collection gives an account of the celebration of his twenty-fifth anniversary. He died on January 3, 1868, in the seventy-sixth year of his age.

With regard to his intimate friend Franz Hauser, it will be sufficient to say that he was a distinguished baritone singer and teacher of singing, and between 1846 and 1864 director of the Conservatorium at Munich. Henrietta Sontag, Frau Vogl of Weimar, Staudigl and Jenny Lind, are among those who received instruction from him. He was, however, more than a mere teacher; he was a very thorough musician. Of this the letters which Hauptmann addressed to him are sufficient proof; for many of them deal with topics which to any other than a man of high musical attainment would be unintelligible.

Hauptmann must have been a most indefatigable correspondent. Dr. Schöne tells us in his introduction that when he set to work to make a selection of letters for publication, he found a collection of about eight hundred lying before him from which to choose.

"With very little trouble," he says, "a sufficient number of the most interesting letters might have been taken from this mass without regard to chronological order, or the persons to whom they were addressed. But after mature consideration I decided upon the present selection solely from the letters to Franz Hauser. For the collection of Hauptmann's letters to him, numbering above 400, is by far the most complete, and, beginning from the year 1825, embraces a period of above forty years. Thus in these letters a faithful portraiture is presented of the life outwardly so simple, yet so rich in inner development and work, better than any biographer could have painted it. With the oldest and most intimate of his friends, he could feel safe from all misconstruction; to him he opens without restraint the inmost feelings of his deep and noble nature, and gives the most striking and incisive opinions on the past and present of music, and on its representatives. Thus, for example, we owe to these letters a series of the most delicately accurate judgments on his teacher and friend Louis Spohr, which, if united into a whole, give a complete portrait of the excellent man and artist, and, while justly appreciating his talents, point out also the limits within which his powers were confined."

Of 438 letters to Hauser which exist, 193 are published in the present volumes. Those who read them can hardly fail to get a vivid idea of the personality of the musician. A quiet, amiable, rather shy and retiring man, who never feels altogether at his ease in the company of strangers, with a subdued sense of humour about him, occasionally breaking out in a very mild joke; a man, moreover, of sterling common sense, remarkably clear-headed, and who when he gives an opinion has always grounds on which it is founded; liberal toward brother artists, but utterly intolerant of pretence and humbug,—such is Moritz Hauptmann as drawn by his own pen.

Musically he was a man of wide sympathies, who could appreciate the good wherever he found it, though the modern developments of the art seem to have gone beyond him; even Beethoven's later works he was unable fully to enjoy. Of the older masters Bach was his great favourite. Concerning the *Passion Music* he writes in 1828:—

"I delight indescribably in the *Passion*. I should only like to know whether these great things have not been performed, or only so imperfectly that they have produced no effect. I can imagine either, as Bach himself was director; and yet there is nowhere a word about them, at least I have not yet been able to find anything in writings in which nevertheless contemporary works are spoken of. They have been always too great for the people, and even yet their time is not come; the *Passion* is not passionate enough for us! or it is antiquated in form, tasteless, and unenjoyable because of the passing notes!"

Very interesting also, but far too long for quotation, is his criticism on a performance of Bach's great Mass in B minor, written in 1859 (vol. ii. 166–7). In a letter written two years after his removal to Leipzig, we see him in the same difficulty with respect to the orchestral parts of Bach's works which has since so exercised Robert Franz. He writes:—

"I should so much like to do the 'Gottes Zeit' (one of the finest of the Church-Cantatas), but don't know how to set about it with the orchestra: here are two flutes and two gambas, and nothing else. Those are fatal pieces, too, where the only accompaniment is the Basso Continuo. If one could only use the organ! but that again is too stony in tone, and does not in the least blend with the voice; only in the Forte of the choruses is it of good effect. A good piano would perhaps be better; that, too, sounds beautiful in the church."

Hauptmann's ideal composer among the more modern musicians was Mozart, who, he says, "stands above all, and Bach at his side. Handel I have never been able either with my feelings or my understanding to place on the same level, and yet I do not like to set him on a lower one." That Hauptmann was not blind to the power and sublimity of Handel's music is sufficiently apparent from the numerous references to his works which are to be found in his correspondence; but the large proportion of old-fashioned and commonplace songs, which he more than once describes as "nur Händelsche Factur," evidently interfered with his enjoyment of the music as a whole. It

Digitized by Google

is not surprising that he should have considered *Israel* rather than the *Messiah* to be Handel's masterpiece, since the former contains very little solo music.

A reference to Beethoven's Ninth Symphony, the acquaintance of which Hauptmann made at Cassel in 1828, gives occasion to a comparison of Beethoven and Mozart, which is so excellent that our readers will excuse a somewhat lengthy extract. Speaking of the symphony, he says :—

"That is a most wonderful grandiose composition, to be compared with nothing else that exists. Unless we place ourselves at the very low standpoint of those who in the quite unheard combinations and single passages find nothing but idle seeking after effect, a purpose which with Beethoven's music never, or a least not since a very long time past, occurs to me, there lies a very deep and quite definite feeling at the basis of this colossal work, in the development of which is the inner necessity for all the single parts, beautiful, and in themselves not beautiful, connected and disconnected, intelligible and in themselves unintelligible (but still to be understood through the whole work). This very day I found a passage quoted from Schlegel's lectures, where he says: 'The art and poetry of the Greeks was the expression of the complete healthiness of their existence, of the knowledge of a harmony of all powers *within the limits of the finite*.' Might not in this respect (allowing for the difference of the application) Mozart be called ancient, Beethoven modern, or because of the fatal misuse of that word, romantic? The art of the first seems to me also the expression of a complete healthiness of existence —of a harmony *within the limits of the finite*; to look for this completeness and conciseness of Mozart's works in those of Beethoven also appears to me an unintelligent conception of their nature, which is really infinity opened; not Mozart's *circle* returning upon itself, but the *hyperbola* constantly endeavouring to approach its asymptotes, and yet never reaching them. Hence, too, the short and yet satisfactory closes of Mozart, and the long but yet unsatisfactory ones of Beethoven's, by which our capacity for hearing more, rather than the subject, is exhausted. Sometimes it is merely a leaving off—as in the minuet of the A major Symphony, or that in this last one—and it is such a merely external close that makes the inner incompleteness first clearly perceptible. If the two composers approach each other, Mozart in his most extensive, Beethoven in his most concise works (most early ones), still it is only momentary, just as the circle and the hyperbola or parabola become ellipses, by varying from their proper form. Without wishing to attach any mystic sense, but only a symbolical one, to this comparison, we might carry it further and say, Mozart's music has *one* centre, Beethoven's *two*—or Mozart is *unity*, Beethoven *duality*, division, and here we might quote what Goethe's Faust says to Wagner, 'Du bist Dir nur des einen Triebs bewusst, o lerne nie den andern kennen.' . . . Each of Mozart's works (I speak here only of his instrumental music) is the expression of *one* feeling (exceptions are only exceptions here, as with Beethoven). In the G minor Symphony, I can imagine the last movement as the first—the transposition would be merely external; not internal, as if, for example, I would make the effect into the cause. This is not the case with Beethoven, where he is quite Beethoven (*e.g.* in the C minor Symphony), here is the transition, the *growth* of the subject-matter, as with Mozart we have its simple *existence*."

The whole correspondence abounds in thoughtful and discerning criticisms such as the above. Among the most valuable are the remarks upon Spohr's music, which (especially in the first volume, containing the letters written from Cassel), are very numerous. Hauptmann's friendship for the composer did not hinder his perception of the shortcomings of his music, especially the mannerism, and cloying richness of harmony which is one of their chief characteristics. Only one short quotation can be given as bearing upon this point:—

"When other points," he says, "have been blamed in Spohr's compositions, their *pervading nobility* is so often extolled. I am of opinion that there would be less to blame if there were not so much of what is praised. I consider it an actual defect that in Spohr the commonplace is entirely wanting—the commonplace, that is, not in a despicable sense, but as a necessary contrast to the noble, so as to make the latter really noble. Just so the beautiful fullness of the harmony is praised; but this with Spohr is always full; and just as the noble requires the contrast of the commonplace, so this full harmony requires the contrast of the *thin*, just as we find these antitheses in all great composers, Handel, Bach, Mozart, Beethoven. Or, in another art: the noble Raphael gives St. Barbara in comparison with the Madonna a commonplace expression—no great poet is without commonplace in this sense—Shakespeare, Calderon, Goethe. How much is there in Mozart which, abstractly considered, Wenzel Müller might have written! The *merely noble* (Spohr) is just as partial (*einseitig*) or as little complete as the *merely commonplace* (Wenzel Müller)."

Interesting details with regard to *St. Paul* follow, for which we must refer our readers to page 234 of the first volume. Another excellent critique is that of the *Lobgesang* (i. 302–3).

An appendix to the second volume gives a complete list, compiled from his own memoranda, of Hauptmann's private pupils from 1822 to 1867. It is really surprising to find how many of the most distinguished musicians of the last fifty years studied under him. The following selection from the catalogue, which comprises 317 names, contains merely those which are likely to be the best known in this country. Those who had the benefit of his instructions at the Conservatorium are not included—Ferdinand David, C. F. Curschmann, Norbert Burgmüller, C. F. Weitzmann, Philip Tietz, C. E. Horsley, Joseph Joachim, Von Wasielewski, Hans von Bülow, S. Jadassohn, Franz von Holstein, J. F. Barnett, W. Bache, Dr. Oscar Paul, M. von Asantschewsky, Frederick Clay, Dr. A. Schöne, and F. H. Cowen.

EBENEZER PROUT.

MUSIC NOTES.

MR. SIMS REEVES's Benefit Concert took place last Saturday at the Crystal Palace, when our great tenor was assisted by Mdlle. Titiens, Mdme. Christine Nilsson, Mdme. Patey, Mr. Edward Lloyd, Signor Foli, and Mr. Charles Hallé.

THE Promenade Concerts at Covent Garden Theatre are announced to commence this evening under the direction of Messrs. A. & S. Gatti. Signor Arditi is to be the conductor; and among the principal artists engaged are Mdlles. Bianchi and Cristino, Miss Edith Wynne and Miss Rose Hersee, Signor Fabrini and Mr. Celli, Mdme. Norman-Néruda, Herr Wilhelmj, M. de Swert, Mr. Kuhe and Signor Rendano. Herr Gungl will again conduct the dance music.

MR. HULLAH'S Third Annual Report on the Examination in Music of the Students of Training Colleges in Great Britain has just been published, and is on the whole of a very satisfactory nature. The inspector reports that considerable improvement is perceptible, and says, "Shortcomings akin to those which I had to point out in my first report are still observable, but they are neither observable in as many places nor to the same extent." Mr. Hullah notes a good many changes for the better among the musical instructors and in the instruction, and instances especially cases in which musicians of high standing have at some personal sacrifice taken in hand the work of teaching in training colleges. The great drawback to real progress Mr. Hullah considers to be the want of previous preparation as pupil-teachers before entering training colleges.

IT is announced that Dr. J. F. Bridge, the organist of Manchester Cathedral, has been appointed successor to Mr. James Turle as organist of Westminster Abbey. We hope that the announcement is correct, as it would be difficult to find anyone more thoroughly fitted for the post than Dr. Bridge, whose oratorio *Mount Moriah* is one of the best works produced by an English musician in the last few years.

M. ARSÈNE HOUSSAYE has been nominated manager of the Théâtre Lyrique at Paris in conjunction with M. Bagier.

IT is stated that among the operas to be given by Mr. Carl Rosa in his forthcoming series of performances at the Princess's Theatre, lately announced in these columns, is to be Wagner's *Tannhäuser*. The recent success of *Lohengrin* may well encourage such an experiment, and we trust that the statement will be proved by the event to be correct.

FLOTOW'S opera, *L'Ombre*, has lately been performed with great success at Dieppe.

AT the recent musical festival at Ghent, on July 25 and 26, the chief works given were the *Seasons*, of Haydn; the chorus *De Ontwaking* (The Awaking), by M. Gevaert; the Jubilee Overture, by Hanssens; the cantata *De Schelde*, by M. Pierre Benoit; and *Jacob van Artevelde*, by M. Gevaert.

TABLE OF CONTENTS.

PAGE
SHERRING'S HISTORY OF PROTESTANT MISSIONS IN INDIA, by the Rev. R. S. COPLESTON 131
BRUCE'S HISTORY OF THE QUARREL BETWEEN THE EARL OF MANCHESTER AND CROMWELL, by J. J. CARTWRIGHT. 132
LADY DUFF GORDON'S LAST LETTERS FROM EGYPT, by Prof. E. H. PALMER 133
COUAT'S STUDY OF CATULLUS, by Prof. R. ELLIS . 134
MAHAN'S SPIRITUALISM SCIENTIFICALLY EXPLAINED, by W. J. STILLMAN 134
LEGGE'S CHINESE CLASSICS, by the Rev. J. EDKINS . 135
MARSH'S THE EARTH AS MODIFIED BY HUMAN ACTION, by W. CAWTHORNE UNWIN 137
THE GENEALOGIST, No. I., by E. C. WATERS . . 138
CURRENT LITERATURE 139
NOTES AND NEWS 140
NOTES OF TRAVEL 142
INTERNATIONAL CONGRESS OF GEOGRAPHICAL SCIENCES IN PARIS, II. 143
PARIS LETTER, by G. MONOD 144
SELECTED BOOKS 145
CORRESPONDENCE :—
M. Broca on Basque, by Prince L.-L. Bonaparte; *Ultimate not Necessarily Final Laws*, by J. S. Stuart-Glennie; *Uncial Type in England*, by the Rev. J. Wordsworth; *Equatorial Africa*, by J. A. Skertchley 145-6
GREEN AND GROSE'S EDITION OF HUME'S ESSAYS, by H. SIDGWICK 146
KINAHAN'S VALLEYS AND THEIR RELATION TO FISSURES, by F. W. RUDLER 147
FISCHER'S LATEST RESEARCHES ON THE NIBELUNGENLIED, by H. SWEET 148
SCIENCE NOTES (METEOROLOGY, GEOLOGY) . . . 148
JAPONISM, by PH. BURTY 150
THE WORK OF MÉRYON, by FREDERICK WEDMORE . 151
MR. J. B. WARING'S DRAWINGS, by MRS. CHARLES HEATON 152
ART SALES 152
NOTES AND NEWS 153
THE STAGE 154
HAUPTMANN'S LETTERS, by EBENEZER PROUT . . 155
MUSIC NOTES, and TABLE OF CONTENTS . . . 156

Digitized by Google

SATURDAY, AUGUST 14, 1875.
No. 171, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Effect of Observation of India on Modern European Thought. The Rede Lecture. By Sir H. Sumner Maine, K.C.S., LL.D., F.R.S. (London: John Murray, 1875.)

SIR H. MAINE undertakes, in this essay, to show in a few rapid touches all that we owe to the knowledge of India, and the picture is striking. The discovery and the study of Sanskrit have completely renewed the vast domain of Philology. They have revealed to us the origin and the roots of the classical languages. They have enabled us to seize the relations existing between the idioms now designated by the name of Indo-Germanic, or Indo-European. It is thus that the close bonds of relationship which unite the Latin, Germanic, and Slavonic nations have been seen.

We must go back to the Aryas of India to find the primitive elements of our Western civilisation. According to the profound remark made by Sir H. Maine, these philological discoveries, already so important in themselves, have besides exercised an enormous influence on the march of events. The idea of reconstituting all States on the basis of nationality—that is to say, on identity of language—is new, and originates in linguistic studies and in the philological theories of the learned; it is this idea which presided at the constitution of New Italy, and at the formation of the as yet incomplete Germanic union; this it is which gave birth to the Pan-Slavonian movement, the Scandinavian movement, the Flemish movement. It, therefore, will have drawn the new map of Europe when this vast and profound evolution shall have reached its full time. In former days, that which was indicated as the basis of States was common history, common prolonged subjection to the same sovereign, common civilisation, common institutions, or common religion. Now it is a common race, that is, a common language. This change in theory, which has had, and will still have, such great consequences in facts, dates from the discovery of Sanskrit and from the philological studies which have resulted from it.

It is, again, to the knowledge of India that we owe that entirely modern science, one so curious and so instructive, Comparative Mythology, which has shed so new a light on the processes of the human mind and on the origin of religious ideas. The explanations of the mythology of the ancients still given but a short time since were truly puerile. It is only thanks to studies in Sanskrit that their meaning has been understood.

India also furnishes us with abundant materials for a science which still remains to be created, Comparative Jurisprudence; for this antique country, whence came our ancestors, still contains a whole world of Aryan institutions, Aryan customs, Aryan laws, Aryan ideas, Aryan beliefs in a far earlier stage of growth and development than any which survived beyond its borders. Sir H. Maine has given models of this new science in his fine books, *Ancient Law*, *Village Communities in the East and West*, and *The Early History of Institutions*. To show what lights Comparative Jurisprudence may borrow from *data* in India, Sir H. Maine quotes the history of the transformations of property. As he well says, the German *savants* who clung to the historical method did not get at the root of the matter. The comparative method alone could enable one to seize the idea of the agrarian constitution of primitive societies. We thus arrive at important results, which we can only notice in passing. It seems established that property as we now understand it, that is, several property, is much more modern than ownership in common, and that so far as property in land is concerned, unrestricted competition in purchase and exchange has a far more limited field of action even at this moment than an Englishman or an American would suppose.

Sir Henry Maine thinks that we have nothing to borrow in these days from these archaic forms of ownership, because the progress of civilisation moves at the same rate as the progress of several property. If men have broken the bonds of common ownership and of clan solidarity in proportion as agriculture has improved and trade developed, it is not to be believed that they will ever return to these forms of the past. The history of this evolution, says Sir H. Maine, is, indeed, the best refutation of communism, for humanity recedes from, rather than draws nearer to it.

None, indeed, dream of restoring that primitive agrarian organisation in virtue of which the land, the collective property of the clan, was periodically divided between all the families in such a manner that none of them was ever definitely deprived of all productive funds. Although it still subsists in many countries, notably in Russia, and even gives good agricultural results in the Swiss *Allmenden*, it is conspicuously inapplicable to large towns, or to a manufacturing society wherein the division of labour attaches a great number of men to occupations and to a mode of life which would not allow them to make use of the slice of land which might become theirs by allotment; but the conclusion may be drawn from the universality of this primitive organisation that the juridical instincts of humanity acknowledge the right of every father of a family to a certain instrument of labour with which he may make a means of subsistence by the useful employment of his strength, and in proportion to his profitable work. Modern science reverts to this idea, that without property the human personality is incomplete, and liberty a vain word. This principle is already laid down in the great philosopher Fichte's book, *Beiträge zur Berichtigung des Urtheils über die Französische Revolution* (1793); it is now admitted by the most distinguished writers on natural law, and by several of the principal professors of political economy in Germany. Adolph Samter, in a book that has recently appeared, *Social Lehre*, developes this idea, which he borrows from Hildebrand: "It does not result from the fact of a great number of individuals being without property that it must be suppressed, but, on the contrary, it follows therefrom that it is necessary to make it reach the hands of all." Nothing can be more just. All the reasons brought forward to justify property lead to this conclusion, that it is so indispensable to man that he cannot be free and develope his individuality without it; if that be true, every man must needs be a proprietor, that is, have a fund or a function which will allow him to live by his work. We are evidently moving on towards a similar order of things, for everywhere except perhaps in England the number of those who possess either a lot of land or some share in one or another manufacturing enterprise, goes on increasing. Thus, then, contemporary science and the evolution of our economical organisation bring us back not to the agrarian institutions of primitive India, but to the juridical principles serving them as a basis. In regard to forms of government we observe an identical return to the forms of the past. The constitution of primitive society among the Aryas as among the Germans (radically such), and everywhere else, has been completely democratic. The free man, always a proprietor, chose the chiefs and the magistrates, dispensed justice, bore arms, and directly decided all questions interesting the community. Later, Feudalism and absolute monarchy everywhere took the place of the ancient democratic institutions. From this fact it might also have been concluded that they were condemned to disappear. Now, however, the progress of enlightenment and of civilisation brings us back to the self-government of ancient times which had survived in some very isolated regions, as, for instance, in the Swiss mountains and the valleys of Norway. Is it not probable that this return towards the democratic principles of the primitive epoch which is taking place in the sphere of political institutions will extend to social institutions likewise?

According to Sir H. Maine the study of India also puts us on our guard against the absolute generalisations of the orthodox economists, who are too apt to speak of their propositions as true *à priori* for all time and for all countries. Those Indian researches show that the economists of the old school greatly underrate the value, power, and interest of that great body of customs and inherited ideas which, according to the metaphor which they have borrowed from the mechanicians, they throw aside as "friction." As Sir Henry Maine very well says:—

> "The first step towards the discovery of new truth on these subjects (and perhaps the most difficult of all, so obstinate are the prejudices which stand in the way), is to recognise the Indian phenomena of ownership, exchange, rent, and price as equally worthy of scientific observation with those of Western Europe."

For instance, the competition of which

Digitized by Google

economists speak as a universal and indispensable motive force is, like several property in land, very modern, and hardly exists in India, withdrawn from European influence; custom, not competition, regulates prices. In our Western societies, according to Sir H. Maine's forcible expression, "Competition in exchange seems to be the universal belligerency of the ancient world, which has penetrated into the interior of the ancient groups of blood-relatives."

Sir H. Maine expresses, in conclusion, the conviction that India will become subject to the influence of Western ideas, and that in spite of the obstinate resistance of national prejudices it will enter into the movement which we call modern progress. According to our author, all societies that we know of have only advanced by means of influences from without, except Greece, to which we owe the reality of civilisation. "Except the blind forces of nature, nothing moves in this world which is not Greek in its origin." The merit of the English will be that of having communicated to India the leaven of progress which came from Greece. I cannot subscribe to this opinion. In regard to political and social institutions, we owe infinitely more to Germany and to Christianity than to Hellenism. The doctrine of Christ is the source of what is best in our ideas regarding the relations between man and man; this it is that leavens the movement of reform which now hurries humanity on to a better future. The Gospel of Jesus, the final crown of the equalising sentiments of the Prophets of Israel, has been completely distorted by the Roman traditions, which have made a hierarchical and despotic *cultus* of it. Nevertheless the ideas of the fraternity of all, of the equality of all men, the ardent aspirations towards an order of righteousness in which the first shall be last, this ideal of love and of reciprocal devotion which the first Christians put in practice, all that has been preserved in the Bible, and, whether we know it or not, lives within us. Not in vain did the Sermon on the Mount bring into the world the ideal of a society in which the disinherited should possess the earth. Greece, with its horror of labour and its consecration of inequality and of slavery, offers us nothing like it.

Christianity is far from having exhausted its mission of reform. Its social influence will grow greater, for it alone contains the true solution of the antinomies which shake society in the present day. To the foolish hope of a renovation accomplished by the power of industry now succeeds uneasiness regarding the future, and a sort of disgust with those refinements which were looked upon as the triumph of civilisation. The lie is given to the beatific optimism of the economists by the violent struggle of interests and by the antagonism of classes, which is, perhaps, more bitter than it has ever been. We look for a means of emerging from this terrible dead-lock, but Greece, at all events, will not provide us with it. Let us not therefore hasten the decomposition of the traditional institutions of India, which we have erroneously characterised as barbarous. The organisation we have to offer in exchange does not afford our West such perfect contentment, or so admirable an order, that we have a right to impose it upon populations which may, perhaps, attain to a better order without passing through the same trials as ourselves. Let us, in the first place, import into India, not Hellenism, with its proud splendours and its aristocratic principles, but Christianity, with its charity, its humility, its rehabilitation of labour, and its aspiration after righteousness. We must not, doubtless, repel the high mental cultivation which we owe to antiquity: but that is the flower of civilisation; it is not its basis.

It will be seen that the Rede Lecture suggests the most serious problems. Sir H. Maine has not dreamt of solving them in a few words, but he has striven to make men think, and opens vast and new horizons in all directions of mental activity. This is evidently the end he had in view, and he has accomplished it admirably.

EMILE DE LAVELEYE.

Storia della Repubblica di Firenze. Di Gino Capponi. 2 Tomi. (Firenze: Barbèra, 1875.)

FLORENCE has reason to be proud of having produced such a work as the history of the Marchese Gino Capponi, for though the book bears the clear impress of the individuality of its author, it bears still more strongly the mark of the surroundings among which it was written. Florence itself has awakened the sympathy, called forth the learning, and given the cultivation which are the distinguishing features of the history of the Marchese Gino Capponi.

The book, to begin with, is a marvel of compression, without any effort at condensation. In two volumes is contained the whole history of Florence, from its origin to the fall of the Republic in 1532. None of the many matters of interest that centre round the name of Florence has been omitted or slurred over; they all receive their due prominence. Yet there is no sense of crowding about the book, no painful oppression at the mass of details which are put before us. There is a unity in the general conception; everything has its proper proportion, and the sense of proportion reconciles us to the conciseness.

This conciseness, however, is not gained by presupposing in the reader an amount of general knowledge, which may be taken as a background on which a special history of Florence may be sketched in. The Marchese Capponi always begins from the beginning, and traces the important features of the matter in hand simply and briefly. In allusions to the ancient history of Italy, he always tells as much as would make the matter clear to a reader who approached it for the first time: his discussions about the formation of the Tuscan tongue require no previous philological knowledge; his literary and artistic notices are simple and plain, giving a sketch of men's distinguishing features without a catalogue of their works, or allusive references to their productions. A dignified simplicity and straightforwardness is the chief characteristic of the Marchese Capponi's style.

There is no passion or declamation in the book: there is no predominance of special interests. We cannot tell whether the writer has been most interested in the political, the social, the literary or artistic history of Florence. He has not given us a series of brilliant studies, nor has he dressed up his own opinions in the rhetorical form of a narration of past events; but he has told us without unnecessary comment the story of the city whose past and present are alike dear to him. The profound conviction of the greatness of his subject extinguishes all impertinent obtrusion of self. As the long array of mighty Florentines passes before his eyes, among whom his own ancestors play no inconspicuous part, his wish is only that their actions should be plainly set forward and left to speak for themselves. To a vulgar *parvenu* superficial criticism and hasty judgments would be an appropriate means of displaying cleverness. The Florentine noble is humble in the presence of his great ancestors; they are too great to be affected by his raptures or reviling.

It is this feeling which lends an air of sobriety to the judgments, and of refinement to the style of this book. It is as though some one of the old Florentines, sobered by the experience which the ages have brought, were reading afresh his city's past history. The Marchese Capponi is so familiar with the old Florentine chronicles that he has caught their style and manner. Where he can he quotes from them directly, but all through the first volume of his history we find the phrases and turns of sentence used by Dino Compagni, and the Villani. The history of the time is told with the freshness and in the manner of the contemporary writers. Yet there is nothing forced or artificial in this; it is not a laborious and studied imitation smelling of the workshop, but the writer has had ringing in his ears, as he wrote, echoes from the contemporary chroniclers, and in their spirit his own account has been written: "Vetustas res scribenti nescio quo pacto antiquus fit animus."

The attitude of the Marchese Capponi throughout his History is that of one who has spent his life in quiet and calm companionship with the writers of the past. He has read them as a scholar and a man of culture, and not in the first instance with the view of writing a book. As he read he thought, and now that he has written his history, it is written with the clearness and simplicity which only a thorough and mature knowledge of the subject can give. Out of his fulness the Marchese Capponi can afford brevity, because he has no need of tricks or artifices to secure attention; he need not go back to elaborate further the ideas which he has flung down carelessly at first; he has not to make perpetual explanations to avoid an obscurity which has been growing from page to page through want of proper clearness to begin with. His subject was clearly blocked out in his mind before he began to write; he knew the connexion of its various parts; and so, at the introduction of each new character or each change in government, he is able to tell us at once all that is necessary to enable us to understand all future references.

From this it may be seen that the Marchese Capponi does not aim at being pictorial, because he is too familiar with his subject. Pictorial writing in history is gene-

Digitized by Google

rally an attempt to supply defective knowledge by an appeal to the imagination both of the writer and his reader. A Florentine writing to Italians about Florence has no need of such an appeal. With stately dignity the Marchese Capponi tells his tale, and leaves it to its own inherent interest to command attention. So, too, with his judgments on individuals; he is not anxious to sketch characters or trace motives; men's acts must speak for them, if only they are fairly told. The Marchese Capponi is under no temptation to introduce modern ideas, because he is too thorough a scholar and too complete a student. He neither wishes to attack modern Ultramontanism nor to advocate modern democracy. Savonarola and the Medici interest him equally, for they both show the spirit of Florence in their day; but he would ridicule the notion of connecting either of them with modern political ideas. He is only careful to show us how they appeared to their contemporaries.

The distinguishing feature of the Marchese Capponi's history is the dignity of his conception of his subject as a whole. He is profoundly impressed with the greatness of the contribution made by the city of Florence to the progress of the civilisation of mankind. He never forgets this, and Florentine history becomes to him an account of the development of the Florentine spirit, which found so many manifestations of its activity, and did so much for the cultivation of Europe. Tuscany suffered less than the rest of Italy from the barbarian invasions; its marshy soil did not invite the passage of the invaders, and its people remained more truly Latin than the rest of the Italians. Tuscany was less feudal and more civic than Lombardy, and set itself, under the Countess Matilda, to oppose German predominance. For this purpose it espoused the cause of the Papacy; but such was the power of civic life already that its ecclesiastics never became a separate party, but were identified with the interests of the whole body of citizens. Tuscany was Italian, Christian, and civic from the earliest times of its development. Its literature was Christian from its beginnings, and its civic spirit soon found itself a fitting expression. Earliest of the Italian cities, Florence showed the rest of Europe what was the meaning and what was the worth of the new peoples who had arisen on Rome's downfall. True it is that Italy had to pay the penalty for this precocity. The peoples of Italy raised themselves before Italy had time to become a nation: but who would venture to make a fault of that amplitude of civic life, that strong fertility of thought, from which the world gained so much light?

Still the penalty had to be paid. Florence, more than any other Italian city, developed by the diffusion of its language, its arts, its culture, the idea of an Italian nation, while by its civic organisation it was restrained within a narrow sphere of political activity. The national movement so far progressed that the chief cities of Italy spread their dominions, but then stood in more pronounced antagonism to one another. The energies of Italy, pent up within too narrow limits, lost their force; thought was concerned with outward rather than with inward things; the mind became more subtle, while the will became weaker; a decay in the moral force of Italy left her a helpless prey to the stranger.

The Marchese Capponi is engaged in showing the part taken by the city of Florence in all this. His greatest merit is, that he conceives of Florence as a whole, and shows us its activity as the manifestation of the spirit of its whole body of citizens. There is no hero-worship in his pages: he emphatically reverses the picture of Italian history, which is so common among French writers especially, of a turbulent state of society occasionally producing a great man, whose production is to be set off against the previous anarchy. Florentine history is to him a process of organic development; its faults are obvious, but its glories are great.

The Marchese Capponi's History is a monument worthy of his great city. Perhaps no city but Florence could have produced at the present day a work which unites learning, refinement, and sobriety of judgment so equally as does the book before us.

M. Creighton.

Rambles in Istria, Dalmatia, and Montenegro. By R. H. R. (London: Hurst & Blackett, 1875.)

This is a gem of 304 pages which, overflowing with cleverness, common sense and sparkling descriptions of scenery and foreign life, is nevertheless written in such a flowing easy conversational style, that it may be read in a railway carriage, or refresh a headache; and this is very much in its praise as compared with heavy works which must be studied over the table with a dictionary. Its author is a brave and good gentleman, on his father's side an Italian Count of old origin, but his English maternity has caused him to naturalise and throw in his lot with us for the last thirty-three years. The proverbial "gold spoon" failing, has made him the man he is, battling through a good and useful life, with his old blood and his solid brains to carry him through. He is master of many languages and accomplishments, and every now and then he emigrates, and brings us back, as in this instance, a budget of fresh news we have never heard before.

He opens his book with showing the *jeunesse dorée* how, when they have "done" Italy and the grand tour, they have passed by hundreds of things they never even heard of; and he takes a young friend through those countries, on his plan, which makes the youth exclaim, "This is the way I like to study history, and this is the way never to forget it. I hated the very names of Tacitus and Livy, but how delightful I think them *now*." It was in the summer of 1873, and the cholera which was raging in Pesth barred his progress through dread of an oriental lazzaretto. He gives a grand description of the Danube between Gran and Vissegrad, and of the progress of Pesth from a commercial and agricultural point of view, and advises the cadets of the poor aristocracy of England to emigrate and profit by the beauty and the cheapness of that land, that tract of Southern Europe bounded on the north by the Saave, south by the Bosphorus, east by the Danube, and west by the Adriatic.

Then comes the magnificent country between Vienna and Trieste, glorious in its Semmering Pass two hours after leaving Vienna, and again from Gratz to Trieste, the desert Karst above Trieste which owns the "abomination of desolation" like Syria, and is nothing but an elevated plateau of stones and boulders, over which the Bora sweeps with appalling fury—a mysterious land where rivers suddenly leap into a cavern at your feet with a bounding roar, and reappear some miles distant. Then he visits the Consul of Trieste, and devotes three or four pages to that spectacle which all honest Englishmen deplore—Richard Burton put in the corner like a naughty schoolboy. "I want," he says, "a *quid pro quo* for my money, and to keep such a man away from the East is against my interest as an Englishman." He takes you to the Emperor's stud two hours away from Trieste, but doubts such a breed suiting our cavalry, though they are a cross between Arab sires and the Hungarian and Croatian mares. He describes beautifully the Palace of Diocletian at Spalato; and, steaming into the harbour, "the gaudy lateen sails spangled the glittering golden sea, the picturesque costumes of the sailors and the whole scene bathed in a golden light." One incident few of us are acquainted with—that Spalato gave a Protestant dean to our royal Windsor in the person of the celebrated Mark Anthony de Dominis (then Catholic Archbishop), and his interesting career is well worth reading. There is some account of the Battle of Lissa, and, to us, quite new incidents relating to our own Cœur de Lion with reference to Lachroma, followed by some useful hints to missionaries. He also tells us that Pio Nono was once a missionary on the banks of the Amazon. There are some excellent descriptions of the Dalmatian coast, and Cattaro especially. It made him sad to see so many beautiful countries lying fallow for want of hands, and to see shiploads of emigrants traversing thousands of miles to far-off unknown shores, when five days from home the very treasures they yearn for are lying waste.

By far the most interesting part of the book, however, is his description of Montenegro—upon whose wrongs he is eloquent. The Prince is a splendid man, one of nature's gentlemen; the Princess is the only beautiful woman in Montenegro, but she is lovely enough for a whole nation. The Prince administers justice under a huge carob tree, like "Deborah judging Israel under a palm tree between Ramah and Bethel in Mount Ephraim." The daughters of the better classes have a school kept by an accomplished Russian lady. The natives make a wonderful insect powder [which is very much needed in these parts] from a dried flower. The author's dragoman spoke six-tenths Montenegrin, three-tenths Albanian and Turkish, with one-tenth Italian, and it was difficult to get on. This splendid Prince rules over a devoted band of 20,000 hardy warlike mountaineers, always armed to the

Digitized by Google

teeth, a fighting tribe whose recreation consists of athletic games—races, for instance, in which they spring from crag to crag for a pair of pistols. They make raids like Bedawin, and consider it chivalrous. They are noble savages with desert law and a sort of honour of their own, which prevents them from lying or stealing, and makes hospitality sacred. Once a party on board a ship begged the sailors to come and visit them, and on being told that they could not leave the ship without permission from their superiors, exclaimed with surprise, "If you like to do a thing, what right has anyone to forbid you?" The author dined constantly with the Prince, and came in for several feasts and the "dance of the eagles." The costumes are gorgeous; the country, bold wild crag and mountain of the most romantic aspect. On the author praising the costumes, the Prince said angrily, "Ah! you look upon us from a picturesque point of view; in fact, you would like to keep us here like a sort of menagerie of wild beasts to come and look at us occasionally for your amusement." He was extremely anxious to learn all about English laws and customs, but did not like that of primogeniture.

He longs to spread instruction among his people, and ended by saying, "In short your Chambers are your real sovereigns, the King being only the outward and visible sign of regal authority." The Montenegrins so love their Prince, that when he goes out unarmed or unattended, the huge living mass of thousands part to let him through, and press forward to kiss the hem of his garment; those who are of higher rank are shaken hands with, and the highest doffing caps press cheeks on either side. The Prince constantly begged R. H. R. to send English gentlemen to visit him, to shoot and fish. Their great grief is that England supports Turkey, whom they detest, against them; and they think, once seen, that England would appreciate them, and right their wrongs. The author is of opinion that if all the Christians in Ottoman employ were to abandon the posts they fill, Turkey would collapse in six months, but that would surely not be desirable. The author then works his way on; but is again stopped by cholera, and passes to another ship, on which there are a number of Orientals, and bewails that he is not Burton, for whom he expresses the greatest admiration. Finally, this volume teaches youngsters that they need not travel to China or Lapland in search of excitement, when we have such countries close at hand unknown to us; and we may venture to say that anybody who sails down the Adriatic will do well to secure this book before he goes, as it leaves nothing unsaid.

ISABEL BURTON.

The Formation of Christendom. Part III. By T. W. Allies. (London: Longmans & Co., 1875.)

"THESE English are but half-converts," was the exclamation of an Italian priest by the deathbed of one of our countrywomen, who had accepted the Roman creed, but in her last moments commended her soul simply to "Jesus," and not to "Jesus and Mary." * A moderate tone is unfortunately not always a characteristic of such persons, but in a great measure we believe the Italian priest was right. And it is happy for the better influence of the Roman Church in this country that by means of such "half-converts" she is able more or less to retain her connexion with the saner and more judicious part of the English nation. Mr. Allies certainly accepts the new dogma, and in other points does not overstep the limits of orthodoxy laid down in his present communion. But about the greater part of his book there is a healthiness of tone that tells of one who in days gone by breathed freer air, and even now is not sickly with the malaria of the Vatican. And in the one chapter of his book that touches at any length on the Roman claims there is a weakness, almost a reserve, which distinguishes it at once from the remainder of the volume and from the fervid declamations on such matters which we have been accustomed to hear from others. It has been remarked before now that Mr. Allies' refutation of himself, published when he first joined the Church of Rome, was an extremely feeble reply to his former very fair defence of the Anglican position. In this volume, where the English Church is only glanced at as "a doomed Troy," the same want of force is apparent. This charge may be substantiated somewhat more at length.

There is one argument used by Mr. Allies, which but for its palpable fallaciousness would be extremely misleading. On p. 20 he compares St. Paul's words, Rom. xv. 20, "lest I should build upon another man's foundation," with the "two words applied by ancient writers to Peter's work at Rome, that is, founding and building," and argues that St. Paul must here be referring to St. Peter's foundation of the church of Rome. Without the reference to "ancient writers" this would be a fair, though by no means a conclusive argument. But when we come to look at these "ancient writers," they are none others than Irenaeus, iii. 3, and Eusebius quoting Irenaeus. No one who knows anything of the subject needs to be told that the words "founding and building" are there expressly applied in the plural to *St. Peter and St. Paul together.* We feel sure that Mr. Allies must regret having used so unfortunate an argument. The true inference from the comparison evidently is, that the word *founding* is used by St. Irenaeus and Eusebius in a looser sense than it is by St. Paul, and that, as far as these passages are concerned, St. Peter's presence in Rome before the date of the Epistle to the Romans is at least quite an open question. The whole tone of that Epistle indeed makes it difficult to believe that the community there had been already founded by the chief of the Apostles.

The later presence of St. Peter at Rome is a very different thing, and few students of Church history in this country will wish to deny the greatest Church of Christendom whatever glory may attach to it from having the two greatest apostles as co-martyrs and co-founders in the larger sense. The fact of St. Peter's crucifixion was evidently known when the last chapter of St. John was written, and the Church cannot have forgotten the place where it occurred. It is impossible to sympathise either with the non-natural interpretations of Mr. Greenwood (*Cathedra Petri*, book i. chap. 2), who is followed by Mr. Maguire (in his little book, *St. Peter non-Roman*, 1871), or with the theory of promiscuous interpolations and forgeries in the writings of the Fathers advanced by Mr. E. J. Shepherd (in his *History of the Roman Church up to Damasus*, published in 1851). Nor can we accept the solvents of the acute and learned Lipsius, which involve a rejection of the authenticity of several of the canonical scriptures and a disbelief in the second imprisonment of St. Paul. We believe that Mr. Allies is right in his explanation of the well-known passages of St. Clement's Epistle, chaps. v. and vi., which agrees substantially with that of Dr. Lightfoot. The comparison of the πολὺ πλῆθος of Clement with the "multitudo ingens" of Tacitus is, we notice, made by both, which is remarkable if (as it seems) it is accidental.

But what we complain of in Mr. Allies is that (after starting with the fallacy we have mentioned) he passes over all the difficulties of the first visit of St. Peter to Rome in the reign of Claudius with a simple reference to "the unanimous testimony of ancient writers"—that is, as the note informs us, Eusebius, Orosius, and S. Leo (p. 16).

To write in this way is simply to ignore the light which has recently been cast on the chronology of the Roman Church. We refer, of course, to Lipsius's *Chronologie der Römischen Bischöfe* and *Quellen der Römischen Petrus-sage* (already alluded to), and to a very able article by Professor Salmon, in the first number of the Dublin *Hermathena*, on "The Chronology of Hippolytus." The last essay appears to me to lead the way to a solution of the question of the meaning of the twenty-five years assigned to St. Peter. This solution may be stated here, very succinctly, as it differs in some respects from the conclusions drawn by both the above-named writers.

Taking much that they have proved for granted, I conclude that St. Hippolytus was the first to popularise, if not to calculate, this number of years, and that he did so on the following grounds. He had before him a list of bishops from Linus to his own time, with the length of their episcopates, probably expressed only in years. This, we know, is what the Latin chronicle of the year 235 contained (of which he was almost certainly the author), though the text of that portion of it is lost, viz., *Nomina Episcoporum Romae et quis quot annis praefuit.* By adding the episcopates together he obtained A.D. 55 or 56 as the year of the appointment of Linus—the latter being the date given in the Liberian catalogue, which is grounded on the chronicle of A.D. 235. This date was probably at least seven years too early; but such an amount of error was natural to so rough a method of calculation. However this may be, it is pretty clear that the twenty-five years of Peter were obtained by counting back from Linus to the Ascension, which we know, from his Paschal Canon, Hippolytus put in the

* Dr. Pusey's *Eirenicon*, p. 108, note.

year 29, the consulship of the two Gemini. But it would be a mistake to suppose that St. Hippolytus imagined St. Peter to have come to Rome immediately after the Ascension, or necessarily much before the appointment of Linus, nor did he suppose that appointment to have been made just before the Apostle's death. All he wished to do was to carry back the succession of Roman bishops to the time of our Lord Himself through the chief of the Apostles. Later chroniclers, however, naturally enough took the twenty-five years as having an absolute, not a relative value, and supposed them to be conterminous with St. Peter's life. This double mistake led them to calculate the era of his arrival at Rome as twenty-five years *before* his martyrdom, which was variously dated between 64 and 68 A.D., and hence the first visit was placed sometimes under Gaius, sometimes under Claudius. As the earlier date was seen to be irreconcileable with Acts xi. 28, xii. 1, &c., the second year of Claudius was generally adopted, especially as it coincided with an early and perhaps independent legend about Simon Magus (Justin, Apol. i. 26, who says nothing of St. Peter).

Whether the numerous writers who embroidered the legend of Simon and his contests with St. Peter separately, or together with St. Paul, troubled themselves at all about harmonies of chronology, is very uncertain. Whatever amount of truth may be at the bottom of the legend, chronological truth is not to be looked for in it, for these contests are variously placed under Tiberius, Claudius, and Nero. Any date therefore contained in any form of this legend is untrustworthy, especially if that form is one so obviously prejudiced as the Clementine, which seems intended to substitute St. Peter for St. Paul as first or sole founder of the Roman Church.

Without presuming to affirm that the above hypothesis about the "years of Peter" is certain, I contend that it is probable, and founded on a broad consideration of known facts and valid inferences. Mr. Allies writes as if he was unaware of their existence.

It is a relief to pass to the larger and better part of the book, which is a detailed comparison of the philosophy of the first three centuries with Christianity. This strikes us as having something of the bright sympathetic spirit which distinguishes the best French writers on the Imperial period. In matters of fact, with regard to the different philosophers and their systems, Mr. Allies depends chiefly on Zeller and Ueberweg, but there is very little that is German in his idea of their relations to one another and to Christianity. The argument of the different chapters is rather hard to follow, and it would have been well if the links which are given in the analysis at the beginning of the book had been brought more into prominence in the text. But the volume is forcible, not so much in its particular arguments as when taken as a whole. Read in this way it does much to confirm the impression that the great advance in the religious conceptions of heathens from the time of Seneca onwards was due firstly to Jewish and then to Christian influences. The various steps represented by the names of Seneca, Plutarch, Philostratus, and Plotinus are marked off in a clear and interesting manner, and their points of contact and of contrast with Christian doctrine are brought vividly and truly before the reader. There is, however, a good deal of inequality in the execution. The obligations of Seneca to Christianity are strongly suggested rather than affirmed, pp. 92–95, but we lack in this part of the subject a critical investigation of a most difficult topic, which even Dr. Lightfoot has, we think, not exhausted in his essay attached to the Epistle to the Philippians. On the other hand, Epictetus' description of the ideal Cynic, the messenger of God, who is to overlook (ἐπισκοπεῖν) mankind, contains, it is fairly argued, some "specific imitations" of Christian ideas (pp. 227 foll.). The Apollonius of Philostratus is shown very convincingly to be a make-believe heathen Christ (chap. xix.), while Plotinus was undoubtedly the pupil of a Christian, Ammonius Sakkas. The proof of this obscure reflex action of Christianity upon heathen thought grows clearer as we advance, and it is besides quite in keeping with the eclectic tendencies of the second and third centuries. Yet to the very last there is little or no mention of Christianity in those authors who seem to have imbibed most of the Christian spirit, and who were evidently not ignorant of Christians as a component part of society. The conclusion is forced upon the reader that this silence was not accidental but intentional, and we leave off with a clearer view of the absolute originality of our revelation in its moral as well as its theological postulates. The creation of this general impression is, as we have said, the chief merit of the book, and so far we welcome it as of service to the cause of religious truth in this country.

But it is impossible to forget that Mr. Allies was once in a position to have done much greater service. We do not know what position he occupies at present, but it seems that his connexion with the R. C. University of Ireland was of short duration. "I ascertained," he writes, "on the completion of the first series, that no need had been felt for lectures on the philosophy of history." Though he may not regret the waste of his powers, others may do so. It is sad for one living in Oxford to reflect how many of her ablest sons, at one critical period of her history, followed Dr. Newman into the desert. Their defection has much to answer for: and all gratitude is owed by the present generation to those who then stood firm. One there was, now passed away, whom Mr. Allies will remember as his travelling companion in France in 1845, to whose steadfastness much is due; and there are of course others living whom we rejoice still to reverence as champions, not of "a doomed Troy," but of that which is to us in this "day and country" the chief bulwark of "the City of God."

JOHN WORDSWORTH.

Die Deutsche Dichtung des 19ten Jahrhunderts in ihren bedeutenderen Erscheinungen. Populäre Vorlesungen von Karl Julius Schröer. (Leipzig: Vogel, 1875.)

THE present work belongs essentially to the class of *useful* books, and for that reason recommends itself to the English student of German literature. It contains in a moderate compass a full, though naturally somewhat compressed survey of German poetry during the present century. Novel writing, and philosophy as far as it bears upon poetical and artistic subjects, are comprised under the term "Dichtung," which in this manner becomes representative of the entire literary movement in modern Germany. A good table of contents with an additional index of names are luxuries of rare occurrence in German books, and therefore the more appreciated when they do occur. As far as we have been able to verify the dates contained in a good-sized volume, we can vouch in most cases for Professor Schröer's accuracy. Mistakes, however, occur occasionally: at p. 181 the opening lines of two of Heine's songs are misquoted, while at p. 178 a lover is made to bid the full moon "good morning," in a song called expressly an *Abendreihn* (evening song)—an absurdity which it is needless to add never entered the mind of Wilhelm Müller. One of Novalis' most beautiful and most popular poems, that beginning "Wenn alle untreu werden," is (p. 151) erroneously ascribed to Schenkendorf, unless the latter poet has written a song with an identical opening, which we greatly doubt but will not absolutely deny. Another strange mistake is made with regard to a poet who as a Viennese celebrity might have claimed more attention on the part of an Austrian patriot like our author. We are speaking of Ignaz Franz Castelli, a fertile playwright, and poet in the Austrian dialect, who died in Vienna in 1862, and was personally known to most literary men of that city, and very likely to Professor Schröer himself. Nevertheless, the year of his death is given wrongly in the present volume; and, strange to say, his two Christian names are stated to be Johann Friedrich—names which, as the reader will notice, have all but the same initials as Ignaz Franz. This looks very much like guesswork, and reminds one involuntarily of the conjectural ingenuity which supplied the failing memory of an illustrious contemporary Englishman with the name of his maternal parent.

Slight inaccuracies of this kind count for little in a book so full of information as the present volume; and English readers, appalled by the ponderous tomes of Koberstein or unattracted by the glib-tongued self-complacency of Herr Julian Schmidt, cannot do better than trust to the guidance of Professor Schröer, as far at least as facts are concerned. But here their implicit confidence ought to end. It is not our intention to write a criticism of Professor Schröer's critical tastes and whimsicalities, but we certainly were astonished at meeting, in a book devoted to the history of literature, with so little of the historical judgment which defines the position of an author in the intellectual development of his time and country. This want of true appreciation is shown, for instance, in the arrangement of the material, and in the proportion of space allotted to each author. Whole pages are wasted on extracts from one of Kotzebue's most insignificant comedies, and on Schlegel's satirical sallies against that

prolific playwright. On the other hand, a highly-interesting poet like Grabbe, who might be called the Beddoes of German literature, is disposed of in a few lines. Too little notice also is taken of Mörike, to whom Germany owes some of her sweetest lyrics, and of Annette von Droste-Hülshoff, by far the most gifted lady on the German Parnassus; while, on the other hand, Betti Paoli, perhaps owing to her Austrian birth, is extolled to an immoderate degree. One of her songs, by no means a remarkable one in our opinion, is held up as unmatched by anything a man has written since 1832, that is, before the acme of Lenau's and Heine's lyrical power. With regard to the first of these two writers, the only great lyrical poet modern Austria has produced, Professor Schröer's local patriotism has strangely deserted him; he speaks of Lenau in a half-pitying manner, and comes to the remarkable conclusion that but little of his work will prove of "lasting value." We insist upon the injustice of such flimsy criticism the more emphatically as the great poet to whom literature owes such works as *Savonarola*, *Don Juan*, and *Die Albigenser* has been strangely neglected by the lovers of German literature in this country.

The genius of Heine, also, has proved an indissoluble problem to our author; he complains a great deal of the poet's want of sincerity, self-destructive irony, and other qualities puzzling and uncongenial to the well-constituted mind. Professor Schröer describes the present work as popular lectures, and we willingly believe that such views as these are "popular" among certain circles of the Austrian capital; but he ought to have considered twice before expounding them in a work which by its size and tone seems to lay claim to the dignity of an historical treatise. At the beginning of the present century a spirit of discontent and doubt half defined, yet none the less bitter, seemed to inspire the thinkers and poets of most European nations. We all know how the chord struck first by Goethe in his *Faust* vibrated in the soul of Byron, and who the more subjective note of Byron found an echo in the songs of such men as Alfred de Musset and Leopardi, of Poushkin and Petöfy. Heine was the German representative of Byronism or "Weltschmerz;" he calls himself "the knight with the laughing tear in his scutcheon," and many of his finest effusions are due to a mood which, although perhaps originally derived from a foreign impulse, had become thoroughly transfused with the fire of his genius. That occasionally a tinge of affectation may have been mingled with the genuine colouring of passion no impartial critic will deny; but to be blinded by such accidental deficiencies to perhaps the most intense lyrical power ever possessed by man, betrays not only obtuseness of judgment, but also the influence of a prejudice fortunately now antiquated.

We do not wish to be hard upon Professor Schröer. We repeat that the material collected by him is valuable, and upon the whole well arranged; we will add that his remarks on the works of Schiller and Goethe show orthodox appreciation, and that his account of the Romantic School (chiefly extracted from Haym's voluminous work) is lucid and interesting; but we have thought it our duty to warn the English reader against opinions neither valuable in themselves, nor even representative of average German criticism. F. HUEFFER.

OLD MANCHESTER.

Memorials of Manchester Streets. By Richard Wright Procter. (Manchester: Thomas Sutcliffe, 1874.)

To do justice to this book it is requisite that the reader should constantly bear in mind the object of its genial and chatty writer. Whoever expects to find in it a methodical history of the events which have transformed a small manorial village into a mighty city will be grievously disappointed, and equally fruitless will be the labour expended upon it by any seeker after guide-book lore. Mr. Procter is neither historian nor systematic cicerone, but a pleasant gossiper upon the days that are no more. The Zeitgeist has touched him indeed, but only lightly, and with the very edge of her wing. His eyes are turned to the past, and his delight is to turn away from the rushing tide of human life which foams through the great city, and to watch the peaceful meandering of the pellucid stream which ran through the olden village, wherein the foundation was laid of the commercial supremacy of our nation. The great charm of the book is contrast. Those who are familiar only with the Manchester of to-day—one of the most modern places in existence—in turning over these pages will continually be startled and amused by the evidences of a former state of affairs now almost beyond conception. Arm in arm with our author we wander through the few streets which formed Old Manchester. The present disappears; the warehouses—stately palaces of commerce—vanish "as at the touch of an enchanter's wand;" and in their place rise the quaint burgages of those whose fair daughters tempted the Flemings from their marshy fields. Lounging at the doors (for "fine old Leisure" was not then dead) stand well-to-do townsmen in doublet and hose, chatting, it may be, with some demure damsels, and raising their caps to the lady in ruff and farthingale who sweeps by on her way to church. A quaint old town it was, with a fine church, at whose foot ran a shining river glittering in the summer sunshine, and sparkling with many-coloured fish—a quaint old town, with a bridle for refractory scolds, and a ducking-stool for still more unmanageable termagants, with a dungeon for recusants and a gallows for thieves. Through the old streets we wander, and listen to Mr. Procter as he tells us of their origin, and of the more modern associations which have clustered round them. Nor is our listening vain. A perhaps fanciful etymology derives the name of the town from a British root, meaning the "place of men;" and it is certain that the circumstances and the place have been favourable to a development of vigorous individuality, which affords plentiful scope for the chronicler of local worthies and notabilities. The opening chapter is devoted to Hunt's Bank, now greatly changed since it was the locale of the Dungeon, or New Fleet. Here, we read, died in 1581 Richard Smithe, "an ould pryst," doubtless one of the many adherents of the "changeless church" whom Lancashire produced at this time and who were faithful unto death. A little later we have a reference to a demonstrative band of "Shakers," who got into trouble for disturbing the service of the old church. Mr. Procter might here have enlarged a little, and told us more of this group, who afterwards emigrated to America and there founded a socialist community. Many villages, industrious and prosperous, marvels of cleanliness and good work, owe their existence to Anne Lee, the blacksmith's daughter of Toad Lane. The biographical notice published by her followers states that she was imprisoned in a cell so small that she could not straighten herself, "and with the design of starving her to death [the authorities] kept her there fourteen days without food." A fitting commentary upon this statement is afforded by the print at p. 12, where we see that the prisoners were confined in the upper storey, to which their friends or benevolent strangers could convey food and other alms to them by means of rope-suspended bags. Mr. Procter's book contains the fullest contribution yet made to the typographical history of Manchester, a point of some importance, for the advent of the printing press into a town generally marks an epoch in the history of its culture. The first printers were Waldegrave and his men, whose tools were seized at Newton Lane, as they were printing a Marprelate tract. No book is known to have been *printed* in Manchester before 1719, although the registers chronicle the death of Thomas Hud, printer, in 1692. During the last century the local presses were busily at work, and when the history of provincial typography comes to be written, no inconsiderable space will be needed to chronicle the work done by the successors of Thomas Hud. We have (p. 56) some characteristic extracts from the diary of James Weatherley. In his battered old age we knew him well, the genial guardian of a handful of books, set forth upon a few planks in one of the principal thoroughfares. To a good knowledge of books he added social abilities, which were exerted too often in temples of "the rosy god." Bookselling is a trade, in England at least, into which many men drift without previous preparation. Weatherley was an example of this fact. Fond of books, and a collector in a small way, "hard times" came knocking at the door, and his beloved treasures were being sold one by one, and thrown as sops to Cerberus, when someone suggested that it would be better to turn bookseller at once, and so with his treasures displayed on a borrowed wheelbarrow he started on his new career. Many men with less talent than Weatherley have built up gigantic establishments. Mr Procter gives a brief account of what has the appearance of a judicial murder (p. 68). Four men were convicted and executed for an atrocious murder at Pendleton. The evidence was purely circumstantial, and on the scaffold, as at the bar, they solemnly affirmed their innocence. That they were guiltless

has often been asserted, but the matter still remains a mystery. Supposing them to have been wrongly condemned, their history would form a ghastly contribution to "murder considered as a fine art."

A tradition more than two hundred years old connects Manchester with Sir Lancelot du Lac, who is here said to have vanquished a giant hight Tarquin. There is a ballad upon the subject (p. 102) about which some more information seems needed. It is quite different from that in Percy's *Reliques* (which is also printed in the old edition of Baines's *History of Lancashire* as "from ancient records in the British Museum"). Mr. Procter quotes his verses from the privately printed *Memoirs of the Mosley Family*, without noticing that they had been long previously printed by Joseph Aston, who combined the functions of editor, dramatist, rhymester, and printer, and to whose pen we suspect the ballad owes more than to any minstrel of the reign of Elizabeth or James.

The readers of John Taylor's *Pennyless Pilgrimage* will welcome the view of the "old coffee house," previously known as the Eagle and Child, where the Water-poet was hospitably entertained with "eight several sorts of ale, all able to make one stark drunk or mad." The Eagle and Child is not the only evidence of the proximity of the Derbys. *In* Aldport they had a park and mansion. At the butts there the townsfolk were expected to practise daily the art which gave us victory at Creçy and Agincourt. The multitude of trees has long given place to the multitude of men, and the dwellings of the artisans in their turn are giving place to palatial structures, erected as temples for the worship of the "almighty dollar." Deansgate, in place of being a narrow dingy thoroughfare, is rapidly being changed into a magnificent street, and its old inhabitants are driven further out, or crowd together in viler dens than those which made the by-ways of Deansgate infamous. No wonder that every year the overgrown city swallows up more green fields, that rural sights and scenes are replaced by bricks and mortar. No wonder that lovers of the past like our author should fret at the modern Manchester, the vast treeless, flowerless, plain watered by poison-streams, and overhung by a pall of smoke, and should look back with regret to the days when its air was free, and its rivers bright and pure, and when green fields were visible even from the God's acre of the old church, which now stands in the very midst of the rush and roar of trade and traffic. Civilisation has its blessings, but sometimes a heavy price must be paid for them.

Of a book of gossip it is only possible to gossip. The style is generally clear, fluent, and in places its general elegance is heightened by felicitous fancies and pathetic touches. There are occasional blots which may well be attributed to slips of the pen, as where Tasso is styled a Latin poet (p. 159). We are sorry that while in Longworth Street (p. 130), Mr. Procter did not weave a garland to the memory of Rowland Detrosier, whose early life was spent there. Detrosier was a wonderful instance of the triumph of the will over adverse circumstances. He was the natural son of a Manchester manufacturer, and when only a month old was placed in the family of Charles Barnes, a poor tailor of Longworth Street, who brought him up as his own, the lad's heartless parents having abandoned him to the rude buffetings of fortune. With only so much education as the Sunday school could supply he became proficient in several branches of science, taught himself a little Latin and more French, studied music, and acquired a mastery over the English language which enabled him to clothe his "burning thoughts" in "winged words" that went straight home to the hearts of his hearers. His was the eloquence whose effect was lasting upon the minds of his audience. It did not evaporate in gaseous excitement. It was the eloquence of words exciting the enthusiasm of work.

To his influence—the influence of a half-starved fustian cutter with a wife and young family dependent upon him, almost before he had attained manhood, the influence of a student whose intellectual exercises consisted in reading borrowed books on foodless days, was due the establishment of two of the earliest Mechanics' Institutions ever formed. His voice and pen in no small measure fanned that sacred flame of culture which has never been entirely extinguished among the artisans of the north, and now perhaps least of all. The friend of Francis Place and the correspondent of Bentham, the story of his life—a life devoted to the enlightenment of the working classes—is worth, as an exemplar, a hundred records of the vulgar success of millionaires.

The volume is well illustrated, some of the sketches by Mr. F. A. Winkfield being especially clever, and its general appearance is highly creditable. The Appendix consists of two papers, one by Mr. James Croston, F.S.A., on "Old Manchester and its Worthies," which includes a sketch of much that is notable in its early history; and the other an article written by Mr. James Crossley, F.S.A., descriptive of Chetham's Library. The last named was a contribution to *Blackwood's Magazine* fifty years ago, and its author is still prosecuting earnestly those literary avocations of whose pleasures he has written with such vigour and eloquence.

WILLIAM E. A. AXON.

La France sous Louis Quinze. Par Alphonse Jobez. (Paris: Didier et Cie.)

To what causes is the Revolution of '89 to be attributed? How is that formidable tempest to be explained which so completely overthrew French society that its traces are still visible? Such are the questions M. Jobez proposes in his preface, and it is to answer these that he has written his book. The Revolution, according to him, is explained only by the state of society in the period preceding it; it was engendered by the abuses with which the Government of the old absolute monarchy teemed, and the author has attempted to sketch the picture of French society under this monarchy. It is not his fault if the sketch becomes a kind of impeachment.

M. Jobez devotes two-thirds of his first volume to a brief narrative of the history of France under Louis XIV., in which he especially directs his attention to everything relating to the internal state of the kingdom. The remainder of the work deals with the reign of Louis XV., and the author promises to follow up the book before us with another on the reign of Louis XVI. We ought not, however, to say "the reign," for M. Jobez gives no more space than they deserve to court intrigues, rivalries of great lords, follies of great ladies, and revolutions of cabinets; he endeavours, above all, to teach us to know France herself, to tell us what she wished, suffered, and accomplished; he describes that stirring, active, energetic, patient, industrious society which was in full action beneath the court, which suffered from its faults without revolting, and from which modern France has sprung. In a word, it is not the history of Louis XV. M. Jobez has attempted to relate, but the history of France under Louis XV., and the programme which he has traced is well carried out. Thus, he gives extensive details of the economical and financial state of the country: a subject that many historians neglect, thinking that they have done enough when they have stated in general terms the more or less disastrous or prosperous condition of the finances, the commerce and the industry of a nation. If this side of history is often overlooked, it is because it is impossible to treat of financial and economical questions unless prepared by special study, and impossible to disentangle the chaos of the fiscal ordinances of the ancient monarchy without long and difficult search among archives. M. Jobez possessed the indispensable knowledge; he has made all necessary investigations; and many keen remarks and facts hitherto but little known will be found in his book. He does not succeed so well in depicting military operations. He is not of the school of M. Thiers; he does not attempt, like him, to pierce the secrets of great captains, to describe their manœuvres, to reproduce and to criticise their plan of campaign; frequently he confines himself to a brief mention of events, aiming rather at pointing out the consequences of victories and defeats on the character and fate of the nation, than at describing sieges and battles in detail. If M. Thiers had had to describe the battle of Fontenoy, he would have given it half a volume, or at least a whole chapter; M. Jobez' account of it occupies five pages (iii. 413).

In reading the book, we have felt again and again that it needed real courage in M. Jobez to bring his enterprise to an end. The reign of Louis XV. is certainly one of the saddest periods in the history of France—one of those in which there is least greatness. Notwithstanding some brilliant episodes and astonishing victories, one feels himself in presence of a dissolving society, of a world coming to an end, where everything is giving way at once. The King, not deficient in intelligence, appeared to be conscious of it; and the saying attributed to him, "Things will last as they are as long as we do," words which were changed by the people into the brutal saying, "Après moi *le déluge*," — answered well to his inner sentiment. France before 1870 had never experienced reverses similar to those which

signalised the Seven Years' War; she had never signed a treaty so disastrous as that Peace of Paris, which sealed perhaps for ever the ruin of her colonial power. And the causes of these disasters were more shameful and humiliating than the defeats themselves. It was the increasing demoralisation of the Court and nobility, degraded by the example of their master, the disorganisation of the administration, the ruin of the finances, which had become the prey of courtiers and favourites, the corruption and venality of all persons engaged in the government, and the abuses of every shape swarming everywhere, which brought with them this humiliation and ruin. It would have even then been something if France had enjoyed a little internal liberty for her consolation; but the reign of Louis XV. is perhaps in a greater degree than that of Louis XIV. the time of absolute despotism. The frequent revolutions in France since the beginning of the present century have given the French people a character for fickleness, indiscipline, and thoughtlessness, which especially belongs to the Parisians, and which even in their case is much exaggerated, and which the bulk of the nation by no means deserves. On the contrary, it may be maintained that the French nation is one of those that can endure longest, without revolting, and almost without complaining, all the evils a bad government can inflict. It is sufficient to read M. Jobez' book to be convinced of this. Except some riots in times of extreme suffering, and the ridiculous conspiracy of Cellamare, which, moreover, happened during the Regency, the government of Louis XV. was always obeyed with exemplary patience, and yet it is not only one of the worst that has ever been seen, but also one of the most despotic. M. Jobez has truly remarked that the royal authority under Louis XV. was more absolute than it had ever been. Centralisation was as great as the difficulty of communication permitted; the authority of the intendants almost completely replaced that of the governors of the provinces, and the last remnants of provincial independence completely disappeared. Finally—and the remark is no less correct than the one last mentioned—the effects of the persecution directed against the Protestants were felt by the entire population. Accustomed to treat the unfortunate Protestants with the utmost rigour, and to apply to them the monstrous legislation which resulted from the long series of ordinances of Louis XIV., a legislation still further aggravated by the edict of 1724, the functionaries of all orders had assumed habits of harshness and contempt, from which the population had frequently to suffer, and which sometimes amounted to ferocity. In Paris, under the eyes of the Court, and in the midst of a great and restless population, the agents of the government were compelled to be more cautious; but in the provinces their arbitrary power was complete, and was very often exercised with brutality (ii. 379).

M. Jobez is one of the first, if not the first, who has remarked the effects of the Protestant persecution on the rest of the French nation; this accounts for the interest he has taken in religious questions, or at least in the question of liberty of conscience, which is greater than that taken by most of his predecessors, and for the fact that he has taken special note of all matters relating to Protestantism. All agree in deploring the Revocation of the Edict of Nantes, and in pointing out the fatal consequences of that measure; yet many historians still disregard its extreme importance, because they confine themselves to describing the Revocation, and afterwards entirely put aside French Protestantism. To them the Revocation is like a storm that strews the ground with ruins, but whose effects then rapidly disappear. M. Jobez views it more justly. Occupying himself especially with the life of the nation, he acknowledges that the consequences of the Revocation lasted much longer and were much more widely spread than is generally supposed. He perceives that the persecution that weighed on French Protestantism, lasting all through the reign of Louis XV., was for the government a constant source of difficulties, and for the country an incessant cause of weakness and ruin. He relates, what till now has been seldom done, the history of the Protestants as well as that of the rest of the French people, and their sufferings form one of the saddest sides of the picture.

However, the picture has likewise its bright sides. The time of Louis XV. is also the time of Voltaire, sometimes called by his contemporaries "King Voltaire;" and he plays in this period a part much more important than that of the monarch himself. Voltaire has but his pen wherewith to oppose the authority of the King, an instrument which might at any time easily be broken in his hands; but it none the less constitutes a formidable power, of which Louis XV. himself has at times to take account, for at certain times Voltaire has at his back the opinion of France and of the world. That which is now done, especially in free countries, by the press, which has sometimes been spoken of and is regarded as a third power standing by the side of the legislative and the executive authority, Voltaire had to do almost entirely alone. He is the voice of public opinion—its organ and representative. It is necessary to take him into consideration. Is it supposed, for example, that the government consented willingly and from a pure sentiment of justice to the revision of the trial of Calas? Have we ever seen any government whatever confess its faults of its own accord and acknowledge the fallibility of its judges? No; the absolutism of Louis XV. knew perfectly well the celebrated maxim in virtue of which when a fault is committed it is infinitely better to persevere in it than to acknowledge it. It was Voltaire who, enlisting in the service of a just cause his unequalled talent, his wonderful activity, and all the influence which his great reputation gave him, forced the hand of the ministers, and it will be to his eternal honour that he was the apostle of tolerance.

It is however the prominent trait in the character of that new society which was formed in France at the same time that the old one perished, to have been humane and tolerant. It is the bright side of that philosophy of the eighteenth century, in other respects very superficial and very imperfect. M. Jobez justly praises it for this. He seems to us, however, to rank Voltaire and his friends a little too high. He has not said enough about their deficiencies. Undoubtedly Voltaire was by no means an atheist; his intellect was too keen not to see that atheism is a mere hypothesis, less tenable than the opposite hypothesis, and that a clock is more difficult to explain if the existence of the clockmaker be denied than if it be admitted. But if Voltaire was not an atheist—if, like that part of French society of which he was the organ, the representative, and almost the incarnation, he had generous instincts, love of justice and hatred of oppression and intolerance—there were many things in which he was deficient; above all, he wanted a faith. Taking him all in all, he was indifferent, nor had he anything to put in the place of the Catholicism which he believed that he had overthrown. He struck it some terrible blows, and at one time it might almost have been believed that he had destroyed it; but nothing is destroyed which is not replaced, and the ground remaining empty, Catholicism little by little reconquered it, and continues to this day the great peril of France and the great obstacle to her recovery. If then we can heartily consent to the praises given by M. Jobez to Voltaire and all the pleiad of writers and philosophers of the eighteenth century, it still appears to us that he is not sufficiently sensible of their failings and of the defects of their work. That which M. Jobez has well represented is the contrast which the reign of Louis XV. presents; it is the struggle between the old monarchical society ready to melt away, and the new society which the French Revolution was to bring to life out of its ruins, which Voltaire and his friends prepared, which was to inherit from them the greater part of their good qualities and of their defects, and which, even when it was still in process of formation, avenged humanity for the humiliations a king like Louis XV. was inflicting on it.

A French proverb says that the people have always the government they deserve. M. Jobez deservedly gives this saying the lie. The France of Voltaire and Diderot deserved rather a better government than that of Mdme. de Pompadour and Mdme. de Prie.

ETIENNE COQUEREL.

CURRENT LITERATURE.

Akimfoo, the History of a Failure, by Major W. F. Butler, C.B. (Sampson Low, Marston & Co.) Major Butler tells us that at the close of his service on the Coast of Africa, there came upon him (to use his own vivid words), "A fever, compared to whose deadly strength all the previous fevers had been as nothing; the pent-up poison of weary hours of toil finding at last expression in overwhelming illness," which lasted through long months afterwards. This we must suppose to be the reason that what would once have been a very welcome contribution to the history of the war in West Africa, comes to us anticipated in most of its important particulars. Major Butler's powers as a word-painter of distant scenes are well known, and those who look to this volume for picturesque descriptions of the deadly forests among which we cast our handful of white troops, and lifelike sketches of the degraded tribes who were to be their allies, will not be disappointed. But then poor Winwood Reade had been before him in this

field, and left little fresh for others to glean. So too the course of the operations, and the impediments that lay in the way, are illustrated by a few masterly touches, although the author does not profess to give a full narrative. But here too he has been anticipated by the elaborate volumes of Captain Brackenbury, who enjoyed peculiar advantages as the official historian of the expedition, and used them with skill. There are two points, however, brought specially to notice by Major Butler, beside his own march on Wolseley's right flank with the Akims, who turned back in a panic when just within sight of Coomassie. Specially we mean as compared with the other writers on the war, and therefore calling for remark even in a brief notice. These are the hopeless and universal untrustworthiness of our native allies; and the complete failure of Glover's separate operations to attain any useful end. As to the first, Major Butler's indictment is eloquent, and apparently supported by a goodly array of proofs. But it does not touch the vital fact that we ourselves had been raising efficient black regiments from among these coast tribes for generations past for the Coast Colony garrisons and those of the West Indies; while the Dutch had done the same for their East Indies. Even the Houssas are not spared in the author's sweeping condemnation, on the ground apparently of a single well-known panic among those in Wood's command. Now panics, we take leave to say, are not at all limited to raw negro levies. Indeed, they have been known to occur among veteran British troops in a very recent colonial war against savages; and certainly no African army ever showed worse under the malign influence of the god of sudden fear than did the American volunteers at that rout, painted by Dr. Russell, after the battle of Bull's Run. The Dutch never reckoned their East Indian negro troops as equal to Dutchmen; nor have we ever estimated our West Indian soldiers to be a match for English. But for all that, troops of a certain description might have been made out of the very Akims that gave Major Butler so much trouble, had the necessary conditions of efficient officers, sharp discipline, and plenty of time, been granted him to do it with. Much may be allowed to one who suffered so much by their default: but we cannot hold that the hurried and insufficient test applied is to be a basis for absolute judgment of a race—one akin too to the Ashantees, whose genuine fighting qualities the author really believes in. Glover's matter is perhaps a still more important one at present than this discussion of the military capabilities of the Negro. Here it is necessary to point out what readers of the *Great Lone Land* will not be slow to believe, that Major Butler is absolutely devoted to Sir Garnet Wolseley; so much so that any shadow of possible rivalry with his favourite chief rouses something very like enmity in his bosom. His admiration of Sir Garnet will seem to many overstrained. We would only say that it is quite possible that, if not yet fully justified, it may be so by future events. It is a very unsafe guide, however, for the critic of those who came in the general's way. Major Butler fairly proves his main point, that Glover's operations, if begun earlier and towards the Ashantee flank and rear on the Prah as the invading army of Amonquatier fell back to recross that river, would have been invaluable. And he seems no less right in his general view that Glover's first designs were too wide and far-reaching to be practical, and that his liberality to his levies drew off useful recruits (despised Akims by the way), from Sir Garnet's right flank towards the Volta. But the whole point of this part of the Ashantee story is missed when all this has been said. Glover was not to blame for the separation and want of combination. Severe blame is indeed fully due; but it should fall nearer home. With our own past history before them, full of instances warning British statesmen against the folly and danger of carrying on distant operations under divided command, the cabinet of 1873 wilfully followed the blind impulse of the moment, and repeated the old error in its most objectionable form. While the War Office took charge of the expedition proper, the Colonial Office was allowed to indulge its whim of starting another independent one from a different and distant base. And the two were actually controlled and guided throughout from two different bureaux in London. We regret that the public duty of bringing this grave error fully to notice has not been performed effectively, by any one of the numerous writers on the war. We can only add that even readers who refuse, like ourselves, to accept Major Butler's conclusions, may yet find, as we have done, both pleasure and profit in the perusal of his truly graphic narration of what he himself saw, did, and suffered during his service among the Akim people.

Clausewitz: Vortrag von F. Von Meerheimb. (Berlin: Schneider.) Colonel Meerheimb, one of Count Moltke's principal working assistants, known especially as a close student of French and English military literature, has published a brief memoir of Clausewitz, which may be of real service to those who have not made acquaintance with the greatest of all writers on military theory in Pertz's large *Life*. Colonel Meerheimb thinks that our own views of the character of his hero have been taken too directly from those of General Von Brandt, whose genial nature was chilled by Clausewitz's somewhat unsympathetic manner, and who was prejudiced against him by it. But if Colonel Chesney and others who have made known Brandt's criticisms over here, have followed that agreeable writer too closely in them, they have also familiarised our public with the praise he bestows on the marvellous strategic powers which, when the Polish war was going on for example, enabled Clausewitz (as Brandt himself said) "to solve on the instant problems laboriously worked out afterwards by historians, and held by military writers as the quintessence of science, to be attained only after long study." As to defending the great work *On War* from such writers of the Jomini school as the Swiss Lecomte, who asks "What theory did Clausewitz found?" Colonel Meerheimb is quite right not to waste much space on the question. For a moderate study of the work itself would show that its author's main object was to upset the notion that the conduct of war was a strictly theoretical business, and to bring the neglected moral element into its proper place; and in this he perfectly succeeded. It would be a useful work to translate this memoir for the benefit of our soldiers, for we who boast of our practical knowledge can hardly be too closely acquainted with the writer whose teaching has founded the very practical modern German school of war.

The History and Antiquities of All Saints Church, the Chapel on the Bridge, and the old Six Chimneys, Wakefield, by James Fowler, F.S.A. (Leeds: Goodall.) Mr. Fowler has written a useful tract. There is not a good history of Wakefield, and it is therefore well to have a record of the parish church, setting forth clearly what it was like ere it passed through the fire of restoration. We do not suppose that this modernising process was carried out more wantonly there than in other places, but we have evidence in the pamphlet before us which proves that some things have been removed which should have been permitted to remain, and that others have been tampered with which ought to have remained intact. The most interesting object in Wakefield was, in former days, the chapel on the bridge, which was re-endowed by Edward Duke of York, afterwards Edward IV., in order that prayer might be made evermore in it for the souls of his father, Richard Duke of York, of poor little Rutland, slain by the "boucher Clifford," and others who fell at the battle of Wakefield. The place (we have understood) had, at the end of the last century, been degraded into a miller's warehouse. In 1847 the whole of it, except the basement, was swept away, and a building, intended to be in some respects like it, was erected on the site. The original *façade*, containing the remains of sculptured panels of rare beauty, was "given or sold to a gentleman in the neighbourhood, who made of it the front of a boat-house." Mr. Fowler would be doing useful work if he were to describe some of the other interesting churches with which that part of England is plentifully strewn, with the same care and attention that he has devoted to Wakefield.

The writer of the *Gossiping Guide to Wales* ignores altogether the southern half of the Principality, and, from his excessive volubility, is rather a fatiguing companion "on and off the Cambrian." He has collected from all quarters a vast amount of information, and, when he is not striving to be funny, imparts it pleasantly enough. But why introduce a notice of the historical objects near Barmouth in such absurd terms as the following. "Are you an archaeologist or of that ilk? Then you can grub away to your heart's content when other people are dining." The ingenuity of the author would have found better scope in correcting such blunders as "Festa de Neville," "Leonardo de Vinci," &c., than in concocting facetiae which are wholly out of place in a guide book. The chief merit of the publication is its cheapness, and the map of Snowdonia is a feature which Mr. Murray would do well to imitate.

Old Maids: a Lecture. By Mrs. William Grey. (Ridgway.) If ladies would or could commonly write and lecture as Mrs. Grey does, the objectors to women's rights would vanish, and people would be prepared to admire old maids or any other social feature Mrs. Grey chose to patronise. The lecturer disposes very quietly of the several definitions of old maids as "social failures," "social superfluities," and "social laughing-stocks," and shows that the prevailing objection to single women is only a part of the sublime theory that a woman is only worth anything so far as she is useful to the "better sex," as Mrs. Grey kindly denominates the masculine. But while we are ready to concede that there are a very great number of charming single women who might accurately be termed "old maids," we expect of Mrs. Grey to exercise a similar liberality towards the male sex, and, instead of designating old bachelors, with some "charming exceptions," as "wholly unnecessary" and "superfluous members" of the community, to admit that a great deal of the work of the world, especially the learned and the artistic work of the world, is done by old bachelors, who are married only to their studies.

Editor.

NOTES AND NEWS.

We are informed that the life of the late Sir William Fairbairn, Bart., the eminent engineer, is about to be written, with the concurrence of his family, by a member of his own profession, Dr. William Pole, F.R.S.

Mr. J. Hill Burton, the distinguished historian of Scotland, is engaged on a History of the Reign of Queen Anne.

Dr. Schliemann is engaged in visiting the prehistoric museums of the North of Europe, including those of Stockholm, Copenhagen, and Germany.

Messrs. Longmans have in the press a new edition of Sir G. C. Lewis's *Influence of Authority on Matters of Opinion*, which has long been out of print.

Messrs. Chatto and Windus have in preparation two volumes of correspondence of the late B. R. Haydon, abounding in matters of interest, and throwing much new light upon his life and character.

The new volume of poems by Dr. Hake, previously announced in our columns, will probably be published towards the end of October.

Digitized by Google

MR. GEORGE DENNIS, the well-known author of the *Cities and Cemeteries of Etruria*, is preparing for publication a work on Syracuse and its antiquities. Mr. Dennis has for some time past been British Consul at Palermo, and there are few places which would offer a richer field than Syracuse to the veteran explorer and archaeologist.

THE *Law Magazine and Review* has passed into new hands, and is hereafter to be published as a quarterly, in November, February, May, and August. Particular attention will be paid to legal bibliography and the progress of judicial science on the Continent, and to American and Colonial jurisprudence. We wish the *Law Magazine and Review* every success in its new form.

RESTIF DE LA BRETONNE is an eighteenth-century author little known in our day, and M. Assézat, of the *Débats*, has not thought it wise to prepare for M. Lemerre, the publisher, anything more than a selection from his works. Restif de la Bretonne was called by some among his contemporaries the Rousseau du Ruisseau, and in our own day certain critics have spoken of him as the forerunner of Balzac. In his *Contemporaines*, Restif chose his characters from among shopkeeping artisans, and the lower ranks of the bourgeoisie. "These little histories," he writes, "are at least original; our romance writers having thus far disdained to find their heroes among the people. The Italians and the English have been less particular." A writer in the *Débats* mentions that Schiller found the stories both amusing and instructive, for he wrote to Goethe, "I have so rarely had occasion to think of things beyond myself, and to study men in real life, that such a book appears to me invaluable."

WE are very glad to see that the Société des Anciens Textes Français has decided to publish an edition of the oldest monuments of the French language, with a complete photographic reproduction of the MS. texts. The value of this work to students of Old French can hardly be overrated; and we hope it will not be long before something similar is done for our earliest native documents, which have never been collected or properly examined, and are of the highest linguistic importance.

A WORK entitled *Victorian Poets: Essays upon their Leading Characteristics*, by Mr. E. C. Stedman of New York, is in preparation. It will appear simultaneously in England and America, Messrs. Chatto & Windus being the English publishers.

AN English manuscript of the New Testament translated into English by John Wycliffe, written about 1390, small folio, a fine perfect MS. on vellum, being Codex S of Sir Frederic Madden's edition, from the library of the late Thomas Banister, and now Mr. Quaritch's property, has upon examination proved a greater treasure than was at first anticipated. It is described as follows:—

"This precious manuscript is the only perfect early codex of Wycliffe's work that can ever be offered for sale. It may be regarded as unique from many points of view. Of the seventeen copies of Wycliffe's Testament which are known to exist, fourteen are in great public libraries, the fifteenth is in that of Lord Ashburnham, and the sixteenth is that of Sir Thomas Phillipps. Only eight of the sixteen are perfect, and among the imperfect ones is that of Sir Thos. Phillipps. Furthermore, only three copies are known of a date earlier than 1400, and of these three the Banister MS. is the only perfect one. And finally, so far as the prologues to some of the epistles are concerned, it supplied the only available text for Sir F. Madden's edition. Wearing so many titles of honour, the Banister MS. is a book which must form the central ornament in whatever library shall be graced with it.

"Of the 170 MSS. that pass under Wycliffe's name, only the seventeen above mentioned have a right to bear it. They contain the New Testament, the translation of which he completed about 1380; and which is a different version from that usually met with. The latter was an independent rendering executed some thirty or forty years afterwards, the success of which caused the genuine work of Wycliffe to become extremely scarce. Of the Old Testament there exist likewise two differing versions, the earlier of which was in similar manner effaced by the later; but Wycliffe had nothing to do with that part of the Bible. All the facts here enumerated will be found clearly stated and proved by Sir F. Madden in the preface to his edition of the Wycliffite Scriptures.

"Among the Egerton MSS. in the British Museum there is a Wycliffite Bible, which originally belonged to Humphrey Duke of Gloucester and bears his arms. This circumstance taken in connexion with the words 'A vous me ly Gloucester,' which are written on the first page of the Banister MS., seems to favour the supposition that we have here the autograph of the good Duke Humphrey, pledging himself to protect the then owner of the book. Wycliffe's New Testament was a perilous piece of property at that time, and only to be kept in secret; even then the holder strove to win assurance of protection from one more powerful than himself."

DR. JULIUS EGGELING, Professor of Sanskrit at University College, London, and Secretary to the Royal Asiatic Society, has been appointed to the Sanskrit chair at the University of Edinburgh in succession to Dr. Aufrecht.

WE hope to publish in our next number, *apropos* of the meeting of the British Association on the 25th inst., an article on Bristol from the pen of Mr. John Taylor, of the British Museum and Library, and a sketch of the Geology of Bristol and its neighbourhood, by Mr. F. W. Rudler.

MESSRS. SAMPSON LOW & Co. request us to mention that they are the publishers of Dr. Marsh's work entitled *The Earth as Modified by Human Action*, reviewed in the ACADEMY of August 7, and not Messrs. Trübner & Co., whose name is given by an oversight as that of the publishers at the head of the article.

IN the review of Kinahan's *Valleys*, &c., in our last number at p. 147, col. 3, line 4, for "may have been deposited in the hollow," *read* "may have once occupied the hollow."

PROFESSOR FRANZ RÜHL of Dorpat, author of the remarkable dissertation *Die Verbreitung des Justinus im Mittelalter*, is again in England, and is collating the MSS. of Cicero's Letters.

BARON DR. ROSEN of St. Petersburg, is preparing an Arabic Chrestomathy for the use of Russian Universities. The texts will chiefly be composed of pieces of grammatical importance, which have been collated with MSS. in various libraries. It is to be regretted that the vocabulary will be in Russian, a language almost inaccessible as regards oriental scholars of other countries.

DR. HORSTMANN of Magdeburg, editor of *Old-English Legends*, has lately been for some weeks working in the Bodleian Library for the continuation of his publications. The legends are chiefly extracted from the famous Vernon MS.

M. HERVIEUX of Paris (Avocat au Tribunal du Commerce), has been collating most of the MSS. of English libraries containing the Fables of Aesop according to the translation of Romulus. He has done the same in German, Austrian, and Italian libraries, so that we may hope to be soon in possession of a settled Latin text of these Fables, the number of which varies so much in the different MSS.

M. PAUL MEYER is in England, and will shortly visit London and Oxford.

THE Bopp Prizes for the present year have been awarded to Dr. Pischel of Breslau and Dr. Hübschmann of Leipzig for their papers on the Languages of Western Asia.

MR. WILLIAM JORY HENWOOD, F.R.S., of Penzance, died on Thursday, the 5th inst., in the seventy-first year of his age. His life had been devoted to the observation of geological phenomena in mining districts in almost every quarter of the globe. The results of these studies have been published in two fine treatises, forming the fifth and eighth volumes of the "Transactions of the Royal Geological Society of Cornwall." The former volume, published in 1843, describes in detail the metalliferous deposits of Cornwall and Devon; the latter, dated 1871, contains observations on similar deposits in India, South America, and elsewhere, and also gives the results of extensive investigations on subterranean temperature. In recognition of these scientific labours, Mr. Henwood received a few months since the Murchison Medal of the Geological Society of London.

FEW but personal friends, and *habitués* of the London theatres from twenty to thirty years ago, will appreciate the loss which has been experienced by the death of Mr. William Bayle Bernard. It is true that of late he had not written much for the stage; but the comparative retirement of a successful dramatic author's declining years cannot efface from memory the constant triumphs of his early life: and those who have laughed at *The Nervous Man*, *The Mummy*, *The Boarding School*, *His Last Legs*, and many other of Bayle Bernard's better-known farces will feel, if they have not heretofore felt, something of thankfulness to one who has afforded them such pleasant recreation amid the stern realities of every-day life. His keen sense of humour, geniality and warm-heartedness made him a most agreeable companion; and his industry and intelligence were such that had he laboured, from the first, in a more ambitious sphere, he might well have achieved high literary reputation. He was especially fortunate in the delineation of Irish peculiarities; and some of Tyrone Power's best representations were of Mr. Bernard's eccentric heroes. John Reeve, of Adelphi fame, made *The Mummy* so successful, that it ran for about one hundred nights without intermission—a far more extraordinary occurrence thirty years ago than 200 consecutive nights of *Hamlet* or the *New Magdalen* in 1875. *Marino Faliero*, adapted and modified from Lord Byron and Casimir Delavigne, and a version of Goethe's *Faust* are among the latest of Mr. Bernard's writings for the stage; and evince both taste and power in the higher order of dramatic literature. Last year, he published a *Biography of Samuel Lover*, which, however meagre the materials at his disposal, could not but do credit to the head and heart of its author.

IN the present inaccessible condition of the Vatican, whose treasures are jealously guarded from the world at large, it is gratifying to learn that the plans of the Italian minister, Signor Bonghi, for founding a large central public library at Rome, seem about to be realised. The Roman correspondent of the *Allgemeine Zeitung* states that some of the enormous space still available in the sequestrated Jesuit College, "il Collegio Romano," has been appropriated for the purposes of the new library, which will bear the name "Biblioteca Vittorio Emanuele," and is intended, as far as practicable, to supply the want, which is at present so strongly felt at Rome, of works in other languages than Italian and Latin, and on subjects connected with modern science and literature. The germ of the new library will, indeed, be of a totally different character, as the institution has been endowed with the 63,000 printed volumes and the 3,000 MSS. still remaining from the old Jesuits' library, beside about 350,000 volumes and a large collection of codices rescued from the libraries of dissolved monasteries and nunneries.

WE learn through the same authority, in reference to the discovery, in the monastery at Grottaferrata, of the Strabo-Palimpsest, of which we have made mention in a former number of the ACADEMY, that the recovered fragments consist of numerous extracts from the seventeen books of the Geography, and that they are not contained in one volume, but are written upon several different parchments. It is stated that among these

fragmentary extracts are parts of the lost seventh and of the eighth book of Strabo's Geography, and that these are so correct, that they will materially aid in the reconstruction of the text. There is, unfortunately, but little prospect of any speedy publication of the results of Father Cozza's interesting literary discovery, since the Pope has, it is understood, expressed a wish that he should prosecute the work of collation and annotation under the immediate supervision and direction of the Fathers in the Propaganda. It would appear that Father Cozza owes his discovery to his exceptional zeal in examining large bundles of parchments, which had lain for ages in the cellars of the monastery, and which earlier literary explorers, including Cardinal Mai, had been deterred from taking into their own hands, on account of the accumulation of dust and rubbish under which they lay buried.

In the *Springfield Daily Republican* for July 23 we find some particulars about Walt Whitman, in a long article signed J. M. S.:—

"The physicians pronounce his disease—a tediously baffling trouble of the brain and nervous power, with lately grave affections of the stomach and liver superinduced—to have had its foundation in a series of too long-continued overstrained labours and excitements, physical and emotional, in the army-hospitals and on the field, among the wounded and sick, during the last three years of the war. . . . Under the title of *The Two Rivulets*, Whitman is preparing at the present date, or has prepared, a new volume of prose and verse, which will be out probably this fall. It takes its name, *Two Rivulets*, from a small collection of alternated poems with prose essays, leading the volume. I believe too it is intended to be emblematical of the double influences of life and death, and of the real and ideal."

This volume will comprise, apparently, about all that Whitman has yet published, prose and poetry, other than the *Leaves of Grass* and the *Drum-Taps*, and will number nearly 400 pages; "and more than one-third of it will be entirely new matter." J. M. S. cites some truly interesting spoken remarks of Whitman regarding himself and his works; for instance:—

"Well, I'll suggest to you what my poems have grown out of. I know as well as any one they are ambitious and egotistical; but I hope the foundations are far deeper. . . . Most of the great poets are impersonal; I am personal. They pourtray characters, events, passions, but never mention themselves. In my poems, all revolves around, concentrates in, radiates from, myself. I have but one central figure—the general human personality typified in myself. But my book compels, absolutely necessitates, every reader to transpose himself or herself into that central position, and become the living fountain, actor, experiencer, himself or herself, of every page, every aspiration, every line."

Whitman, according to J. M. S., is a great champion of Tennyson's poetry, including the recent drama of *Queen Mary*; this he pronounces "one of the world's greatest dramas of emotion, character, and poetic beauty." The mechanics and young men of Camden, New Jersey, where the poet has now settled down, have established a flourishing literary society named the Walt Whitman Club. Not long ago he read there one of his compositions, named "The Mystic Trumpeter." He—

"hobbled slowly out to view" (says a newspaper account) "with the assistance of a stout buckthorn staff. He might be taken at first sight for seventy-five or eighty: he is, in fact, not yet fifty-seven. His voice is firm, magnetic; its range is baritone, merging into bass. He reads very leisurely, makes frequent pauses or gaps, enunciates with distinctness, and uses few gestures, but those very significant."

J. M. S. adds:—

"Besides very copious translations of Whitman in the German language, he has been translated and printed in Danish by Rudolf Schmidt; in Hungarian at Buda-Pesth; and in French" [in the article by M. Benzon in the *Revue des Deux Mondes*, lauding more especially his war-poems.] "The prose *Democratic Vistas* has been translated and printed in full in Denmark."

We are glad to hear from another source that Mr. Moncure D. Conway, who will probably sail on the 26th inst. to revisit his native America on an extensive lecturing-tour, after an absence of fourteen years, means to make a point of seeing Whitman. Mr. Conway was the first writer to give British readers a graphic account of Whitman, in his person and surroundings, as visible several years ago: we should like to have from his hand a companion-picture of the present state of things, sadly altered though it is.

In *Macmillan's Magazine* there is a most interesting article, by M. Clermont-Ganneau, on the Arabs in Palestine. His view is that the sedentary Fellahîn are for the most part the representatives at any rate of the mixed population upon which the Asmonaean princes imposed the yoke of Judaism (if not of the Canaanites, of whom he is inclined to think the majority were allowed to remain); that these gladly reverted to paganism after the Jewish communities in Palestine were destroyed under Titus and Hadrian; that when the Mahometan conquests emancipated them from Byzantine Christianity they conformed without regret to the religion of their conquerors, though they would have preferred, if permitted, to return once more to the worship of their fathers, which they still perpetuate in the disguised form of a cultus of more or less imaginary Mahometan saints, whose Pergunnahs are almost exactly like Canaanite sanctuaries. Of course, the traditions of such a race would be interesting if collected, those of the women especially, who are known to have private legends and superstitions which their husbands disdain. Specimens of the way in which popular tradition has preserved fragments of the stories of Samson, Joshua, and the Levite of Mount Ephraim are given, all quite as quaint as the story of the sequel of the latter tragedy in Ivanhoe. The Rector of Lincoln's "Chapter of University History" ends for the present with the expulsion of Locke. Mr. Freeman, in his article on "Lindum Colonia," opines that classical English is the speech of the Gyrwas. H. S. Edwards, in his article on "Local Self-Government in Russia," tells us that many communes have made use of their right of prohibiting spirit shops, because it is found that their frequenters make default in their contributions to the extinction of the debt which emancipation imposed on most communes, and so add to the burdens of their sober neighbours. There are some curious details as to the financial arrangements of the Government with landed proprietors.

In the *Cornhill* there is a very full and readable article on Czerny George, who did so much for the independence of Servia, and a suggestive article on some strange mental feats, as of calculating boys, blindfold chess-players, and the like, intended to lead to the conclusion that they depend largely on the power of forming mental pictures. The article on the Talmud is by an admirer of that curious literature.

In the *Contemporary Review* Professor Lightfoot deals with Papias of Hierapolis, pressing the theory that he commented on an existing gospel so far as to maintain that the numerous translations which everybody made as he could had been already superseded when Papias wrote by an authorised Greek translation. H. L. Synnot writes upon "Institutions and their Inmates," in favour of the suppression of orphanages, where large numbers of children are kept under regulations certainly unpleasant, and probably unwholesome, though probably also inevitable, if the charitable people who pay for the maintenance of orphans are to be sure that their *protégés* are in a certain low, limited sense well cared for.

In the *Fortnightly Review* there is a very touching tribute, by Professor Fawcett, to the cheerful and laborious heroism of the late Professor Cairnes; little or nothing in J. A. Symonds's paper on the "Eleatic Fragments" will be new to the readers of the fragments themselves; C. A. Bridge's paper on the "Mediterranean of Japan" is interesting, though reminiscences of the Mediterranean which we know better are constantly being introduced *coûte qui coûte*; the most definite thing we learn is that the Japanese have adopted a very useful lacquered hand-carriage of American pattern, drawn by men, who keep up a pace of six miles an hour for indefinite distances.

In the *Revue des Deux Mondes* for July 15 there is a very full and instructive article, "Les Mœurs, le Droit public et privé du Japon," par M. George Bousquet, Attaché au Gouvernement de sa Majesté le Tenno, who preserved the Japanese, as he tells us, from a precipitate adoption of the Code Napoléon in 1872. He thinks that with time the mercantile and industrial classes of the large towns may become an element of stability and progress in the utter and alarming disorganisation which has followed upon the break-up of the system of Yéyas. The newest point in the description of that system is the institution under which a paterfamilias could abdicate or be deposed from his patriarchal authority, though still retaining the right to be supported and respected by the family he no longer ruled. There is also a pretty story of a humane magistrate, before whom a child was brought charged with the capital crime of killing a wild duck in the immense preserves of the Shogoun. The magistrate opined that the duck was only stunned, and gave the parents a day to cure it, in which case the child would be acquitted. This comforted the father little, but the mother sensibly went and bought the finest live duck she could find, which the magistrate accepted with a smile. M. de Laveleye's article on "Les Tendances Nouvelles de l'Economie Politique et Sociale," does not remove the impression that it will be some time before the Katheder Socialisten are in possession of sufficiently definite doctrines to undo much of the mischief which the exaggerations of the older school have done.

In the number for August, George Sand gives us the first half of one of the country idylls which she still does well; and George Brunetière criticises severely enough what he calls "La Poésie Intime"—the efforts of MM. Sully Prudhomme, Coppée, and others to interest mankind in elaborate metrical exhibitions of trivial observations and morbid feelings.

In the *Leisure Hour* an important series of articles on New Guinea is begun; it consists mainly of an abstract by Dr. J. Mühleisen Arnold of the answers of two deceased German missionaries to a very elaborate series of questions on the character, habits, and institutions of the people. Their religion seems to consist mainly in the adoration of Karowars, wooden idols, of which one is solemnly consecrated whenever a member of the household dies. There are temples full of images, apparently symbolical of rude nature worship, which only boys and youths are allowed to enter; unlike other houses, they are not connected with the land by a bridge, so to enter them it is necessary to climb up the piles on which they stand. They have charmed talismans which derive their efficacy from being talked to. The Mafoors have a very curious tradition of the origin of their race from a leper who caught the Morning Star and obtained a talisman which restored him to youth and beauty, and enabled him to create a fourfold people from four sticks. The legend has analogies, perhaps only accidental, to the story of Osseo in *Hiawatha*, and the Auichean legends about the origin of their fourfold race.

In the *New Quarterly Magazine* for July there is an article on the Modern Stage by Robert Buchanan, which would be pretty complete but for the omission of Mr. Charles Reade, and an

Digitized by Google

article by the Rev. F. Arnold on Lord Bute the Premier, which is chiefly interesting for the allusions to the later history of the family, and a paper in Miss Cobbe's best manner on the comparative merits of town and country life.

IN *Blackwood* there is a very pretty story of a girl who went to stay in the country and married a grand cousin, called "Nan, a Summer Scene;" and a very spirited sketch by H. K., of how a certain miracle might have struck the Prodigal Son when acting as "Swineherd of Gadara."

In *Fraser* there is an article on "Impressions of Madeira" by W. Longman, with an interesting map, and a very candid and balanced summary of the attractions and drawbacks of an island generally either over-praised or over-blamed. Apparently the most attractive part is in the neighbourhood of Santa Anna. F. W. Newman writes plausibly, in a disagreeable tone, in defence of a thesis which, as he says, has never been argued *au grand jour*, that Unitarianism was primitive Christianity.

CENTENARIES seem to be dangerous to poets with reputations to lose. Professor Lowell, in the *Atlantic Monthly*, preaches a fine sermon in ragged rhyme on the character of Washington, who took command of the American army "Under the Great Elm," at Cambridge, a hundred years ago. In the course of this he cries out:—

"O for a drop of that terse Roman's ink
Who gave Agricola dateless length of days!"

And in Mr. Denis Florence M'Carthy's series of lyrics, recited at the O'Connell centenary, we find a simple bathos:—

"Where'er we turn the same effect we find,
O'Connell's voice still speaks his country's mind."

We have also received the *Gentleman's Magazine*, *Temple Bar*, *St. James's*, the *Argosy*, the *Sunday at Home*, the *Sunday Magazine*, *Good Words*, the *Day of Rest*, and the *Saturday Magazine*.

WE have received *A Supplement to the Dictionary of General Biography*, edited by W. L. R. Cates (Macmillan); *Earth to Earth*, by F. Seymour Haden (ditto); *Genesis and Science*, by the Rev. J. Muehleisen Arnold, second edition (Longmans); *The Second Death and the Restitution of All Things*, by Andrew Jukes, fourth edition (ditto); *Some Thoughts on National Education for the United Kingdom*, by John Earl Russell (ditto); *Fire-Burial among our Germanic Forefathers*, by Karl Blind (ditto); *Some of the Ancient Jurisdictions of South Britain*, by J. Boult; Gray's *Elegy*, &c. (Clarendon Press); *Health in the Nursery*, by E. Holland (Lewis); *The Wellington College French Grammar*, by H. W. Eve and F. de Baudiss, third edition (Nutt); *Depauperisation*, by Sir Baldwin Leighton, Bart., (Bentley); *Medical Politics*, by Isaac Ashe (Dublin: Fannin); *Moral Causation*, by P. P. Alexander (Blackwood); *Essays and Papers on Some Fallacies of Statistics concerning Life and Death, Health and Disease* (Smith, Elder & Co.); *Die unwürdigen Literaturzustände im neuen deutschen Reiche*, von S. Gätschenberger (London: Wohlauer); *Zwei Meisterwerke des altenglischen Dramas*, von S. Gätschenberger (ditto); *Geschichte der Englischen Dichtkunst*, von S. Gätschenberger, 2. Auflage (ditto); *Sukshma Dnyan*, a Hindu Tract, by Hurrychund Chintamon; *Probe der Mafoor'schen Sprache*, von Dr. A. B. Meyer (Wien: Gerolds Sohn); *Essai sur la Langue Poul*, par le Général Faidherbe (Paris: Maisonneuve); *Der französische Schulunterricht und das Nationale Interesse*, von Dr. F. Glauning (Nördlingen: Beck).

HANS CHRISTIAN ANDERSEN.

IT was with deep regret and yet with a measure of relief that we learned that the great Danish poet passed peacefully away at eleven o'clock on the morning of the 4th instant. He died just outside the northern suburb of Copenhagen, at Rolighed, in the arms of a family who have devoted themselves for years to the care of their eminent guest; here he fell asleep, in the truest sense, for out of a mild and peaceful slumber of many hours' duration, he never awoke. He had been suffering acutely and hopelessly from a complaint that now proves to have been cancer, and for some years past his life has been one of ceaseless suffering, patiently and even heroically borne. It will be remembered that four months ago he completed his seventieth year, and that in the festivities of that day he was able in great measure to join. He could never rally from the relapse brought on by the excitement of his birthday, which was celebrated by the whole nation, from the royal family downwards, as a public holiday. He had the joy of receiving the greatest honour a poet can take from his country, the erection of a statue which will remind all coming generations of his outward form and feature, and having lived to receive this glory, not from one man or one clique of men, but from all Denmark, it was permitted him to rest from his suffering. He could not have died at a moment when his fame, spread from one end of the world to the other, was more living than it is now, and in dying he takes from among us the most popular of all contemporary writers of the imagination. It is said that the very last literary subject in which he took interest was the history and work of his own great predecessor, the Hindoo fabulist, Bidpai, and the best books on that writer lay strewed upon his death-bed.

The particulars of Andersen's life are familiar in the main to most of our readers. It may be as well, however, to enumerate them briefly. He was born on April 2, 1805, at Odense, in the Danish island of Funen. His father, a poor shoemaker, whose love of books and book-learning made him discontented with his profession, died in the poet's early childhood, and until his confirmation Andersen was left in the charge of his mother, an ignorant and superstitious but kindly person. Except during the few hours' wretched instruction at the Poor School, he was chiefly occupied with a little theatre of marionnettes, on which he brought out various pieces, generally of his own composition. This early taste for theatrical pursuits was nourished in the child by a visit paid to Odense by some of the company of the Royal Theatre at Copenhagen. The actors gave special performances, and on these occasions Andersen managed to get on the boards and mix with the supers. After this, of course, the Copenhagen stage was the great aim of his life. After his confirmation in the autumn of 1819, he travelled up to the capital to try his fortune, and entered the dancing and singing school at the theatre; but it soon became plain that he had no histrionic talent, and when his voice broke he was obliged to leave. However, he had managed to awaken interest in several very distinguished men—in Collin, Rahbek, the Oersteds, Baggesen, Weyse, and Sibony—and by their efforts he obtained a free entrance into the Latin school at Slagelse; when the rector of the school, the learned Meisling, was transferred to the College at Helsingör, he took Andersen with him. Meisling, however, though learned was unsympathetic, and without understanding at all what was great and lovely in Andersen's character, made his eccentricities the object of untiring ridicule. The young man, who had already written "The Dying Child," and appeared as a poet, in 1827, in such influential journals as the *Kjöbenhavnspost* and Heiberg's *Flyvende Post*, could at last bear this no longer, and came back to Copenhagen, where L. C. Möller introduced him into the University in 1828. The year after he published his first important work, *A Journey on Foot from Holmen's Canal to the East Point of Amager*, and the same year had produced, on the boards of the Royal Theatre, *Love on St. Nicholas' Tower*, a comic vaudeville in rhymed verse, which parodied the romantic dramas of the day; during the ensuing Christmas season appeared his first collection of poems, of which several already had attained considerable notoriety in the *Flyvende Post*. In 1830 Andersen made the first of many travels, a tour in Funen and Jutland, and in 1831 published a volume of "Fancies and Sketches," which was not so well received as his earlier works, and was especially cut up by Hertz in his powerful *Gjenganger-Breve*. This want of success, a blighted love-experience, and other misfortunes threw Andersen into a painful condition of despondency, and he was ordered to travel for his health. He went to Germany, and published on his return *Shadow-Pictures of a Tour in the Hartz and Saxon Switzerland*. In 1832 appeared his *Vignettes of Danish Poets*, and a new volume of poems entitled *The Twelve Months of the Year*. He was lucky enough to receive a grant of money for travelling from the government in the spring of 1833, and proceeded to Paris, where he meet the enfeebled and almost blind P. A. Heiberg. Later in the year he was in Rome, where he fell in with Thorwaldsen and Bödtcher, and with his own great opponent, Hertz. In the summer of 1834 Andersen returned to Copenhagen, where in the meantime his beautiful dramatic poem *Agnete and the Merman*, which he had sent home from Switzerland, had appeared. After his return was published in 1835 his exquisite romance *The Improvisatore*, which he had commenced in Rome, and in which he sketches the life of the country folk in Italy, as, in his next romance, *O.T.*, which came out the year after, he sketches the same in Denmark. But in the meantime, by the publication of his first volume of *Eventyr* or Fairy Tales in 1835, Andersen had laid the foundation of his immense reputation, and the successive series of these stories, unapproached in modern literature for depth, pathos and humour, continued to appear Christmas by Christmas, the most welcome gift to young and old. In 1852 they ceased to be entitled *Eventyr* and were called *Historier*. To the same class belongs the inimitable *Picture-Book without Pictures*, 1840. To his novels Andersen added in 1848 *The Two Baronesses*. In 1837 came *Only a Player*. Another novel was *To be or not to be*. In 1853 Andersen published his own autobiography, under the title of *My Life's Romance*. As a dramatic author he has also shown no small genius, though this is not the most brilliant side of his life's work. The romantic dramas of *The Mulatto*, 1840, and *The King is Dreaming*, 1844; the romantic operas of *Little Christie*, 1846; *The Wedding by Lake Como*, 1848; with certain small comedies, especially *The New Lying-In Room* (*Den ny Barselstue*; *Barselstuen* being a very popular piece by Holberg), 1845, attained very marked success at the Royal Theatre, which was also the case with the fairy-comedies, *More than Pearls and Gold*, *Ole Lukoie* and *Hyldemoer*, which were brought out in 1849, 1850, and 1851 respectively at the Casino Theatre in Copenhagen. Andersen was incessantly moving hither and thither over the Continent of Europe, and on one occasion he crossed the Mediterranean Sea. The results of his observations were given to the public in a variety of chatty and picturesque volumes, of which the most characteristic were *A Poet's Bazaar*, 1841; *In Sweden*, 1849; and *In Spain*, 1863.

Andersen's nature craved the excitement of travel, and wherever he went he made himself acquainted with the prominent literary people of the place. There is no doubt that this personal habit helped his genius to make itself heard outside the borders of Denmark sooner than it would otherwise have done, but this has also been greatly exaggerated in Denmark, where some unworthy but not inexplicable jealousy was felt of the ubiquitous poet who carried his fame over Europe with him. It is well known that Andersen was a visitor of Dickens's at Gadshill; two

years earlier he had been Wagner's guest in Berlin, and almost every literary or artistic man of eminence in Europe has received a visit from him at one time or another. In 1861 he was at Rome just in time to see Mrs. Browning before her death, and to receive from her the last stanzas she ever wrote:—

"'And oh! for a seer to discern the same!'
Sighed the South to the North!
'For a poet's tongue of baptismal flame,
To call the tree or the flower by its name!'
Sighed the South to the North.

"The North sent therefore a man of men
As a grace to the South;
And thus to Rome came Andersen,
'Alas, but you must take him again!'
Said the South to the North:"

verses which the old poet was never tired of repeating in his broken English.

Among all his multitudinous writings, it is of course his so-called Fairy Tales, his *Eventyr*, that show most distinctly his extraordinary genius. No modern poet's work has been so widely disseminated throughout the world as these stories of Andersen's. They affect the Hindoo no less directly than the Teutonic mind; they are equally familiar to children all over the civilised world. It is the simple earnestness, humour and tenderness that pervades them, the perfect yet not over-subtle dramatic insight, the democratic sympathy with all things in adverse and humble circumstances, and their exquisite freshness of invention that characterise them most, and set them on so lofty a height above the best of other modern stories for children. The style in which they are composed is one never before used in writing; it is the lax, irregular, direct language of children that Andersen uses, and it is instructive to notice how admirably he has gone over his earlier writings and weeded out every phrase that savours of pedantry or contains a word that a child cannot learn to understand. When he first wrote these stories he was under the influence of the German writer Musaeus, and from 1830 to about 1835 he was engaged in gradually freeing himself from this exotic manner, and in bringing down his style to that perfection of simplicity which is its great adornment.

In character, Andersen was one of the most blameless of human creatures. A certain irritability of manner that almost amounted to petulance in his earlier days, and which doubtless arose from the sufferings of his childhood, became mellowed as years went on into something like the sensitive and pathetic sweetness of a dumb animal. There was something in his whole appearance that claimed for him immunity from the rough ways of the world, a childlike trustfulness, a tremulous and confiding affectionateness that appealed directly to the sympathy of those around. His personal appearance was somewhat ungainly, a tall body with arms of very unusual length, and features that recalled, at the first instant, the usual blunt type of the blue-eyed, yellow-haired Danish peasant. But it was impossible to hold this impression after a moment's observation. The eyes, somewhat deeply set under arching eyebrows, were full of mysterious and changing expression, and a kind of exaltation which never left the face entirely, though fading at times into reverie, gave a singular charm to a countenance that had no pretension to outward beauty. The innocence and delicacy, like the pure frank look of a girl-child, that beamed from Andersen's face, gave it a unique character hardly to be expressed in words; notwithstanding his native shrewdness, he seemed to have gone through the world not only undefiled by, but actually ignorant of its shadow-side. The one least pleasing side of his character was his singular self-absorption. It was impossible to be many minutes in his company without his referring in the naïvest way to his own greatness. The Queen of Timbuctoo had sent him this; the Pacha of Many Tales had given him such an Order; such a little boy in the street had said, "There goes the great Hans Andersen." These reminiscences were incessant, and it was all the same to him whether a little boy or a great queen noticed him, so long as he was noticed. This intense craving for perpetual laudation, no matter from whom, was an idiosyncrasy in Andersen's character not to be confounded with mere vulgar vanity. It was a strange and morbid characteristic, to be traced, no doubt, to the distressing hardships of his boyhood. It was harmless and guileless, but it was none the less fatiguing, and it was so strongly developed that no biographical sketch of him can be considered fair that does not allude to it. During his lifetime, it would have been inhuman to vex his pure spirit by dwelling on a weakness that was entirely beyond his own control, but it is only just to his own countrymen, who have been so harshly blamed for their want of sympathy with him, to mention the fact which made Andersen's constant companionship a thing almost intolerable. In a small community like that of Copenhagen a little personal peculiarity of this kind is not so easily passed over as in a wider circle.

When Andersen came up to the University of Copenhagen in 1828, there were so many young poets that year, that some wag divided them into the four greater and the twelve minor prophets. Oblivion has seized fourteen of these, but will not soon complete the list, for Frederik Paludan-Müller happened to be one of the minor prophets, and Hans Christian Andersen one of the greater.

EDMUND W. GOSSE.

CONGRÈS INTERNATIONAL DES SCIENCES GÉOGRAPHIQUES: DEUXIÈME SESSION, PARIS, 1875.

(Third Notice.)

Spain in spite of her domestic troubles has contrived to send many specimens to show that she is at last making efforts to have a Government map of the whole country. There are diagrams of triangulation and of the main lines of levelling; sheets of a large scale plan of Madrid; and sheets of the new map, the publication of which has been commenced by the Geographical and Statistical Institute. This new map is on a scale of $\frac{1}{50,000}$, a little larger than our own One-inch Survey. The ground is represented by contours at twenty mètre intervals, and the detail is printed in colour. Among the Spanish publications Coello's Atlas of Spain and her colonies is the most worthy of note.

In *Turkey* the great feature is the advance made during the last few years in cartography and military surveying. The topographical map of Pera and its environs prepared by students in the military school, on which the ground is shown by contour-lines, would not disgrace English surveyors; there is a cadastral survey of Constantinople by officers of the staff; a reconnaissance of part of Montenegro, which is very well executed; and also one made during the recent expedition to Yemen. There are in addition railway, postal and telegraph maps, which show that Turkey is alive to the necessity of progress.

Greece is now the only European country which has not contributed any object to the Exhibition.

In the *United States* section there is an interesting collection of documents connected with the weather reports issued by the Signal Department in Washington, and specimens of charts published by the Hydrographical Department, one of which, showing the discoveries north of Smith's Sound made by the officers of the *Polaris*, appears at an opportune moment to illustrate the route which the Arctic Expedition was to follow. We miss from the collection the very excellent maps which have at various times been prepared by the Topographical Department at Washington; there are no good specimens to illustrate the state of cartography in America, and if it were not for a map of the United States, showing the extent of the public surveys, the visitor to the United States Court would have little idea of the extensive surveying operations which are being carried on in that country.

Chili sends a number of maps, reconnaissances and published works, to show that she is alive to the importance of geographical knowledge, and there are specimens of the Physical Atlas, printed for the Chilian Government by Delagram of Paris.

The collection of the *Argentine Republic* consists of a number of plans of colonies established on the great plains; a few topographical maps of isolated districts; a map showing the proposed line of railway across the Andes, and the railway system of the Republic; plans and views of Buenos Ayres; published works and specimens illustrative of the natural history of the country.

From the *Sandwich Islands* come some good photographs of scenery and a few maps, one of which, drawn by native students, is of some interest; and *Japan* sends several Japanese works and several maps, executed before and after the opening of the country to Western civilisation. One of the latter, prepared in the Geographical Department at Yeddo, represents the topographical features as they are shown on European maps, and if it is really the work of natives, shows a wonderfully rapid advance in the art of cartography, of which the Japanese may well be proud.

France has exerted herself to some purpose, and her collection alone is well worthy of a visit from any one interested in the progress of geography. Where such care has been taken to make each group perfect, and there is so much to admire, it is difficult to select any particular feature for comment; but that which struck us most, though in some measure prepared for it, was the ardour with which the French have taken up the pursuit of geographical science since the war of 1870–1, and the efforts which they have made to ensure that everyone throughout the country shall at least be instructed in the elements of geography. This ardour and these efforts have found expression in the foundation of the "Geographical Institute of Paris" by M. Delagrave, for the purpose of publishing at a moderate rate sound and useful works on geography, as well as maps and models. The institute has the support of many scientific men, and it is hardly possible to speak too highly of the manner in which they have endeavoured to carry out the object for which it was formed; M. Levasseur seems to be the moving spirit, and he has been extremely fortunate in finding as a fellow-worker a young lady, Mdlle. Kleinhaus, whose great talent and devotion to geography cannot be sufficiently admired. It is well for France that the new Institute is supported by men of known talent, earnest seekers after truth, for there is another school, to which the committee have assigned what might almost be called the place of honour, the walls of the grand staircase, that seems inclined to read her backward rather than forward. We should have thought the idea that the art of cartography consisted in brilliant colouring and great exaggeration of physical features had long been exploded, but the members of the Congress, as they mount to the great Salle des Etats, will see not a few specimens that must cause them feelings of pain rather than pleasure.

The Dépôt de la Guerre has sent a good collection of historical and modern documents, including a series of MS. maps, copperplates, &c., to illustrate the processes employed in the production of the topographical map of France. One end of the Salle des Etats is occupied by a complete set of the sheets of the map which have been put together for the first time; and, considering that their publication has been spread over a period of more than fifty years, the map bears the ordeal—the most trying it could be put to—very well. On either side of the topographical map are large sections of Cassini's celebrated map of France

Digitized by Google

executed between 1750-97, and it is interesting to notice the immense advance which has been made since that date in the method of representing the topographical features of a country on a map.

The MS. specimens of the topographical map are neatly executed, and each sheet is accompanied by one or more large water-colour drawings of considerable merit, taken from such points of view as enable the draughtsman to give the chief characteristics of the district surveyed.

The officers of Engineers have contributed a number of instruments invented by themselves, some excellent specimens of their topographical work, and, as we think, the best hypsometrical map exhibited in the French section.

The extent to which models are used as a means of conveying geographical instruction, and the low price at which they are sold, is a noticeable feature in the French Exhibition; those prepared by Mdlle. Kleinhaus, of France and her several departments, are excellent, and so are the charming studies of ground by Bardin, Peigné, and Muret. The rate at which the models of the departments are sold is so moderate that any school can buy them, and M. Levasseur has prepared a series of little books to accompany them, describing in the first place the geography, industry, commerce, &c., of the particular department represented by the model, and then passing on to the study of the geography of France as a whole, of Europe, and of the remaining portions of the globe. Great care is taken to avoid giving dry lists of names which soon escape a child's memory, and to convey the information in a simple and pleasant manner.

Among other leading features of the French section are the rooms set apart for objects connected with the "Transit of Venus" expeditions, for the results of scientific missions, and for the topography, &c., of Gaul; the rich collection of historical maps and geographical works at the Bibliothèque Nationale, in addition to those exhibited at the Tuileries; the large employment of metal blocks for printing maps and drawings with ordinary type; and a remarkable process invented by M. Erhard which enables him, in about forty minutes and at a nominal cost, to engrave on copper any engraving which has not been much soiled or damaged. This discovery has led to an increase in the employment of engraving on stone for maps, as it is much easier and cheaper than engraving on copper, and when the map is completed it can be at once transferred to copper and engraved in forty minutes; some of the specimens exhibited by M. Erhard are very fine and good, and the process seems likely to have a large future before it.

As the French section contains more than 1,560 articles, in addition to the old documents at the library, it is only possible in the space available to notice briefly a few specimens in each group. The collection of the Dépôt de la Guerre takes a foremost place in Group I., and includes a selection of the instruments used in the measurement of the new French meridian, the Algerian surveys, a photographic camera used by Colonel Laussedat for making surveys, with specimens of his work, several modifications and improvements in surveying instruments, an apparatus for drawing very large curves, chronometers, &c., besides the maps, &c., of the topographical survey. In Group II. are the charts, &c., issued by the Marine Department, and a large map of Cochin China, showing the results of all the topographical and hydrographical surveys made since the conquest, and the French boundary, as laid down in 1873 and 1874 by treaty with the King of Cambodia and the Emperor of Annam.

In Group III. are the publications of the Geological Survey of France, and many interesting diagrams and photographs illustrative of the migrations, life, habits, features, &c., of various savage races. Under Group IV. may be noticed a collection of MS. maps by D'Anville, some interesting maps of the Canadas and Louisiana, dating from the middle of last century; a map of France dated 1799, which is supposed to be the first attempt ever made to represent ground by contour-lines, and a vast number of ancient maps and memoirs which would occupy too much space to particularise. Under the same group are classed a map of Palestine prepared by Mariette Bey to illustrate the campaign of Thothmes III., the names of towns found during the excavations in the great temple at Karnak being as far as possible identified with known Biblical sites; and the collection of copies of inscriptions, arms, implements, &c., connected with the Gauls, which was made by the late Emperor. There are also two globes of some interest, one made for Louis XVI., which seems to be the first attempt known to give on a globe the form and inequalities of the ocean bed, as well as the relief of the land; and the other made by order of Napoleon for the King of Rome, which is wholly in MS., and has a number of notes written upon it, relative to the discovery of English and French colonies and the changes they have undergone; the voyages of Cook, La Pérouse, &c., and other historical events.

In Group V. are the statistical maps issued by the Minister of Agriculture and Commerce, on which the products, commerce, &c., of every district in France are shown with clearness and effect. There is also a large variety of route, railway, telegraph and canal maps. The Educational work of the "Geographical Institute of Paris," which falls under Group VI., has already been alluded to, but there are many other exhibitors of equal merit; M. Belin shows several models, some of which are not inferior to those of Bardin; the firm of Hachette & Co. exhibits specimens of Vivien de St. Martin's atlas which is now being engraved by Collin, and is to be sold at a very moderate rate; the maps selected for exhibition are perhaps the best examples of engraving in the French section. M. Delagrave has sent a large collection of globes and so has M. Andriveau-Goujon, whose globes are remarkable for the low price at which they are sold. Under the same group are several maps and plans exhibited by the School of Oriental Languages, and we must not forget to mention a good model of an ideal piece of ground by M. Muret for use in schools; the model represents high mountains, glaciers, plains, rivers, lakes, and other topographical features without introducing anything which offends the eye as being unnatural.

In Group VII. are found the instruments used during the French Expeditions to observe the transit of Venus, and some of the results which have been brought home. From Campbell Island, St. Paul's Island, and Amsterdam Island, large geological, botanical and zoological collections were brought home, in addition to plans, photographs and in some cases models. Among the scientific missions, those of the Duc de Luynes, de Vogüé, de Saulcy, and Rey to Palestine and Syria occupy a conspicuous place, and the results of their labours are conveniently placed for reference; in the same room are the results of M. Grandidier's journey to Madagascar, and of Abbé David's travels in China. Under this group Hachette exhibits a set of volumes of the *Tour du Monde*, with its capital illustrations, and a new work by Reclus which is profusely illustrated with maps and plans printed from metal blocks with the ordinary type, and sold at only half a franc a number; the prints from the metal blocks or *clichés* are good and clear, and we should be glad to see their use more generally introduced into England. The Dépôt de la Guerre also exhibit in this group maps executed by French officers in Egypt, Algeria, Palestine, Mexico, &c., and a large map showing the area which will be covered with water if the Mediterranean is ever connected with the depressions in the desert of Sahara.

Since the first notice on the exhibition appeared, *Portugal* has sent a small but by no means uninteresting collection of maps, charts, and plans, and considerable additions have been made to the British section, including a series of maps to illustrate the progress of the Geological Survey of England. In conclusion, we must add that, after a careful examination of the Government maps and works exhibited in the Tuileries, we are more than ever impressed with the fact that our Ordnance Survey is the most scientifically accurate survey in the world, and that no foreign engraving can compare with that of our six-inch and one-inch maps. Nor is the system of delineating the hill features on our one-inch map inferior to that adopted by any country in Europe, and the only map of a similar kind which can compare with our own for accuracy and pictorial effect, is the large map of Switzerland.*

THE CONGRESS.

THE International Congress was formally opened on Sunday, August 1, by a meeting in the great Salle des Etats, which was tastefully decorated with the flags of the countries taking part in the Congress; and the proceedings were honoured by the presence of Marshal MacMahon, the foreign ambassadors, and other distinguished personages.

The platform was at first occupied by the Executive Committee of the Antwerp Congress, the ex-president, M. Hane-Steenhuyse, being in the chair. The session was opened by M. Hane-Steenhuyse, who, after giving a brief history of the origin and progress of the Antwerp Congress, dwelt upon the great importance of geographical science, and the difficulties experienced in dealing with the ignorance of the masses. A fitting tribute was paid to the memory of the two illustrious travellers, Livingstone and Garnier, who were awarded medals at Antwerp, and who since that date have passed away while engaged in exploration; and a warm *éloge* was passed on M. de Lesseps, whose modesty in refusing to allow the Suez Canal to be called the "Bosphorus of Lesseps" was much praised. After thanking the Paris Geographical Society for the manner in which they had promoted the idea of a second session, M. Hane-Steenhuyse gave up his powers to the Paris Committee, who then mounted the platform, Admiral La Roncière le Noury taking the chair.

After remarking on the satisfaction which every one must feel at seeing such a *réunion* of men who had generously and disinterestedly given up their time and devoted their best efforts to the promotion and diffusion of geographical knowledge, the president alluded to the success of the Antwerp Congress and the hope of its promoters that it would be the first of a series held once in every four years in some European town. The cordial reception which the French invitations to the Congress had met with was next noticed, and after commenting on the fact that we live in a time of ardent research, of great changes, of incessant and feverish activity, the admiral attributed the origin of International Congresses to the very general desire at the present day for an interchange of knowledge between the

* We regret to find that a passage in the notice of the Russian section, relative to Russian travellers in Central Asia, has been misunderstood. There was no intention to do any injustice to the gallant band of British travellers whose names have become as household words throughout the country, but to express a regret that while the Russian Government had, for many years, been sending out European travellers of high scientific attainments to explore the country beyond the Russian frontier, the British Government had been content to employ native travellers, though there were scores of officers fully qualified for the work of exploration, and eager and anxious to engage in it. Can any one compare the information which has been brought home by Colonel Gordon and the other members of the Kashgar mission who visited the Pamir, with that which would have been obtained by any number of native travellers?

people of different countries, and the feeling that publicity was the best means of popularising the work of scientific men. Some remarks were then made on the insufficiency of abstract geographical science, and the necessity of applying it to the development of national industry and wealth, and the president concluded by expressing a hope that the meeting might tend to show Europe that no country desired peace more sincerely than France.

After the President had resumed his seat, a few complimentary and friendly words were spoken by each of the presidents of the foreign geographical societies present; Baron Richthofen (Germany); Sir H. Rawlinson (England); M. Semenof (Russia); M. de Beaumont (Switzerland); M. Hunfalvy (Hungary); Dr. Schweinfurth (Egypt); Signor Correnti (Italy); and M. Veth (Holland).

Baron Reille next read a report on the work of the committee of organisation, and the meeting terminated with an announcement of the names of the several vice-presidents of the Congress.

In the evening there was a public banquet, and on Monday morning the real work of the Congress commenced.

The mode of working is different from that to which we are accustomed in England, and it may be of interest to sketch it briefly now. Some months ago the general committee prepared a series of 123 questions, to be submitted to the Congress, which were printed and extensively circulated at home and abroad. The questions were divided into seven groups: I. Mathematical; II. Hydrographical; III. Physical; IV. Historical; V. Economical; VI. Educational; VII. Travels; and after the Congress was formally opened on Sunday, sections were organised for their discussion. Vice-presidents and secretaries were appointed for each section, and members of the Congress wishing to take part in the discussions were requested to fill in a paper showing the sections they intended to work in. A central committee manages the general arrangements of the meeting; the sections assemble each day at 9 A.M. in the rooms allotted to them; and at 3 P.M. there is a public meeting in the Salle des Etats, at which the secretaries of each section give an account of the morning's work, and the result of the discussions which have taken place.

We must add that the system of conducting business is in many respects very inconvenient and not such as commends itself to English tastes. Some of the sections meet in small, badly-ventilated rooms, where the air becomes vitiated and the heat almost unbearable, while others, only separated from each other by a thin wooden partition, assemble in tents and temporary buildings, where the attention is frequently diverted by the sound of voices in high dispute in an adjoining section. Nor can much be said in favour of the plan of discussing set questions without having carefully-prepared papers to start from, and we were certainly not prepared to find the system of interpellation, so familiar from the reports of debates in the National Assembly, introduced into the discussion of abstract scientific questions. We must add that it has been by no means easy for members of the Congress to find out the arrangements made for the work of each day in the several sections, and that the want of a printed journal, such as that issued during the meetings of the British Association, has been much felt.

August 2.—M. Semenof, President.

In Section I. there was a long and somewhat warm discussion on the question of substituting a centesimal division of the fourth part of the circumference of a circle, or even of the whole circumference, for the sexagesimal division now in use. The question was put to the vote, when there were found to be twenty-three in favour of recommending a centesimal division for adoption and seven against; whether a centesimal division of the whole circumference should be recommended, or only of the fourth part, was left for future consideration. In the minority were some well-known names, and it is doubtful whether the views of the majority will find favour in England. In Section III. the causes of inundations, such as that from which a portion of France is still suffering, were examined, and some remarks were made on the systems adopted by the Governments of different countries for regulating the flow of flood-water, whether arising from heavy rain or from the sudden melting of snow in mountain districts. In Section IV. early European voyages along the west coast of Africa were passed under review; that of Lancelot, in 1292, who gave his name to one of the Canary Islands, being cited as the earliest. Section V. discussed the question of European emigration to and colonisation of tropical countries. Having laid down as a basis for the discussion that Europeans only go to tropical countries as employers of labour, and not to work themselves, the members of the section came to the conclusion that Europeans can only become acclimatised in elevated districts where the altitude is sufficient to counterbalance the heat due to a tropical latitude. As regards coast districts in the tropics, where there is dense marshy vegetation, the opinion seemed to be that two years was the extreme limit during which a European could reside in them without seriously endangering his health. In Section VI. a long discussion took place between M. Kestner, who maintained that instruction in geography should commence with the study of topography, and M. Cortambert, who held that cosmography should first be taught; but no decision was arrived at. Section VII., which seems to be the favourite section, was opened by an address from M. Rohlfs on African Exploration. He pointed to Wadai, recently visited for the first time by Dr. Nachtigal, as the most favourable starting-point for travellers engaged in the exploration of Central Africa; touched on the obstacles which would probably be met with, and the best means of overcoming them; and then went on to give some useful hints on outfit. The tent recommended was the French "tente d'abri," made less permeable to air and light; cotton clothes were considered preferable to woollen; and the necessity of carrying metal cases for water was strongly insisted upon. Drs. Schweinfurth and Nachtigal took part in the discussion which followed, and they both agreed with M. Rohlfs that great results were more likely to be obtained by single travellers than by large parties. In the afternoon an address was delivered by M. Lalanne, in the Salle des Etats, on a theory that the distances which separate large centres of population follow a fixed law.

August 3.—Sir Henry Rawlinson, President.—Section I. resumed the discussion on the proposed centesimal division of the circumference, and finally, on the motion of M. de Quatrefages, decided to submit the question to Sections II. and VI. for consideration. In Section II. the question of adopting a common first meridian for all countries was discussed, and the members of the section were unanimous in considering that it would be very desirable to do so. The Antwerp Congress recommended that the meridian of Greenwich should be adopted, but this view was not endorsed by Section II., and the selection of a common first meridian was referred to an international committee to be hereafter appointed. M. Bouquet de la Grye read a paper on "The Sounding of the Mouths of Rivers," and M. Ploix on "The Necessity of Assimilating the Conventional Signs used by different Countries on their Charts"; the views of M. Ploix were adopted by the section. In Section III. M. Goulier attempted to lay down the basis of what he called the new science of "Géoplastique," or study of the causes which have led to the external features of the earth's crust; and M. Milne-Edwards gave some details relating to the ichthyology of Japan. In Section IV., after a discussion on the various types of the human race found in the south-eastern quarters of Asia and on the Gallas, M. Bertrand explained his theory that the west and centre of France was occupied by the Celts, and that the Gauls originally had their homes on the banks of the Danube, whence they invaded Italy, France, and Asia. Baron von Czoernig afterwards read a memoir on the changes which have taken place in the course of the Isonzo. Section V. resumed the consideration of the colonisation of tropical countries, and came to the conclusion that the Chinese and Hindus were the only people who could well be employed in the cultivation of tropical lands. In Section VI., the discussion of yesterday was concluded by a compromise between the cosmographers and topographers: each is to have a share in expanding the minds of children in primary schools. In Section VII. the subject was Central Asia; Col. Veniukof giving many details of the routes followed by Russian travellers in Central Asia, and M. Severtsof making an interesting communication on the glaciers of the same country.

At the afternoon meeting in the Salle des Etats M. Van Beneden delivered a very interesting address on the migratory habits of whales and their bearing on the question of an open polar sea. His conclusion was that a very large extent of open water exists within the unknown polar area. The meeting concluded with a short explanation by M. Rubensen of the Aurora Borealis, which was illustrated by some pretty experiments that are to be repeated each day during the sitting of the Congress.

SELECTED BOOKS.

General Literature and Art.

CARREY, E. Le Pérou. Paris: Garnier frères. 6 fr.
COMPIÈGNE, le marquis de. L'Afrique équitoriale. Gabonais. Pahouins. Galloïs. Paris: Plon. 4 fr.
FRANKLIN, A. La Sorbonne de 1250 à 1795. Paris: Willem. 8 fr.
HART, G. The Violin: its famous Makers and their Imitators. Dulau. 21s.
LEADER, R. E. Reminiscences of Old Sheffield, its Streets and its People. Sheffield: Leader.

History.

BEZOLD, F. von. König Sigmund u. die Reichskriege gegen die Husiten. 2. Abth. Die Jahre 1423–1428. München: Ackermann. 3 M.
HOENNER, M. J. Untersuchungen zur Geschichte d. Kaisers L. Septimius Severus u. seiner Dynastie. 1. Bd. 3. Abth. Giessen: Ricker. 1 M. 60 Pf.
LESCURE, de. Mémoires sur les journées révolutionnaires et les coups d'Etat. T. 1 et 2. Paris: Firmin Didot.
REGISTER, The, of Richard de Kellawe, 1314–1316. Ed. Sir T. Duffus Hardy. Vol. III. Rolls Series. 10s.
ROCQUAIN, F. Napoléon Ier et le roi Louis, d'après les documents conservés aux Archives nationales. Paris: Firmin Didot.
ZORN, Ph. Staat u. Kirche in Norwegen bis zum Schlusse d. 13. Jahrh. München: Ackermann. 5 M.

Physical Science, &c.

CAMPANA, le Dr. Recherches d'anatomie, de physiologie et d'organogénie. 1e Mémoire. Paris: G. Masson.
QUENSTEDT, F. A. Petrefactenkunde Deutschlands. 1. Abth. 4. Bd. Echinodermen (Asteriden u. Encriniden). 9. Hft. Leipzig: Fues. 10 M.
SOLMS-LAUBACH, H. Graf zu. Das Haustorium der Loranthaceen u. der Thallus der Rafflesiaceen u. Balanophoreen. Halle: Schmidt. 6 M.

Philology, &c.

ANCESSI, l'abbé V. L'Egypte et Moïse. 1re partie. Paris: Leroux.
BLAYDES, F. H. M. The *Ajax* of Sophocles critically revised, with the aid of MSS. newly collated and explained. Williams & Norgate.

CORRESPONDENCE.

BASQUE NAMES.

6 Norfolk Terrace, Bayswater, London: August 4, 1875.

M. Luchaire does not appear to have been happier in his interpretation of the local name *Oricain* than he was formerly in that of *Baïgorry*. (See his essay entitled "Du mot basque *iri* et de son emploi dans la composition des noms de lieu"). Thus, after asserting (on p. 10) that *iri, hiri, uri, ili, uli, ulli, lli, li*, are variants of one and the same word meaning "town," he proceeds to give this signification to the word *ori*, which means something quite different in Basque. It is thus that he makes *Oricain* mean "high town"

(from *ori* town, and *cain*, high), although anyone who knows that *oricai* (from *ori* yellow, and *cai* substance) is the Basque name for the *Rhus cotinus* (Venetian Sumac or Wig Tree, yielding the yellow fustic dye) and the *Reseda luteola* (or Weld, giving also a yellow dye) can only refer *Oricain* to a locality producing these plants. The termination *ain* in the dialect of Southern Upper Navarre, to which Oricain linguistically belongs, replaces the definite singular *aren* "of the," just as *in* is used for *ren* "of" in the indefinite. Oricain is for *Oricairen* "of Wig Tree, of Weld," just as *Acotain*, *Amalain*, *Ilundain*, *Zulain*, *Zuriain*, and a hundred others, stand for *Acotaren*, &c. M. Luchaire, in the aforesaid essay, is partially favourable and partially unfavourable to the opinions of W. von Humboldt; but I cannot help wishing, that in future, the task of confirming or invalidating the etymologies of this great master of philological science may be undertaken by critics possessing more knowledge of the Basque language and its dialects.

LOUIS-LUCIEN BONAPARTE.

A NORMAN-FRENCH MS. OF GLANVILLE.

Temple: August 4, 1875.

It may interest some of your readers to learn that there is extant a Norman-French translation in MS. of Glanville, made apparently in the reign of King John. The manuscript, which so far as I can learn is unique, forms part of the library of the Duke of Northumberland at Alnwick Castle, and is evidently a copy taken in the latter part of the reign of Henry III., or soon after the accession of Edward I. The defacement of the first rubric, which extends over nearly half the first page, is unfortunate, as the few words decipherable show that it contained some account of the book and the reasons why it was translated from the Latin.

There are some interesting references in the body of the text to the opinions of Hubert Walter, Archbishop of Canterbury, Hugh Bardolf, and Osbert Fitz-Hervy on matters of law, but no reference to Glanville by name, except in the teste of the writs.

The manuscript treatise is followed by a Latin Registrum Brevium in the same hand, which, according to the rubric, consists of writs in use in the time of Henry II. There are some few writs of the time of John, and one probably of that of Henry III. among them.

It is obvious that this nearly contemporary version in Norman-French of the work attributed to the great Justiciar of Henry II., is of great importance in settling disputed readings of the original text or punctuation, particularly in regard to the status of the peasantry and the freedom of bequest from clerical control.

It is well known that during the thirteenth century a singularly earnest interest was felt by the knightly laity, as well as the clergy in law, specially as to the ascertainment of personal rights. To that awakened interest we probably owe this rendering into the language of the noble classes of the first treatise on English common law, a work which strikingly contrasts with the translation of the Institutes of Justinian by the order of St. Louis, and the somewhat later translation under another French king of the *Summa* of Azo.

I must add that, through the intervention of a friend, his grace the Duke has with great liberality permitted me to examine this manuscript at leisure here in town. ALFRED CUTBILL.

PRE-HISTORIC ANTIQUITIES IN THE LEYDEN MUSEUM.

The Hague: August 4, 1875.

With indescribable enthusiasm I have been examining yesterday and to-day the pre-historic collection of the museum in Leyden, in which, of course, the findings in the "Hunebedden," called in France "Dolmens," attracted my particular attention. The most ancient of all are no doubt the objects discovered near the Dutch village of Hilversum, underneath large masses of huge stones, which seem to have once formed covered corridors, the roof of which must have fallen in ages ago. These antiquities consist of axes and arrowheads of the *very rudest description*, made, *not* of silex or diorite, but of a softer kind of grey or yellow stone. Of the shape of the arrows I can best give you an idea if I compare them with a finger cut off at its first joint, and having a pointed end. There are hundreds of these arrowheads, and the smallest of them does certainly not fall short of the end of a finger cut off at its last joint. But most of them are longer, and there certainly are more than 100 exceeding in size two inches, and more than fifty are even three inches long. Thus, one feels astonished that they could ever have been used as arrow-heads, but they cannot have been anything else. There was found with these arrow-heads and axes no trace whatever of pottery, and certainly no antiquary would for a single moment hesitate to attribute all these objects to the very first stadium of the *Stone Age*. But, wonderful to relate, there was found among them a bronze battle-axe, the shape of which reminds one of the Trojan battle-axes, and I therefore feel convinced that Chabas (*L'Antiquité préhistorique au Point de Vue des Monuments égyptiens*, 2nd edition), is perfectly right in supposing that there has never been a real Stone Age, and that stone weapons and implements have at all times, even in the remotest antiquity, been used together with weapons and implements of copper. All these most ancient objects from Hilversum are in the Leyden Museum marked H. I.

The objects found in the other Dutch "Hunebedden" or Dolmens consist of polished axes of diorite, funeral urns without ornaments, and small vases with incised ornaments, which more or less resemble those of the ancient Irish and English vases in the British Museum, and appear to be derived, as Conze suggests, from the patterns woven by the Aryan races in their woollen and linen goods. There were never found more than two terra-cotta vases, viz., a large urn and a very small vase, in any one of those "Hunebedden" graves. In two instances there was found, instead of the small vase, a small vessel in the shape of a boat, which must have served to pour the liquid metal into the moulds. All the vases and urns of the "Hunebedden" are, without exception, handmade, and many of them are of very rude workmanship. In many "Hunebedden" were found bronze rings, but no implements or arms of metal, nor any fusaïoli or whorls of terra-cotta. The Leyden Museum contains about fifty of these whorls, but all of them are but little baked, are without any ornamentation, and they were found together with such objects of bronze as do not denote a remote antiquity.

The Leyden Museum is, no doubt, the richest in the world in Egyptian inscriptions or papyri, and it has besides a very large collection of *Cavi*—antiquities from Java. This latter collection is unique in the world. HENRY SCHLIEMANN.

CATER-COUSIN.

1 Oppidans Road, Primrose Hill: August 9, 1875.

With regard to the suggestion as to the meaning of "Cater-cousin," made in my review in the ACADEMY of Schmidt's *Shakespeare-Lexicon*, the suggestion had been made before, as I was informed after making it independently, and is indeed fairly obvious. A letter has been forwarded to me from Mr. T. H. de Beer, Goes, Holland, which suggests, (1) that the *cater* is found in a word "that there was in Dutch," viz., *duvekater* or *duivekater*, meaning cakes or loaves, which "has nothing to do with any French form like *deux fois quatre*, as was supposed by one or two etymologists in the beginning of the century." The *duve* or *duive*, if I understand Mr. de Beer aright, he takes to be connected with *duit* = doit; so that the whole word would signify penny-loaf. "It existed a long time before the days when the French language exercised a great influence on our common way of speaking." (2) An analogy for *Cater-cousin* may be seen in the term *tafelbroeders*, table-brothers, meaning children with one common parent—our "half-brothers." I think the readers of the ACADEMY will thank Mr. de Beer for his note. Thus, as was suggested before, *Cater-cousin* = mess-mate. Comp. the Greek ὁμόσιτος, and σύσσιτος, &c.; also our *companion*, which is ultimately from cum-panis = bread-fellow. There is thus a curious aptness, though possibly accidental, in Dryden's phrase, quoted by Richardson from *Limberham*, III. i.: "His mother was as honest a woman *as ever broke bread*; she and I have been *cater-cousins* in our youth." J. W. HALES.

THE WORD ULTIMATE.

Temple: August 11, 1875.

I think Mr. Stuart-Glennie has slightly misapprehended my remarks on his use of the word "ultimate" as applied to his Law of History. I objected less to his adoption of the term, than to that previous use of it which seemed to me to have led him into a way of speaking less appropriate than he would otherwise have chosen. To an attentive reader, I think my words would convey this impression. And I venture to attach importance to the point, because, though the term may not be used to express an objectionable proposition, it seems to me to betray an objectionable habit of mind, and to be apt to produce a false attitude. My remarks on Mr. Stuart-Glennie's use of it were made with a view to indicate its inappropriateness by whomever used. Owing to its unfortunate non-adaptation to his meaning, even so careful a thinker as he appeared to me to have been betrayed into inconsistency; as, *e.g.*, in first distinguishing his Ultimate from the Empirical, and then likening it to Gravity. I am still of opinion that the cause of clear thinking would be served by reserving the word "ultimate" for the (surely sufficiently numerous) occasions on which we meet with things that are ultimate.

JAMES HINTON.

SCIENCE.

Fungi, their Nature, Influence and Uses. By M. C. Cooke, M.A., LL.D. Edited by the Rev. M. J. Berkeley, M.A., F.L.S. (London: Henry S. King & Co., 1875.)

THIS small work upon an extensive subject will be acceptable to English cryptogamic botanists. Nothing of the same kind has hitherto appeared in the language. Montagne's essay, translated in the *Annals of Natural History*, is now more than thirty years old. Mr. Berkeley's *Outlines of British Fungology* is mainly systematic, and the account of Fungi in the *Introduction to Cryptogamic Botany* by the same author, although admirable as a syllabus for botanists acquainted with the subject, is not so well suited for beginners. Careful study and some acquaintance with the continental literature of the subject will be necessary for the appreciation of the mass of information here condensed, and the limits of space will only admit of reference to some of the principal points discussed.

At the outset the authors assume (as they might be expected to do) the vegetable nature of fungi, and they pass lightly over the spontaneous generation question, recording their own doubts whether forms known to be developed day by day from germs, can, under other conditions, originate spontaneously.

The limits of the family of Fungi where they approach the lichens are by no means well defined, but if the recent views of Schwendener and Bornet should ever be adopted, there would be no limit to define. Those writers assert that the so-called gonidia of lichens are not special organs of the lichens, but are algae covered by a parasitical fungal growth. The authors of the present work give a very fair account of both sides of this question, their own strong opinion being against Schwendener's theory. Dr. Nylander and Dr. Thwaites, both great authorities, are of the same opinion, and their arguments are entitled to the fullest consideration; but there is perhaps more to be said in favour of the theory, notwithstanding their strong asseveration of its absurdity. It is to be regretted that Schwendener's mode of writing was not suited to a scientific subject. It has been criticised as "pictorial," but from the citation at p. 16 of the present work the critic does not seem to be himself free from this fault of style.

It may be observed that Dr. Julius Sachs, the author of the admirable *Lehrbuch der Botanik*, just translated into English, adopts Schwendener's views.

"Structure" and "Classification" form the subject of two separate chapters, but it is difficult to see why these two parts of the subject should have been kept separate. Structure and classification go hand in hand, and it would seem to be more natural to combine the details of structure (*reddendo singula singulis*) with the general accounts of each order and sub-order. For instance, we find in the chapter on structure the account of the Phalloidei following immediately upon that of the Tremellini without any intimation of our having passed from one large order (*Hymenomycetes*) to the succeeding one (*Gasteromycetes*). A consolidation of Chapters II. and III. would be well worthy of the consideration of the authors in a future edition.

The classification adopted is substantially that of Mr. Berkeley, propounded by him in Lindley's *Vegetable Kingdom*, not in his *Introduction to Cryptogamic Botany*, as might be inferred from the text. Although primarily based upon the *Systema Mycologicum* of Fries, it must be remembered that the *Summa Vegetabilium Scandinaviae* of the latter author has much more to do with this classification than the former work. Many, in fact most, of the Sub-orders have no existence in the *Systema Mycologicum*. With regard to the sections *Sporifera* and *Sporidiifera* it is hardly correct to say that the term "spore" is limited by general consent to cells not produced in cysts. It is to be wished that it were so, for some confusion would have been avoided.

The chapters upon types of spores and their mode of germination and growth are too technical to be gone into here. That upon "Polymorphism" is very interesting, dealing as it does with a subject which of late years has received a great deal of attention, namely, the different forms which fungi assume in the course of their development. Many so-called genera have already been shown to be only phases of other plants, and many still-admitted genera will probably, when the subject has been more fully worked out, share the same fate. At the same time there is a wholesome caution given by the authors which observers will do well to attend to. They say:—

"A great many assumptions have been accepted for fact, and supposed connections and relations between two or three or more so-called species, belonging to different genera, have upon insufficient data been regarded as so many states or conditions of one and the same plant."

A useful *résumé* is given in Chapter VIII. of what is known with regard to sexuality. The authors seem to go too far in saying (as they do at p. 173) that instances of sexual reproduction abound in the *Ascomycetes* and *Physomycetes*. There are few (if any) cases in which sexuality can be said to have been established. Oersted's observations on *Agaricus variabilis* have not been confirmed, and have probably little more foundation than De Bary's supposed asci in *Agaricus melleus*. The discovery of zygospores in *Mucor phycomyces* and *Rhizopus nigricans* has not advanced the subject, for the same process was observed in *Syzygites megalocarpus*, Ehrenb., years ago. *Saprolegnia* and *Achlya*, in which there is ground for supposing the existence of sexual reproduction, are very doubtful fungi. Woronin's observations on *Ascobolus pulcherrimus*, Cr., and *Peziza melaloma*, A. and S., were not confirmed by Tulasne, who, however, discovered in *Peziza omphalodes*, Bull., the existence of conjugating cells exhibiting some evidence of sexual relations, but the connexion, if any, between this conjugation and the production of asci is quite in obscurity. The conjugation of the spores produced on the germinating threads of *Tilletia* cannot seriously be cited as an example of sexual association, and with regard to the so-called spermatia, which are of such frequent occurrence in numerous species of fungi, there is no evidence whatever of their being in any way analogous to spermatozoids, excepting that they have not been observed to germinate, a negative fact which really proves nothing. In *Cystopus* and *Peronospora* organs are produced, which De Bary, from analogy to similar organs in the algae, has called *oogonia* and *antheridia*, and which it is not unreasonable to suppose are of a sexual nature; but in these cases it is to be observed that the extremity of the antheridium does not open, and that spermatozoa have never been seen, so that even with regard to *Cystopus* and *Peronospora* the proof of sexuality is still deficient.

A good deal has been written of late years upon the use of fungi as food. As long ago as 1847 the late Dr. Badham, who, probably from a long residence at Rome, was an enthusiast in mycophagy, expressed his regret at the prevalent neglect of fungi in this country, and the authors of the present work say that prejudice only can prevent their being extensively used instead of their being allowed to rot by thousands on the spots where they have grown. Prejudice may have something to do with the matter, but the real fact is that, with the exception of some four or five species, fungi, in this country at least, are not worth searching for as esculents. If a species could be found as good and as plentiful as the mushroom, its merits would speedily be recognised. The common mushroom (*Agaricus campestris*, L.) is certainly not neglected, and the horse mushroom (*Agaricus arvensis*, Sch.), unwholesome as it is except for making ketchup, is much sought after. The truffle, which can only be procured in any quantity by the aid of trained dogs of some value, is regularly collected, and in the woods on the borders of Derbyshire and Nottinghamshire (and probably elsewhere) where the small conical variety of the common morel (*Morchella esculenta*, L.) is abundant in the spring, it is a business to gather the fungi and hang them on strings to dry. The so-called "champignon" (*Marasmius Oreades*) is also frequently gathered and dried as a condiment for soup, and although rather tough it is not bad when fresh. The giant puffball (*Lycoperdon giganteum*, Tourn., *Agaricus procerus*, Scop., *Gyromitra esculenta*, Fr.), and one or two other species are also appreciated by many persons, but they are too local and do not occur in sufficient quantities to make them of importance as articles of food. The chanterelle (*Cantharellus cibarius*, Fr.) has been much praised, but it is as tough as india-rubber, and requires soaking in milk for twenty-four hours before it is wholesome.

In medicine, the only fungus with an established reputation is the so-called "ergot," which is the sclerotioid form, or compact mycelium, of a species of *Claviceps*. Its extraordinary specific action on the uterus in cases of protracted labour renders it most valuable in obstetric practice, and justifies the belief of agriculturists (alluded to at p. 217) that cattle feeding upon ergotised grass are apt to slip their young. The authors do not mention the use of *Phallus impudicus*, L., which has recently been employed in Russia as a remedy for gout and rheumatism.

Among the "notable phenomena" the luminosity exhibited by certain species of Agarics, *Agaricus olearius*, DC., *Agaricus Gardneri*, Berk. and others, is very interesting. Tulasne has shown that *Agaricus olearius* does not, as was supposed by Fries, owe its phosphorescence to the presence of any foreign body, but is really phosphorescent in itself. The same is probably the case with the other luminous Agarics, among which *A. Gardneri*, Berk., is, perhaps, the most remarkable. The phosphorescence exhibited by rotten wood is also probably due to the mycelium of fungi. It is not clear what the opinion of the authors upon this latter point is, for it is difficult to reconcile the statement at p. 105 with that at p. 114, where the phenomenon is said to be rare. Another phenomenon which has puzzled chemists and others, and is still unexplained, is the sudden change of colour which occurs upon the surface of some fungi, such as *Boletus luridus*, Sch., and *Lactarius deliciosus*, L., when cut or bruised. Another phenomenon might have been noticed, viz., the extraordinary expansive growth of fungi under some circumstances. Dr. Badham, in his treatise on esculent fungi, mentions a case in which paving stones were extensively displaced by the growth of fungi underneath, and another instance of the door of a cellar in Sir Joseph Banks' house being so

completely blocked up by a similar growth that it had to be cut open with a hatchet.

The "Influences and Effects" of fungi are too well manifested in a variety of ways. Cases of poisoning from an inadvertent use of them as food are not unfrequent. Many skin diseases would seem, as far as present knowledge goes, to be produced or at least aggravated by their presence; the silkworm disease has seriously affected an important branch of industry, while the corn crop, the potato, the vine, the hop and many other plants suffer in different ways from the attacks of fungi. Attempts have been made from time to time to prove that fungi are the cause of numerous diseases, but as the authors truly remark, their association with cholera, diarrhoea, measles, scarlatina, &c., either as producing or aggravating causes, must in our present state of knowledge and experience be deemed apocryphal. Since this work was published, Dr. Klein has endeavoured to establish a connexion between small-pox and certain vegetable organisms of the order of the moulds, but with what success remains to be seen.

A few slight errors may be noticed in conclusion. In stating (as at p. 76) that all the species of *Tuberacei* are subterranean, exception should have been made of the remarkable genus *Amylocarpus*, Curr. (described in the *Proceedings of the Royal Society*, 1857), which is not subterranean, but grows upon chips of wood. *Peziza Curreyana*, Berk., does not grow upon bulrushes (p. 262), but upon common species of *Juncus*. The disease of the human hair called *Plica polonica* (p. 213), cannot be said to be cosmopolitan. It is almost confined to Russia, although rare instances of it have occurred in Hungary, Switzerland, and France. The province of Angola, which was so thoroughly explored by Dr. Welwitsch, should have been added (at p. 267) to those parts of Africa of which the mycology has been carefully investigated. The only serious defect in the present work is the absence of a glossary, which is essential where the subject teems with technical terms, many of recent invention, and it is much to be hoped that a copious one, accompanied by illustrative woodcuts, will be added to any future edition. With these remarks the work can be cordially recommended to all students of Fungi.

FREDERICK CURREY.

Dàn an Deirg agus Tiomna Ghuill (Dargo and Gaul). Two Poems from Dr. Smith's collection, entitled the Sean Dàna, newly translated with a revised Gaelic text, notes, and introduction. By C. S. Jerram, M.A., formerly Scholar of Trin. Coll., Oxon. (Edinburgh: Maclachlan & Stewart; London: Simpkin, Marshall & Co., 1874.)

HAVING opened this book at random, and found a hero of the English translation called *Gaul*, it struck me I had come across something really ancient, something which echoed the sentiments of a pre-historic Celt. On examination, however, I found that *Gaul* is only an incomprehensible way of Anglicising the Goidelic *Goll*, with which I had met more than once before. This is a kind of disappointment which one experiences more than once in perusing Mr. Jerram's work. It appears that these Gaelic poems were included by Dr. Smith, minister of Kilbrandon, in Argyllshire, in "a collection of ancient Gaelic poetry," which he published in 1787, having previously published English translations of them in 1730, as though he had been bent on perpetuating a trifling pendant to Macpherson's method of going to work. Now, it is to supersede Dr. Smith's translations, of which the editor gives a very unfavourable account, that he has undertaken the present labour of love. As he regards Dr. Smith's Gaelic poems as liable to much the same suspicions as those of Macpherson, he gives a *résumé*, after Dr. Clerk, of the arguments for and against the genuineness of the latter, but without taking the trouble to show how he appreciates them. From one of these it appears that "Dr. Clerk admits that the mere vocables of the Gaelic text of Ossian prove nothing as to its date; because many old MSS. show very slight signs of difference from Modern Gaelic, while some, on the other hand (as the *Book of Deir*) differ greatly." The admission attributed to Dr. Clerk is quite natural in his case, but considerably less so in the case of his opponents, and one would be glad to know a few particulars about the "many old MSS." here alluded to—now the Gaelic in the *Book of Deir* is admitted to be of the ninth century; but how many of these "old MSS." are equally old, or how many of them date as early as the eleventh century? However Dr. Clerk and Mr. Jerram answer these questions, the latter ventures to treat Dr. Smith's poems as "early heroic lays, in which the connecting links are often left for the imagination to fill." Decidedly the most unsatisfactory part of the book is the notes at the end, especially those of them which may be called etymological: take for instance the following, p. 98: "*Selma* (*sealla-math*), 'a beautiful view;' Taura (perhaps *Tigh air eirthir*), 'house on the sea-coast;' Temora (*Tigh mòr rìgh*), 'royal palace' (Smith). For the last word Dr. Clerk suggests *teamhair*, 'pleasant,' or *teamhrarath*, 'pleasant fort,' modernised in Irish into Tara." Or take this, p. 90: "*Eirinn*, prob. = *iarinn* (or *iar-fhonn*), 'western land.'" By way of repeating a well-known blunder, *là bhràth* is explained as meaning "day of burning," instead of "day of doom." Thus it is clear that for Mr. Jerram both Zeuss and Stokes have written in vain. It is a pity that all admirers of Ossianic literature cannot be persuaded that until they have studied Old Irish they have no business whatever to trifle with the etymology of Gaelic words.

It is fair to add that the above are minor defects, and that the real work which the editor proposed to himself, the translation, seems, as far as I can judge, to have been accomplished with considerable care and success.

J. RHYS.

SCIENCE NOTES.

PHYSIOLOGY.

Action of Ozone on the Blood.—Dogiel (*Centralblatt für die Med. Wiss.* July 3, 1875) has recently investigated the action of ozone upon defibrinated blood. He finds that the red corpuscles yield up their colouring-matter, the blood assuming a darker hue and becoming at the same time more viscid. If the action of ozone be allowed to continue for some hours, the red colour of the haemoglobin and haematin is changed to a dirty yellowish-green like that produced by sulphuretted hydrogen; the fluid ultimately becoming colourless. Blood is thus finally transformed into a clear liquid, containing flocculi of an albuminoid substance corresponding in its physical characters to fibrin; the production of the latter being obviously determined by the changes wrought in the haemoglobin of the red corpuscles. Blood which has been poisoned by carbonic oxide speedily resumes its normal properties under the influence of ozone; carbonic acid is given off during the process, and the haemoglobin regains its capacity for absorbing oxygen. Similar changes occur in the colouring-matter of the bile when this is subjected to the action of the gas; the liquid assuming a yellowish-brown tint and ultimately becoming colourless. The ozone was generated by the action of electricity upon pure oxygen.

The Nature and Function of Vasomotor Nerves.—The commonly received doctrine that the calibre of the smaller arteries is exclusively regulated by a centre or centres situated in the medulla oblongata, or extending to a variable distance down the spinal cord, rests mainly upon the observed fact that division of the nerves by which the muscular walls of the arterioles are connected with the cerebro-spinal axis is immediately followed by intense congestion of the corresponding vascular area. Arterial tonus being maintained by a continual stream of nervous influence flowing from the vasomotor centre along certain nerve-fibres, section of these fibres must necessarily cause permanent relaxation of the vessels, owing to paralysis of their contractile walls. Goltz was originally induced to question the truth of this view by the observation that the loss of arterial tonus was never permanent; the dilated condition of the vessels always subsiding after a variable interval, without the re-establishment of any channel of communication with the vasomotor centre. To account for this phenomenon, he assumes the existence of peripheral organs of a ganglionic nature, situated upon, or in the immediate neighbourhood of, the arterioles, and capable of regulating their calibre without any help from the brain or cord. These peripheral ganglia are normally connected with the cerebro-spinal axis by vasomotor fibres, which are not, as is usually supposed, of one, but of two kinds; one set conveying excitant, the other inhibitory impulses: the former causing contraction, the latter dilatation of the vessels. Granting this hypothesis to be correct, the innervation of the arterial tree would be provided for on the same plan as that of the heart, which possesses independent ganglia, besides receiving accelerator and inhibitory fibres from the greater nerve-centres. Goltz furnishes much experimental matter in support of his hypothesis (*Pflüger's Archiv*, xi. 1). Section of one sciatic nerve in the dog is invariably followed by a slight fall of temperature in the corresponding paw, due to contraction of its blood-vessels: this contraction speedily gives place to great dilatation and an equivalent rise of temperature, and this, in its turn, subsides after a more or less prolonged interval, the vessels of the paralysed limb returning to their normal size. This sequence of events Goltz interprets as follows: the primary contraction of the vessels is due to irritation of vaso-contractor fibres; the subsequent dilatation, not as is customarily taught, to paralysis of vaso-contractor, but to irritation of vasodilator fibres, which are probably more vigorous, less easily exhausted, than their opponents; while the final restoration of arterial tonus is owing to the assumption of autonomous functions on the part of the peripheral vasomotor apparatus after its separation from the cerebro-spinal centres. That section of a vasomotor trunk causes vascular dilatation by irritating vasodilator fibres is proved by the following ingenious experiment. The spinal

cord is divided at the junction of the dorsal and lumbar regions. After the immediate effects of the operation have passed off, both sciatic nerves are exposed and divided as high up as possible; they are then separated from their connexions almost as far down as the knee, replaced among the muscles, and the incisions closed. The first effect of the operation is, of course, to cause great congestion of the corresponding paws. After a time, this congestion subsides, and the temperature of the paralysed limbs becomes normal. One of the incisions is then re-opened, the peripheral end of the sciatic drawn out and snipped repeatedly with scissors. The temperature of the corresponding paw is immediately found to rise very considerably (the difference between the two paws often amounting to 10° Centigrade) in consequence of vascular dilatation. This dilatation is obviously independent of any impulse derived from the medulla, whose connexion with the sciatics had previously been severed. It can only be due to mechanical stimulation of vasodilator fibres contained in the trunk of the nerve. Results precisely similar may be obtained by substituting Heidenhain's tetanomotor for the scissors, or by irritating the peripheral extremity of the divided nerve with induced electricity or sulphuric acid. For other evidence of a like order the reader is referred to the original paper. The author points out that Vulpian has arrived at the belief in vasodilator nerve-fibres independently and by another road. The French physiologist discovered that section of the lingual nerve causes congestion of the corresponding half of the fore-part of the tongue, much intensified by subsequent stimulation of the peripheral end of the divided nerve. He also found that division and stimulation of the glossopharyngeal produce the same effect on the base of the tongue between the epiglottis and circumvallate papillæ.

On the Fever of Cold-blooded Animals.—The leading feature of the febrile state, as it occurs in warm-blooded vertebrates, is a rise in the temperature of the body. So constant is this symptom that it has come to be regarded as the one essential characteristic of pyrexia. Lassar (*Pflüger's Archiv*, x. 12) has examined the influence of pyrogenic agents on the temperature of the frog. It is a well-known fact that the temperature of cold-blooded animals varies with that of the surrounding medium, though always remaining a fraction of a degree above it. Attempts were made to generate the febrile state by exciting local inflammations and by injecting putrid liquids into the lymphatic sacs. The general result of a long series of such experiments was negative; the temperature of the frogs always remaining only a fraction of a degree above that of their environment. This may, of course, have been due to one of two causes: the amount of heat produced in unit of time may have continued the same as in health; or, the absolute amount of heat-production having been raised, the excess may have been got rid of so as to maintain the equilibrium of temperature. To decide between these two alternatives, a number of calorimetric experiments were performed. It was found that the amount of heat given off by the diseased animals was the same as that given off by healthy ones under the same conditions; hence, the conclusion was unavoidable that there was no increase in the amount of heat generated. Inasmuch, therefore, as the fever of poecilothermic animals is not associated either with rise of temperature or with augmented heat-production, there is an *à priori* likelihood of the rise of temperature during the pyrexia of homoeothermic vertebrates being due to a diminished loss rather than to an increased production of heat.

Artificial Somnambulism.—Under this name M. Richet contributes an account of some experiments on what is more properly termed hypnotism (*Journal de l'Anatomie et de la Physiologie*, Juillet-Août, 1875). His results differ in no essential point from those obtained by Mr. Braid and other investigators, but they are of some value as furnishing material for future generalisation. The hypnotic state may be induced in some men, and in almost all women, provided that the attempt be perseveringly repeated till success is reached. The difficulty is then over. An individual who has once been in the state of trance can readily be made to enter it again. The most characteristic of the phenomena noticed in this state are the sensory hallucinations which may be excited at the will of the operator, and the absolute automatism of the hypnotised subject. Neither of these features is peculiar to the hypnotic trance; but, taken in conjunction with its artificial origin, they serve to distinguish it from all analogous states of the nervous system.

MICROSCOPICAL NOTES.

THOSE careful and indefatigable observers, Messrs. Dallinger and Drysdale, whose researches into the life-history of certain monads we have previously had occasion to notice, are now directing their attention to *bacteria*, and we understand they have sent a paper to the Royal Microscopical Society (which will appear in the *Monthly Microscopical Journal* for September), announcing the discovery of two terminal flagella in *Monas termo*. In the enormously larger *Spirillum volutans* Cohn had previously found similar organs, but the extreme minuteness of *M. termo*, the imperfection of objectives, and the difficulties in obtaining the best illumination for the display of such objects had hitherto thwarted all efforts to see them in the last-named infusorian. The discovery was made with the help of a one-eighth, of Messrs. Powell and Lealand's new construction, to which we called attention in a former number. The flagella are so delicate that they can only be seen when all the conditions are favourable and the light strikes across them. The success of these observations will revive efforts to solve the question of how diatoms move; whether the cilia some have seen are real, or only optical illusions, as is generally supposed. We hope Messrs. Dallinger and Drysdale will be able to discover the resting spores which it is supposed bacteria form, and to trace in them, if it exists, a process of sexual germination.

MR. WILLIAM HATCHETT JACKSON has described a new peritrichous infusorian which he names *Cyclochaeta spongillae*. It was originally found by Mr. W. H. Poole, and is parasitic on the green layer of *Spongilla fluviatilis*. It has some general resemblance to *Trichodina pediculus*, from which, however, it has important points of difference. The body, like a shallow round bag drawn in a little at the top, is from $\frac{1}{416}$ to $\frac{1}{470}$ of an inch in diameter and surmounted by a disc, round which are sixteen setae. The mouth opens from the disc, and a conspicuous pharynx runs into the centre. Figures and further particulars will be found in *Quart. Jour. Mic. Sci.* for July. The same number contains a valuable paper by Professor Thiselton Dyer on "The Sexual Reproduction of Thallophytes." We are, however, surprised to find him saying, "the fundamental difference between plants and animals resolves itself into a difference of nutrition. Animals are capable, plants are incapable of the ingestion of solid food." Take, for example, those scolecida that live by absorbing the juices of the animals in which they dwell. They cannot be said to "ingest solid food." The mere ingestion of solid food would not constitute a good distinction, because the process of digestion is not materially affected by the circumstance of the food being received for that purpose in a cavity like a stomach, or simply held in a cup, like a fly caught by drosera while a digestive fluid attacks it, as established by Darwin's researches. Professor Dyer may say, that in the case of the scolecida their host had prepared their nutriment by digesting solid matter, but many infusorial animals live in solutions containing organic matter not prepared by digestion from solids. Professor Dyer accepts Sach's classification of Thallophytes into three large groups, Zygosporeae, Oosporeae, Carposporeae, each of which he illustrates. He also incidentally expresses an opinion, that the "general result" of discussion has been to confirm Schwendener's views concerning the composite character of lichens; that they consist partly of an alga, and partly of a fungus forming a network in which alga cells are imprisoned. We need not say that many lichenologists still refuse to accept this theory.

M. L. VAILLANT has studied the growth of the spines of the goby (*G. niger*), which he finds is easily kept alive in a small quantity of sea-water. He says:—

"Placing them under favourable conditions, we notice on almost all scales, besides perfect spinules, two of these organs, one on each side, in process of development. In the most rudimentary state he could trace, each spinule appears as a sort of flattened cone, 0·03 millimètre wide at its base, and of the same height. It is surrounded by cellules measuring 0·009 millimètre to 0·014 millimètre, resembling in aspect and dimensions other epithelial elements, but distinguished by their aggregation in a mass more or less spherical. Acetic acid assists the microscopist in seeing that the cone is composed of finely granulated matter, and may be regarded as a spinule papilla, and the spherical mass as a follicle. The formation of the spinule proceeds gradually, and it acquires a 'dentinous' coating, the papilla persisting throughout the process."

M. Vaillant thus sums up his conclusions:—

"Among these animals the spinule and the plate are developed in an independent manner; the first belongs to the epidermis, the second to the deeper dermal tissue. Taking a general view of fish scales, those of the Ctenoids may be regarded as occupying an intermediate position with the Eel, Rypticus, Grammistes, and certain Blennies, the scale reduced to the plate is subepidermic and destitute of spinules. Amongst the Squalidae and Rays the hard portions of the teguments have quite another origin; they are epidermic. Thus we are justified in regarding the plate of Gobies and similar fishes as analogous to the deep seated scale of the Eel, and the free spinules to the scutella of the Plagiostomes."—(*Comptes Rendus*, July 19, 1875.)

The attention of microscopists who have opportunities of examining the kind of eel which the French call *pimperneaux*, which do not ascend rivers, but keep near their mouths, and were divided by Kaup into three species, he named *Anguilla Cuvieri*, *A. Bibroni* and *A. Savignyi*, may be called to the question of their sexuality. M. Syrski found in them what he considered male organs, but did not prove them to be such by the discovery of spermatozoa. M. C. Dareste finds these organs in museum specimens, but has not had an opportunity of looking for the spermatozoa in live ones. The eels M. Syrski supposed to be males are smaller and with larger eyes than the females, but M. Dareste says eels of this form seem to be of both sexes. (*C. Rend.*, July 19, 1875.) Couch (*Fishes of the British Islands*) says "the milt and roe lie along the course of the back in double thin convoluted strips, which bear the appearance of fat."

As the ophthalmoscope is a species of microscope, we may here notice that M. Bouchet finds that when the brain has received a shock not amounting to contusion, this instrument shows that the optic nerve has preserved its shape and its usual colour, and neither the retina nor its veins exhibit any modification. In cases of contusion, with or without consecutive inflammation, or if there is effusion of blood or serum, the optic nerve becomes swollen, uniform rose-colour, sometimes more vascular, and its outlines less sharp. It also suffers from serous suffusion, which extends to the adjacent parts of the retina, giving it a transparent opaline tint. (*C. Rend.*, July 12, 1875.)

THE application of the microscope to the study of meteorites has led Herr J. Tschermak to some interesting results, which are reported in the

Sitzungsberichte der Wiener Akademie (*Math.-naturw. Classe* 1. Abth. Band lxx. s. 459), and in *Der Naturforscher*, July 10, 1875. He operated upon the meteorites of Orvino and Chantonnay. The former fell on August 31, 1872, breaking into many pieces. This stone had a thin black wrinkled crust, wanting in places; deeply furrowed in some parts, but nowhere exhibiting sharp angles. When sliced it was seen to be composed of bright-coloured fragments imbedded in a thick dark matrix. The fragments are yellowish grey, and contain particles and spherules of iron, and magnetic pyrites, and the normal chondrite. The matrix is dense, blackish, and splintery. It contains small particles of iron and magnetic pyrites, pretty equally disseminated. Towards the margin the fragments show evidence of having been in a fluid state, and it seems probable that the entire matter of the matrix was in a plastic condition. Nickel iron, freely crystallised, occurs in the cavities of minute flaws. The bright imbedded fragments are darker, harder, and more friable at points in contact with the matrix than in the middle, indicating that the plastic condition of the matrix was accompanied with a high temperature. Thus the Orvino meteorite resembles certain telluric minerals, especially volcanic breccia. Thin slices of the imbedded fragments exhibit spherules of several minerals, olivine, bronzite, and felspathic compounds. The dark matrix consists of two parts—an opaque glassy matter, and particles which look like little pieces of the dark crust. In the Chantonnay meteorite Herr Tschermak observed fine channels between the imbedded fragments and the matrix. He considers the former to have been surrounded and injected by the latter when in a liquid state. After some remarks on the points of resemblance and difference between these meteorites and terrestrial minerals, he states that they appear to have come from some celestial bodies having their interior parts and their surfaces in different states.

THE revived discussion concerning the proportions which angles of aperture should bear to their focal lengths of microscope objectives, in order to secure the best corrections, has led several observers to make fresh experiments, and to try what other opticians can do in the direction so admirably followed by Zeiss of Jena, acting under Professor Abbé's advice. M. de Souza Guimaraeus has just obtained from Messrs. Powell and Lealand a $\frac{1}{8}$ (or rather $\frac{1}{7}$) with an angular aperture a little over 100°, which amply justifies the assertion that a high degree of resolving power can be made compatible with considerable working distance and penetration. By the kindness of its owner we have had ample opportunities of trying this objective—which is on Messrs. Powell and Lealand's new formula—on a variety of objects; we find it displays admirably diatoms for which it has been customary to employ glasses of fifty degrees more aperture, while its capability of working through thick covering glass, and at a considerable distance from the object, adds very greatly to its general utility.

WE have just seen at Mr. Browning's, in the Strand, a Spectroscope with two slits, on a plan devised by Sir C. Wheatstone. One slit is smaller than the other, and moveable, so that any part of the spectrum of the light passing through it can be thrown across any part of the spectrum of light from the other slit, and the effects of the superposition studied. The effects are highly curious. Slits of this description could be adapted to microspectroscopes, and afford new modes of enquiry.

PHILOLOGY, &c.

IN Fleckeisen's and Masius' *Neue Jahrbücher für Philologie und Pädagogik* (vols. cxi., cxii. parts 4 and 5), the articles of most general interest to scholars are, in the first part, one by A. Steitz on the position of the Homeric Ilios, in which the author pronounces in favour of Hissarlik, and, in the second, a shorter essay by Forchhammer on the fable of the golden fleece, which is explained as growing out of the phenomena accompanying the periodical evaporations of the lake Copais. The writer attempts, with great ingenuity, to explain by this clue the various Greek names which occur in connexion with the myth. In the fourth part Hennings continues his "Homerische Abhandlungen" and Bücheler his "Coniectanea," dealing mainly with the Eugubine tables; Schweizer-Sidler reviews some recent contributions to comparative mythology by Kuhn, Roscher, and Schwartz; and Teuffel Ebert's "History of Christian Latin Literature to the Time of Charles the Great." In the fifth part Weizsäcker attempts, in an interesting paper, to show that parts of Plutarch's *Life of Cicero* can be directly traced to Cicero's lost memoir on his consulship. The second edition of Hehn's *Kulturpflanzen und Hausthiere in ihrem übergange aus Asien nach Griechenland und Italien* is reviewed by O. Meltzer. Space does not allow of our mentioning a number of shorter and less important papers on various points of criticism and interpretation contained in both parts.

In the educational section O. Meltzer has two long and interesting articles on M. Johann Bohemus, rector of the Kreuzschule at Dresden 1639–1676, which deserve the study of all who are interested in the history of classical education. Rieck finishes his lengthy pleading for the abolition of the *Maturitäts Prüfung*, and the granting in its place of a certificate of maturity by the head-masters of classical schools to boys on their leaving, without any examination on the part of the State. Perathoner (in parts 4 and 5) gives an account of last year's congress of scholars at Innsbruck, and Hullich, in part 4, one of the jubilee held in honour of the twenty-fifth year of George Curtius' professorial career, noticing briefly the various works contributed in honour of Curtius by a number of his pupils. Among the other reviews in this section, one by Suter on Keller's "Historical Introduction to the Bible for Schools" deserves special mention.

IN the *Zeitschrift für Oesterreichische Gymnasien* (vol. xxvi., parts 6 and 7), the only original articles of any importance are one by Gustav Meyer on the linguistic peculiarities of the book of Syntipas, and an address to the University of Vienna on political history, by August Fournier. The rest of these numbers is mainly taken up with reviews, among which by far the most important is Conze's "Survey of Recent Works in the Literature of Archaeology" (part 6). In part 5 Karl Werner continues his examination of the recent educational statutes of Bavaria.

THE April number of the *Romania*, only now published, opens with a purely literary article by M. Rajna on some Paduan documents throwing light on the Italian romances of chivalry. M. P. Meyer brings forward numerous examples, chiefly from Provençal dialects, of the changes of *z* (*s*) into *r* and of *r* into *z*; a case of the latter and rarer is *Guernsey*, in eleventh-century Latin *Grenerodium*. M. Cornu contributes a number of popular songs of the Gruyère; the careful phonetic orthography he employs gives them great linguistic value, which is increased by a grammar and glossary. Of various etymologies by sundry writers we may note that of French *vide* (our *void*), which M. Schuchardt and M. Thomsen agree in deriving from a hypothetical *vócitus* for *vacuâtus* (*vocuus*, &c. are known forms), instead of from *viduus*. Of the reviews, one by M. G. Paris has a careful examination of the liberties (real or supposed) used by old French poets, and one by M. Meyer contains some important remarks on the difficulties of classifying dialects. Sainte-Palaye's huge Old French Glossary, now being printed, is pronounced by M. Meyer to be practically useless; what else could be expected of a collection of materials made eighty years ago, before Old French philology was dreamt of?

FINE ART.

LAMBETH STONEWARE AND FAÏENCE.

THE Lambeth Potteries have long been celebrated for their salt-glazed stonewares. Vessels to meet the requirements of the manufacturing chemist, drain-pipes, of which twenty-five miles were made in a week, with ginger-beer bottles and other wares necessary to meet household demands, were produced in Mr. Doulton's manufactory with a perfection never before attained.

But the art-field was yet uncultivated. The history of its development is this: In 1854, the Lambeth School of Art was established by Canon Gregory, with the intention of giving his parishioners a means of gratifying their taste for drawing in its most elementary form. Over this school Mr. Sparkes was placed as director; his students were introduced into Mr. Doulton's pottery, and experiments made to reproduce the fine old stoneware of the Rhine—the Grès de Flandres as it was styled—one of the most flourishing branches of art-work of the sixteenth and seventeenth centuries. The manufacture is still carried on in an humble village near Cologne, where the potter's wife scratches the moist clay with a reed or impresses it with a tin stamp by way of decoration; but the art of producing those fine jugs in which the rich velvet-browns blend with the brilliant cobalt blue and the white discs, or which, decorated with armorial bearings or figures, yield a rich treasury of archaeological lore, is quite lost.

The attempts proved most successful. Artistic patterns were produced by scratching the moist paste, and filling the lines with colour, after the Italian graffiato method, and after the old method used on the Rhine, dots, discs, flowers, borders, and other ornaments were applied by the process of stamping or sealing from a mould and applying it to the surface, or inlaying in the ware so as to form a rough mosaic of jewellery resembling the ancient Flemish pots, but richer and more effective.

One principle was laid down, that no copy should be allowed of an old work, and no duplicates should be made. The artists who have given the ware its principal characters are Miss Barlow and her brother, whose spirited graffiato sketches of animals are well known. Within these last three years they have produced more than nine thousand pots, all different and original.

At Messrs. Howell and James' there is an exhibition not only of the Lambeth or Doulton stoneware, but also of a new material lately brought out by these indefatigable manufacturers. They call it "Lambeth faïence." It consists of a body firm enough to take the most delicate touches of the artist's pencil. The examples exhibited are vases, cups, dishes, tiles, &c., of various styles, landscapes, figures, flowers, historical subjects. In ornamentation the Persian is specially to be observed. Throughout the visitor will be struck with the harmonious scale of colouring, the broad effects of light and shade, the simple treatment of the subject, so different from the gaudy, garish taste which has unfortunately begun to prevail of late in British pottery.

All the designers, painters, and artists who have produced this work have been or are students of the Lambeth School of Art, which, under its able director and the co-operation of Mr. Doulton, is one of the most successful in the kingdom.

F. BURY PALLISER.

LIVERPOOL ART CLUB JAPANESE LACQUER EXHIBITION.

THE collection of Japanese lacquer ware, opened on Monday, at the Liverpool Art Club, belonging to its president, Mr. Bowes, is probably the largest and most varied in the world, and such as could not again be collected together unless under very exceptional circumstances. Many of the pieces have evidently belonged to the old Daimios

and must have been produced by workmen pensioned by them and encouraged to spend any amount of labour and time that could in any way conduce to absolute perfection. This class of work cannot in the nature of things be produced after labour has become an affair of daily wages paid for the production of articles for sale, but it is not less instructive as maintaining a high standard of finish in execution to be aimed at. An examination of this collection is also very instructive for another reason. It is only in the old pieces made for the Daimios, or the Mikado or Tycoon, or wealthy native families, that we find the distinct note which distinguishes Japanese art from all other art. So imitative a nation very rapidly loses its finer shades of feeling and execution, and since 1850 the decadence of Japanese art has been lamentably accelerated.

We very much question whether the Daimios for whom the work was done at all knew how beautiful it was; only the workmen themselves, who were conscious in a vague indistinct way that what they were doing filled up their hearts and lives and satisfied their whole notions. Very different this from the restless struggle of Michel Angelo and the great Italians to express something higher than themselves, but nevertheless a process which produced art absolutely complete and beautiful in its very limited sphere. Take, for example, No. 2 in this exhibition, a small box in the shape of a Japanese drum, only 3½ inches in diameter, in gold lacquer, and yet probably the very highest specimen of art in the whole exhibition. The very texture is something marvellous, possessing all the firmness and decision of the most highly polished metal with all the softness and sympathetic tenderness of the finest grained wood. The lid has two representations of the *ho-ho*, the sacred bird of Japan, and so far as we recollect the only mythical animal from which the element of the grotesque is entirely absent. It is treated here with a freedom and delicacy and yet dignity which the smallness of the object is apt to cause to be overlooked. The inside of the lid has a hen and chickens in raised lacquer, which combines a most loving study of nature with a certain statuesque feeling that gives a singular amount of dignity for the smallness of the object. This peculiarly sympathetic appreciation and treatment of birds, and also of plants, may be studied in many specimens here, *e.g.*, the reading-desk, No. 99, which is remarkable for the beauty of the plants which ornament its base; and a writing-box upon the lid of which is represented a horse tied to a tree and trying to drink out of a river, the composition and expression of which are excellent, though it is rare for the Japanese to be particularly successful in any thing above birds and plants. The feeling for landscape, however, is very deeply implanted in the Japanese mind, and though there does not seem to be much room for its development in lacquer ware, it may be distinctly traced in the lid of another writing-box, where a quicksilver fall is arranged to turn a mill, after the manner of sand toys. The feeling for colour, which is perhaps the distinctive note of Japanese art, is more felt in the simpler than in the more ambitious attempts. Nothing, for example, more tender and dreamy in colour could be imagined than a little round box containing three fan-shaped boxes of different tints, while the superb cabinet, No. 132, the most ambitious of all pieces here, is neither in ornamentation nor colour so satisfactory as minor pieces. Nevertheless, in variety, richness, and everything but harmony of feeling and treatment, it is unsurpassed, and as a study of the various methods of lacquer is probably unique. The sweetmeat boxes, Nos. 87 and 95, in the pure metallic lacquer, are well worth study both for their texture and the treatment of their subjects. One is a swan, and the other a pear-shaped fruit with leaves raised upon the surface: both of them show a keen feeling for nature, together with the instinctive taste which made the artist conventionalise the subject sufficiently to prevent the naturalism from being offensively obtrusive. We should like to direct attention to one great charm of fine lacquer, the combined impression of lightness and elegance with permanence that it gives. Here is a teapot formed to stand the test of hot water, while many of the older specimens are quite fresh looking, and as if done yesterday instead of 300 years ago. The variety of the forms and resources of lacquer cannot be appreciated except after examination of a collection like the present, which contains 212 objects, hardly one of which is not a typical specimen. We have not alluded to the wonderful use made of gold and silver dusting as shading the rich red ground which, however, is one of the common grounds of Japan lacquer next to the black, because these are familiar to all, but any one who would learn how time, patience and feeling can produce art perfect in itself out of materials apparently hopelessly commonplace, has only to compare the masterpieces of this collection with the so-called japanned trays of Birmingham to feel what an immeasurable gulf lies between art and manufacture. P. H. Rathbone.

THE GRAND PRIZES OF ROME.

Paris: Aug. 1, 1875.

The works of those painters, sculptors, architects, and engravers who competed for the Roman prize—the prize which means a four years' residence in Rome in the Villa Medicis—have been on view this week in the exhibition galleries of the Ecole des Beaux-Arts.

This State institution wants complete reorganising to meet the wants of the new society—wants essentially different from those of the society which founded it. Under the Empire, at the instigation of M. Viollet le Duc, an endeavour was made to introduce certain reforms which unfortunately had the fault of not being sufficiently radical. One by one the "Institut" has resumed all the privileges whence its power was derived—privileges which, for the public good, an attempt had been made to take away. We are convinced now that this institution of the prize of Rome is fatal to the general progress of French painting by robbing it of all originality and boldness; that it is fatal, too, to the students whom it professes to protect, by leaving them, when the four years in Rome are over, with an education answering to none of our modern requirements, and with a pride which makes it impossible for them to limit themselves to secondary works, and in consequence forces them to live by solicitations to the Ministers at the sacrifice of their own moral dignity.

Does the State imagine that High Art, as the professors of aesthetics call it, can be upheld by such means? It is playing with words. This High Art signifies the perpetuation of certain recipes for treatment and the choice of certain subjects which have nothing to do with either real conception or true rendering. For the last fifty years all our great artists—great whether as regards their personal feeling for art, their technical education, or their legitimate influence on their pupils and on the public—have been hostile to the Roman school. Géricault, who broke with the school of Raphael by seeking movement in the action of the muscles; Decamps, who sought life in light; Delacroix, who represented the play of intellectual passion by means of colour and nervous expression; Millet, who in the painting of peasant-life drew out the profound and healthy poetry of the country and the fields; Daumier, one of the greatest draughtsmen that ever lived; Barye, whose animals are modelled with that same wild, severe grandeur which characterises the Sibyls of Michel Angelo; Courbet, who led artists back to the sober powerful colouring of the early Flemish school, and whose *Enterrement à Ornans* is one of the greatest pictures of contemporary history; there is great cause for regret that this work, owing to indolence of mind, has lately been suspended. But besides these and others in the same category, whom I have not mentioned, there is our great school of landscape-painters which began, in the year 1825, to succeed yours: Paul Huet, Théodore Rousseau, Corot. These men were poets, whose earnest passionate songs could never have had their origin or found an echo in the cold sombre galleries of an Academy. They carried on their work in the wide green fields, respecting the genius of the old masters, but vainly seeking in the vales and on the banks of the streams, the satyrs, the naïads, the Adonises and Narcissuses, who had been transferred, by an unlucky process of reversal, from books to canvas. But I am dwelling too long on a question that is gradually finding its own solution. The public mind, no longer so enslaved by tradition and victimised by big words, will very soon be able to form a sound opinion with regard to these institutions, institutions which will very shortly be like those stately ships which have been pronounced unseaworthy, and converted, out of pity and respect, into hospitals for the sick. It has shown great judgment this year as regards the painting and sculpture of the competitors for the prize of Rome, in rightly appreciating the weakness of the one and the strength of the other.

The subject given to paint was the Annunciation to the Shepherds, a rather absurd subject in that the student was obliged to give the angel-messenger natural human proportions, and make him the luminous point which, like a Japanese paper lantern, lights up the shepherds with their sheep and dogs. Angels are very much out of fashion now. Their place is in churches and chapels, where mystic souls that have been wounded by the briars of the world derive a vague kind of distraction from the paintings that break the monotony of the walls. Why set young men such a subject to paint, who live in continued *tête-à-tête*, either with the antique statues which are free from all mysticism, or with models of real flesh and blood? In these days, even when science has failed to shake a man's religious belief, it keeps his positive and reasoning spirit on its guard against everything that wears the outward semblance of a miracle; how could the modern man accept these sexless beings with their large wings?

But we will pass over this subject. It will be long before people will venture to acknowledge that art is one of the highest functions of the human mind, that it must harmonise with the existing average of general instruction, and give up all subjects that are purely conventional, in order to serve the cause of Justice and Truth, and that it will lose all influence in the world unless it cease to be a mere source of distraction confined to the idle classes. But, in point of fact, there is no subject that an artist cannot render impressive, and, in consequence, useful. Rembrandt has treated the Annunciation to the Shepherds, but with what a profound sense of the proprieties! Great importance is given to the landscape, so that we are in a centre in which, for the beings that inhabit it, miracles are rendered acceptable. The luminous apparition he has placed above, in a corner of the picture, and thus the fright of the shepherds, surprised in their sleep by the sudden radiance, recalls a phenomenon which we have witnessed ourselves a thousand times, not without reverie, the trail of a meteor across the blue sky. Who knows whether, left to himself, in the silence of meditation, one of these students might not also have had some new inspiration? But not in the dungeon called *la loge*, before a canvas of a fixed size, above all, with the dread of the final judgment of the professors hanging over him!

M. Cabanel has triumphed. The three laureates proceed from his studio. This is not reassuring for the future. An immense ceiling painted by M. Cabanel—its subject the *Triomphe de Flore*, has just been placed above the grand staircase leading to the geographical exhibition. It is hard to conceive a composition more empty, drawing

more irritating, colour more feeble, and types more sickly.

It is the unhealthy art of the Empire. Poets with faded eyes reaching to the middle of their cheeks; divinities, who are girls with painted faces and dyed yellow hair, paper flowers and Cupids like toy bladders blown out on a fête-day.

But to return to the school. The grand prize has been awarded to M. L. F. Comerre, born 1850, in Trélon, Département du Nord. The second grand prize, No. 1, to M. T. Bastien, born 1858, in Damvilliers (Nord). M. Bastien distinguished himself at the last Salons under the name of Bastien Lepage. He exhibited an admirable portrait of an old man sitting in a garden, two years ago, and this year a portrait of a young girl in the dress of a communicant, white muslin, that is to say. He is an artist of great promise who will gain strength by the study of the Flemish masters, whose *naïf* sentiment he appears to understand. Everybody agrees in congratulating him on his want of success in the competition. He could not have learnt anything in Rome suitable to his temperament. He is already making money. He would have come back vain and miserable at the end of the four years, to find himself forgotten.

M. Bellanger has received the second grand prize, No. 2. Though far less gifted than the former, he has already made his mark at the Salon by a figure of Abel, which has just been completed for the Musée du Luxembourg, at the suggestion of the Higher Committee, recently appointed to the Ministry of the Beaux Arts.

The sculpture is in every respect immeasurably superior. Moreover, the subject chosen was extremely fine—Homer, accompanied by his young guide, singing his poems in one of the towns of Greece. I have already told you, in speaking of the Salon, how superior our sculptors are to our painters just now, both as regards knowledge and thought. This is equally the case with the pupils of the school; and the reason is this—sculpture demands incessant study of the model, and reflection before deciding on a composition, its *ensemble* and detail.

Of the ten who came up for competition two or three only were notably inferior to their rivals, and even they were thorough masters of their trade. The grand prize has been awarded to M. D. T. B. Hugues, born in Marseilles, 1849, a pupil of MM. Dumont and Bonnassieux. His Homer is declaiming rather than singing, for his lyre hangs mute on his left thigh. M. Hugues, a pupil who is especially distinguished for his taste and technical knowledge, has been rewarded.

The second grand prize, No. 1, has been assigned to M. J. Perrin, born in Lyons, 1847, a pupil of M. Dumont. He has more feeling than the former. The heads of his personages are full of expression. The young guide sitting on the ground between the old poet's knees holding out the sebilla (wooden bowl) has been greatly praised. Behind, a young girl leaning on an urn and some other personages are very well grouped.

The second grand prize, No. 2, to M. L. Fagel, a pupil of M. Cavalier. His work, as that of almost all the others, has some excellent points.

The prizes for medal and gem engraving have been awarded as follows:—The first grand prize, M. L. O. Roly, born in Paris, 1846, pupil of MM. Pouscarme and Dumont; second grand prize, M. K. A. J. Patey, born in 1855, pupil of MM. Chaplain, Jouffroy and Chapu.

Finally, the prizes for architecture as follows; the subject being "Un Palais de Justice pour Paris." Grand prize, M. E. J. B. Paulin, born in Paris, 1848, pupil of MM. Paccard, Vaudoyer and Ginain. Second grand prize, No. 1, M. J. Bréasson, born in Lyons, 1848, pupil of MM. Questel and Pascal. Grand prize, No. 2, M. P. Blondel, born in Belleville, 1847, pupil of M. Baumet. (This competition, also, is universally admitted to be better than that of former years. I speak of it in general terms only, as otherwise I should have to go into too many technical details, and also, because these competitions of improvised and impracticable architecture are only more or less successful indications of the real progress of the art).

The pupils, however, it must be stated, have given up the hideous zinc domes called "le style de l'empire," which bore too strong a resemblance in the centre of a building to the plated épergnes which adorn the middle of the table at public dinners. As regards intellectual work and the promises it holds out, we find that in this exhibition which consoles us for the feebleness of the administrative painting, as seen in the last Salon.

PH. BURTY.

NOTES AND NEWS.

MR. F. B. CARPENTER has finished a full-length portrait of President Lincoln for the State of New York, to be placed in the Albany capitol. Lincoln is here represented standing, with the emancipation-proclamation in his left hand, and his right resting on a Bible.

THE Edgar Poe monument in Baltimore is to be completed in October.

A MEMORIAL, powerfully signed, has been presented, soliciting the grant of a Civil List pension to the widow (second wife) of the late Mr. Richard Burchett, the Principal of the Art-training School at South Kensington. Mrs. Burchett is a niece of Dr. Ferguson, the author of the admired poem *The Forging of the Anchor*.

MR. BARLOW is at work upon the engraving of Mr. Sant's portrait of the Queen and some of her children. His plate of John Phillip's great picture *La Gloria*—a Spanish wake—is now in a somewhat advanced state.

ON the 6th inst., the distribution of rewards granted at the Salon of 1875 took place in the Salle Melpomène at the Ecole des Beaux-Arts. The medals were already known, having been published in the course of the exhibition. The official rewards are:—M. Guillaume, sculptor, director of the Ecole des Beaux-Arts, created commander of the Legion of Honour; and M. Carpeaux, sculptor, author of the famous group of *La Danse* on the façade of the New Opera, created officer. Unfortunately, M. Carpeaux is in a most alarming state of health. The rank of chevalier has been conferred on MM. Gustave Moreau, painter, whose greatest success is *Oedipus and the Sphynx*, Maxime Lalanne, painter and etcher, and Edouard Lièvre, decorative designer.

THE works of M. Alphonse Legros are not so ill known in England that they require a brochure, published, together with three prints from his works, at fifteen shillings, to bring them to the public mind. M. A. P. Malassis's short essay is therefore, we imagine, addressed more to French than English readers, though published by Messrs. Seeley as well as by M. Rouquette of the Passage Choiseul. The illustrations, or to speak more accurately the prints that accompany the text, are not quite adequately representative of M. Legros's work. There is a clever landscape, *Le Coup de Vent*, which distantly recalls by the effect it aims to reproduce one of the best known of Rembrandt's landscapes—*The Three Trees*. There is an etching of a little girl's head, which has all the characteristics of the artist in manner, but is necessarily very limited in the expression of feeling. It is at the same time admirably simple and truthful. We could wish, however, that in a little portfolio, like the present, devoted especially to the exposition of M. Legros's talent, the artist had been represented by one of his more important groups: one of the many groups he has given us, of placid scholars sitting hushed in a church, or monks telling beads, or artisans mending utensils—this or that scene of tranquil and lonely life, in church or village street, which the artist has so often represented. M. Malassis observes:—

"Quelque haute idée qu'on se puisse faire en France de M. Alphonse Legros par celles de ses peintures disséminées dans les musées de Paris et de la province, au Luxembourg, à Dijon, à Tours, à Lille, à Alençon, à Avranches, et par les deux toiles du Salon de cette année, elle est forcément au dessous de son mérite: déjà la plus importante part de l'œuvre de l'artiste est en Angleterre dans des collections particulières difficilement abordables. Comme certains maitres anciens dont il est superflu de citer les noms glorieux, il ne peut être pleinement apprécié que chez le peuple hospitalier et généreux où le retiennent désormais tant de liens de gratitude et d'affection. Ses retours intermittents à nos expositions nous touchent et nous charment, mais le développement de son talent dans des travaux de toutes sortes est un spectacle perdu pour nous."

M. Malassis has evidently set forth with good will and enthusiasm on the enterprise of making the work of M. Legros known and valued in France. The artist, it may be added, was recently in Paris, painting a portrait of M. Gambetta.

THE Academy of Sciences in Vienna entertains, so it is reported, the laudable intention of collecting all the monumental *bassi-rilievi* of antiquity into one work. A large antiquarian atlas made on this principle by Trentsensky has been extant for some years, but only imperfectly fulfils the requirements of modern science in this important field of investigation. *Apropos* of the contemplated collection, a correspondent of the *Neue Freie Presse* mentions having, in the ancient Aquileia, met with monumental relics differing from any known specimens of the kind; and gives the following particulars of the monumental work still to be seen in the modern town. Having premised that the Roman custom of collecting the residuum of the burnt corpses in glass jars placed within rough stone urns of uniform shape, prevailed in Aquileia, our authority states that, on arriving in the modern town, he observed a number of these tub-shaped and pail-shaped indestructible stone urns walled into the outside of the houses or distributed about the walls enclosing courts and gardens. Sometimes, but less frequently, the urns so let into walls are made of common marble. "I saw one of these," writes this correspondent

"at the house of Monari, since deceased, where I was not a little surprised to find the lid adorned on both sides with work in relief, and a Medusa head very carefully executed on the upper side; while on the inner side of the same lid, therefore immediately over the ashes preserved within, appeared the youthful form of a Faun, with a flaming torch in one hand, and in the other a bowl full of fruit, dancing in honour of his tutelary divinity Dionysos; both extremely well-executed *rilievi*, apparently dating from the time of the Emperor Hadrian. My attention being turned in this direction, I found in the adjoining monastery a second lid of the same common marble, less delicately executed, but wrought with great boldness and certainty, with a Medusa head on the upper side, and a Faun's head on the inside."

The writer adds, that he also obtained one of the so-called tear-bottles, used at Roman funerals to contain perfumed liquids, and thrown on the funeral pyre, and that this receptacle of common green glass also bore on each of its flat surfaces the partially raised impress of a head, one that of a Faun, the other that of a maenad, both having the closest connexion with the *cultus* of the venerated Dionysos.

THE city of Odense has erected a monument to Niel Mathias Petersen, the eminent historian and philologist, who was born there in 1791. On the stone is engraved a short poem by Carl Ploug.

IN a letter to the *Chronique* from Athens it is stated that the demolition of the Frank tower constructed on the south wing of the Propylea, has already commenced. This demolition will restore the monument of Mnesicles to its true proportions and harmony of form. It is also supposed that numerous inscriptions will be found in the masonry of the tower.

A WIDOW lady named Chandesaignes, has be-

Digitized by Google

queathed by her will, dated December, 1868, an annual sum of 2,000 francs, to found a scholarship at the Académie des Beaux-Arts, for the purpose of enabling a young architect to reside for two years in Italy and finish his studies. The Academy have just decided the conditions of the scholarship. Twelve students chosen after a preliminary examination will be admitted to the competition, which will be held from November 8 to November 13. The award will be on the 16th of the month, and the designs exhibited on the 17th. The competition will take place every two years.

Meissonier will pronounce the *éloge* on Corot at the annual public meeting of the Académie des Beaux-Arts to be held on August 14.

The official list of the pictures bought at the Salon this year by the French Government is as follows:—*Abel*, by Camille Bellanger; *Tamar*, by Cabanel; *Leda*, by Courtat; *A Landscape*, by Harpignies; *A Naïade*, by Henner; *A Night in September*, by Eugène Masson; *Armour*, by Vollon; *The Eve of Execution at Rome*, by Santai; *The Excommunication of Robert the Pious*, by J. P. Laurens; and the Portrait of a Child, by Carolus Duran. These works will shortly be placed in the Luxembourg.

M. Armand Cassagne, a distinguished French landscape painter, has just published a treatise on painting in water-colours (*Traité d'Aquarelle*), which is most highly spoken of by French critics as being extremely lucid in its instructions and full of useful detail. Even those who reckon themselves thoroughly acquainted with the art are tolerably sure to find much that is new and useful to them in this original work, while to beginners it is said to be of the greatest service. It is published by MM. Ch. Fourant et fils, as a large octavo volume, in a somewhat expensive form. Its numerous illustrations by the author make it indeed as much of an art gift-book as a simple work of instruction. Probably it will be used as a prize book in the French schools of design.

The Düsseldorf school has lost one of its most distinguished representatives by the recent death of Joseph Fay, who belonged to the second generation of Düsseldorf painters. Fay, who was born at Cologne, in 1813, and who entered the Academy in 1838, made his first great mark by the exhibition, in 1838, of his *Samson and Delilah*, which, although bearing unmistakeable evidence of the Schadow manner, showed considerable originality in its colouring. This picture, which is now in the Cologne Museum, was soon followed by his *Cleopatra*, conceived in a similar but perhaps somewhat more delicately manipulated style. His successful competition, in 1840, for the commission of painting part of the frescoes for the Town Hall, Elberfeld, brought him still more prominently into notice, and his admirable execution for this work of a frieze, representing the mythical local history of the district, attracted the admiration of the best connoisseurs at Munich, where he set up his studio till the completion of his task. These frescoes have unfortunately been allowed, from want of proper care, to fall into decay, but his cartoons still exist, and testify to the justice of the high opinion entertained of the composition. His later works, in which he has depicted characteristic scenes of Italian life, show few traces of his early Düsseldorf training, and are conceived after the manner of French painters, more especially Delaroche, whose style he began to adopt soon after his visit to Paris in 1845. Although he had ceased to paint long before his death, he continued to the last to interest himself in the Düsseldorf Academy, of which he was an active and leading director.

The Munich Society of Arts has requested the editors of local German papers to give insertion to a circular which they have addressed generally to all municipal, ecclesiastical, private, and other proprietors or depositaries of pictures or other works and objects of art. They wish to make it known that they will, free of all charge, cause a competent opinion to be given on the genuineness, true character, and qualities of any such works of art, of which the owners themselves may be unable to form a correct judgment, and the money-value of which they desire to know. By these means the Society hopes to contribute towards a more correct estimate of artistic and historical remains, and to enable sellers and buyers to form a just appreciation of the monetary worth of such objects.

We learn that the Brussels Museum of Pictures, which had long been closed for repairs, is now again opened to the public. The different galleries have all been newly decorated, the lighting has undergone various improvements, and the pictures have been rehung with many beneficial alterations. The Brussels collection has rather suffered from its proximity to the more famous Antwerp gallery; but if it does not possess so many *chefs d'œuvre* as the latter, it surpasses it in the larger number of pictures belonging to every school of painting.

THE STAGE.

A performance given only for a single evening—a performance, moreover, of a piece entirely familiar to playgoers—hardly demands lengthened notice, but Miss Ellen Terry's representation of Pauline in the *Lady of Lyons*, at the Princess's Theatre, was, undoubtedly, about the best piece of acting that could be seen in London on Saturday night; and this, at all events, may be briefly said a week after the evening of the performance. Nor was Miss Terry inadequately supported by the Claude Melnotte of Mr. Coghlan. Mr. Coghlan has many natural gifts of voice and person fitting him for the part, and in the *Lady of Lyons*, as in *Money*, he has done much to dispel the idea which his Shylock gave one, that he was incapable of earnestness and passion. Towards the last part of *Money*—in which the writer of these lines saw Mr. Coghlan on the day of its final representation at the Prince of Wales's—the actor, who had throughout been pleasant and natural, found tones and gestures of real earnestness and significance. His Claude Melnotte, on Saturday, was not unworthy of his Alfred Evelyn of the night before. Both were creditable performances in parts which the traditions and conventionalities of the stage will continue to keep popular, though they have little to say to us to-day. But Miss Terry as Pauline was more than creditable. A better Pauline it would be difficult to imagine. She, like Mr. Coghlan—but in a greater degree—has natural gifts to fit her for the part she assumed. She has learned to use these with the utmost effect; to preserve simplicity with grace, passion with gentleness. As a figure on the stage, she is, from her first movement to her last, entirely picturesque. But she is very much more than that, for she gives reality to what in the hands of most of our actresses seems but artificial emotion. An air of persuasiveness, of feeling, of conviction, is in all her utterances, and her individual thought, upon the creatures of the stage she presents, gains full effect by long stage knowledge and experience. With many actresses stage knowledge and experience are used as substitutes for original thought; with Miss Terry they are used as aids to its expression. In the *Lady of Lyons*, as in *Money*, Miss Ellen Terry takes by her recent performances a place which has been vacant.

Mr. George Rignold finished his engagement at the Queen's Theatre on Saturday. He had appeared, towards the end of the week, as Romeo, aided by Miss Ada Cavendish as Juliet. Miss Cavendish is—as times go—a brilliant actress of comedy, and a judicious actress of tragedy. The abandonment of her Juliet in the balcony scene, is a thing well executed, but her performance, as a whole—though certainly carefully studied and elegant—is not to be accepted as thoroughly satisfactory. Mr. George Rignold's Romeo is pronounced by a professional journal to have "delighted his admirers and well wishers." That may, indeed, have been so.

A public possibly less severe and exalted than that which assembled at the Queen's to be delighted with the Romeo of Mr. George Rignold, gathered at the Opéra Comique on Saturday to hear the familiar strains of *Madame Angot*. Mdlle. Cornélie D'Anka—the Lange of the evening—was the first representative, we believe, of that character upon the English stage. She remains undoubtedly its most generally attractive. The Clairette of the evening—Mdme. Pauline Rita—was playing her part for the first time. She sings, as half London knows, with charm and skill, and will learn, it may be hoped, to give variety to her acting. Mr. Beverley was Ange Pitou, as he has been before. He, too, sings better than he acts. Amaranthe was played by Mrs. J. F. Brian. The performance is repeated every evening, and considering the popularity of the opera and the idle disposition of audiences at this time of the year in London, it will probably be much frequented. Lecocq's music is preceded by a new farce, which on the first night a portion of the house received with an enthusiasm not easily explained on artistic grounds. It is called *Backing the Favourite*, and is played principally by Mr. Gordon, its writer, who comes to us, they say, with some reputation acquired in Liverpool.

Love and Honour—Mr. Campbell Clarke's version of Dumas's *Monsieur Alphonse*—with which Mdlle. Beatrice will begin her season at the Globe Theatre on Monday, is said to be an almost exact translation of the great French dramatist's play. It is not, however, the only version of that play announced for performance. Mrs. John Wood advertises her performance in the provinces of another version of Monsieur Dumas's work.

The little Charing Cross Theatre will reopen, it is understood, before the end of the month.

Mr. Jefferson, the famous American actor, whose *Rip Van Winkle* charmed London playgoers a good many years ago, will reappear in that performance here on November 2.

The regular season at the Haymarket begins very early—it begins, that is to say, before the end of August. Mr. J. S. Clarke, the American comic actor, whose first marked successes in England were at the Strand, will then appear in one of his familiar parts. A new comedy by Mr. Maddison Morton is said to be ready for him, and in this also he may be expected to appear during his engagement here.

Mr. Edward Terry takes a benefit at the Strand on Thursday next, and Mr. Byron has written him a "comic speech" to be delivered on the occasion.

M. Pitron took two benefits last week; at one of which the performances were in French and at the other in English. With these performances the theatre closed for the season.

Miss Ada Swanborough, of the Strand, being seriously unwell, her part in Mr. Byron's comedy, played at the Strand theatre nightly, is taken by Miss M. Giffard.

The Vezin-Chippendale company, which we spoke of a week or two since, as one of the strongest ever formed for representation in the provinces, is now setting off upon its tour, which for the provinces' sake, as well as for the company's, it may be hoped will be successful.

Half the best actors are out of London: many of them engaged at the provincial theatres; some of them, like Mr. Phelps, Mr. Clarke, and Mr. Toole, seeking rest in the country or abroad. At Manchester last week, Mr. Hare's company, deprived of two of its principal members, Mr. and

Digitized by Google

Mrs. Kendal, were playing in *A Nine Days' Wonder*. They are at Liverpool this week. Mrs. Charles Viner assumes the part played in London by Mrs. Kendal. It is understood that on their return to town, late in next month, Mrs. Kendal will not resume her character in *A Nine Days' Wonder*: but she can hardly fail to give her aid to the performance of Mr. Gilbert's fairy-play, which will be produced later in the season.

NEVER has there been such a season as the present for the campaigns of strolling companies, some of them very well organised. The columns of the *Era* are crowded with announcements of their movements, and the theatre of nearly every provincial town bears placards having reference to their visits. The theatrical profession is a conservative one, and changes in its ways are generally slow; but no change could have been more rapid—certainly none more complete—than that which has come, and all within a very few years, over the system of supplying country playgoers with players and plays. The "stock company" save here and there, may almost be reckoned among the things of the past; and frequent variety, not only of players but plays, is afforded by the brief sojourns of this and that travelling company. To tell the number of the travelling companies would be a difficult task. They exist for the representation of every kind of stage play from *As you Like It* to *La Fille de Madame Angot*, and from *Jane Shore* to *Nemesis*. What harm the new system does to the playgoer it is difficult to see. He is stimulated into frequent playgoing by the variety of entertainment offered week by week in every town. What harm it does to the actor is easier to observe, for if it produces in a company that most desirable quality, a regard for the *ensemble*, and in the given actor a perfect familiarity with his part, such as, of old time, a country actor rarely possessed, it is apt also to lead to satiety and weariness, and it destroys almost the last of what was left of "schools of acting" in the country. The actor has little indeed of opportunity for learning various work, and finding by experiment that for which he is best fitted. He does one and the same thing up and down the country from July to December.

A PENSION of about fifty pounds per annum has been bestowed on Monsieur Edouard Plouvier, in recognition of his services to the public as a writer of plays.

MDLLE. ZULMA BOUFFAR is going to New York, but not until she has played, for probably 100 nights, the character she is about to represent at the Paris Gaîté.

THE revival of *L'Idole* at the Théâtre de Cluny —with Mdlle. Rousseil as of old time in the principal part—is among the theatrical events of the week in Paris. It has set free the actors in the *Pays Latin* to cross the river, and they now perform at the Théâtre des Arts, long known as the Menus Plaisirs. The career of the *Idole* had been cut short to begin with by disagreements between the authors, the manager, and the actress, and sharp letters were interchanged, and published in the papers at the time, and very soon either Mdlle. Rousseil resigned her part, or the authors withdrew their permission to her to play it. The *Idole* is not a piece made to be popular with everyone. It is undeniably sensational, and many will agree with the verdict pronounced on it by no mean judge this week in Paris. He calls it a violent drama, for the violence of which there is no becoming reason; and says that it "proceeds by somersaults," and that its authors are careful only that each act shall have one epileptic scene. Its story is worth telling in the briefest way, that we may see what kind of work we are reduced to if we study above all things to have the interest of action. One Reginald de Thérigny is wildly in love with a certain Duchess of Argelles, and he enters her room by the window, and she rings, that he may be ejected. In the second act he has determined, in despair, on suicide; or rather, as a novel and promising method, he will insult with the utmost brutality of manner a worthy gentleman who is an excellent shot. The duchess, aware that he will fall a victim to the worthy gentleman's excellence of aim, implores him not to risk himself, for she loves him. In the third act, Reginald has become a secretary of legation at St. Petersburg, and he is about to marry, when the duchess, now happily a widow, appears in person to claim the privilege of his hand. Hearing of his intended marriage with that mysterious being known in romantic literature as "another," she thinks well to stab herself, and when, in alarm, spectators gather together, she denounces Reginald as her lover, whom she wearied, and therefore her assassin. Between these sensation scenes we are introduced to secondary characters who talk of anything but the action of the story, so that these scenes fall on us like thunder-claps: nothing has prepared us for them. The acting of the tragedian, Mdlle. Rousseil, has gained something in moderation since the earlier representations, and one M. Chelles, in the thankless part of Reginald, has succeeded in arousing expectations. He was seen several times at the popular Matinées of M. Ballande—then in several parts in old comedy—and there he first began to show signs of promise to those who watched him narrowly.

MUSIC.

LISZT'S "CHRISTUS."

Christus: Oratorium, nach Texten aus der heiligen Schrift und der Katholischen Liturgie, für Soli, Chor, Orgel, und grosses Orchester. Componirt von Franz Liszt. Partitur. (Leipzig: J. Schuberth & Co.)

Franz Liszt's Oratorium Christus. Eine Studie zur zeit- und musikgeschichtlichen Stellung desselben. Mit Notenbeispielen. Von L. Ramann. (Weimar: T. F. A. Kühn.)

NEXT to the contest as to the real worth of Wagner's art-theories, and of the works he composes in accordance with them, there is probably no subject connected with music which, at least on the Continent, is more warmly discussed, and which excites more difference of opinion, than the position of Franz Liszt as a composer, and the influence exerted, or likely to be exerted, by his music on the future of the art. That he is a great innovator, that his compositions differ materially from any that have preceded them, is a patent fact, admitted alike by his adherents and his opponents; but while the former, among whom are to be numbered most of the prominent disciples of the school of the "Zukunft," extol his works as the greatest that have ever been produced, the latter (and they are neither few nor insignificant) look upon him as little if at all better than a musical lunatic. In all probability the truth, as usual in such cases, lies between the two extremes; and some account of the oratorio now before us, one of Liszt's most recent, most thoughtful, and certainly most characteristic works, may assist our readers in forming for themselves at least an indistinct idea of the composer's peculiar strength and weakness. I say an indistinct idea, because nothing more is possible without the aid of copious musical extracts.

In studying the score of the work I have found considerable assistance from Frau (or Fräulein) Ramann's pamphlet, on which it may therefore be well to say a few words first. I have been unable to ascertain any particulars about the authoress; indeed, as nothing but the initial letter of her Christian name is given on the title, I have only incidentally learned her sex from her being alluded to in a German review of her book as "Die Verfasserin." The pamphlet consists of two parts, the former aesthetical and the latter analytical. The introductory portion is one of the most amusing specimens of what the Americans call "high falutin" to be met with, so much so, indeed, as to be really beneath serious criticism. When, for instance, we read (p. 14) that "the idea of Christ forms the starting-point of Liszt's work," and on turning to the music find that the instrumental introduction with which it commences is a movement of such intense ugliness as certainly to be suggestive of having no form nor comeliness, we should be almost tempted to suspect the authoress of a bad joke, were it not that the unqualified laudation which she bestows upon the whole work forbids the idea. Again, for some utterly incomprehensible reason, she says (p. 69) that "the mystery of the being and power of God could be expressed by no interval better than by a fifth." It requires indeed a vivid imagination to see the points of analogy.

On the other hand, the analysis of the work, which occupies about half the pamphlet, is really a valuable aid to the comprehension of the at times not readily intelligible music. It is occasionally overloaded with rhapsody, but shows so thorough a knowledge of the oratorio that all those who purpose to study it will do well to avail themselves of the assistance of the analysis.

Coming now from the commentary to the work itself, *Christus* bears little resemblance to the traditional form of the oratorio. It is divided into three parts, entitled respectively "Christmas Oratorio," "After Epiphany," and "Passion and Resurrection." Each part, again, is subdivided into sections, of which there are in all fourteen; several being chiefly and some entirely instrumental. The large predominance of orchestral music is one of the peculiarities of the work. The text of the vocal numbers is in all cases Latin, and is partly taken from the Vulgate translation of the Bible, and partly from the Roman Catholic Liturgy.

The "Christmas Oratorio" commences with an orchestral prelude, bearing the motto "Rorate, coeli, desuper, et nubes pluant justum; aperiatur terra et germinet Salvatorem." Here, as in other parts of his work, Liszt has attempted to resuscitate the old ecclesiastical modes—to introduce, so to speak, a modernisation of the Palestrina style. Nothing could show more decisively how far music has advanced since the sixteenth century than the complete failure of the attempt. Bach and Handel, in the last century, seem to have possessed the secret of clothing these dry bones with flesh and blood—as witness Bach's great fugue in D minor in the Dorian mode, or the choruses "Egypt was glad" and "And I will exalt him" in *Israel in Egypt*—but their mantle has certainly not descended upon the composer of *Christus*. The only term I can find to designate this introduction is to call it repulsively ugly. It is written in the

Digitized by Google

"Dorian mode," that is, in the key of D minor without B flat, and the effect of the whole is as vague and unsatisfactory as it can be. The following number, an instrumental pastorale and the Annunciation, set as solo and chorus (the words from Luke ii. 10–14), is much more satisfactory, though, like many other parts of the work, far too diffuse. The subjects of the pastorale are really interesting, though they are repeated *ad nauseam*, as will be imagined when it is said that the movement contains 239 bars of rather slow time. The succeeding chorus is less satisfactory, the harmonies being forced and the modulations often reminding one of Mozart's phrase respecting the Abbé Vogler, "He pulls in a key by the hair of its head." No. 3 is a setting of the old hymn "Stabat Mater speciosa," for chorus, accompanied by the organ only. This is decidedly one of the best portions of the work—simple, clear in form, and natural in expression. The less Liszt aims at, the more successful he is; and this, one of the most unpretending numbers of the oratorio, is at the same time one of the most beautiful. To this hymn succeeds another instrumental movement, "Hirtengesang an der Krippe," a number containing much extremely interesting matter, the effect of which is utterly ruined by its preposterous length—500 bars. One of its themes is very remarkable for the originality of effect produced by the mixture of common and triple times in such a way as to produce a perfectly new rhythm, to which, though strange at first, the ear soon accommodates itself, and which has a piquancy that no other combination could have produced. The first part of the oratorio concludes with a grand march entitled "Die heiligen drei Könige," very original in its subjects, and most gorgeously instrumented. It may be said here, in passing, that Liszt's orchestration throughout is most masterly; nowhere, perhaps, does it show to greater advantage than in the present number.

The second part of the work, "After Epiphany," contains five numbers. The first of these, a setting of the "Beatitudes," for baritone solo, chorus, and organ; and the second, a "Pater Noster," for chorus and organ, are both written in the quasi-antique style which Liszt so largely affects throughout the work. They are very original and of undeniable cleverness, but it is impossible to call them pleasing, because they are disfigured by such forced transitions, and such straining after effect, that the chief feeling produced in reading them is one of wonder as to what the composer will do next. The following piece, however, "The Founding of the Church," is extremely fine—perhaps on the whole the best number of the work. The opening movement, "Tu es Petrus, et super hanc petram," &c., is a powerful piece of declamation for male chorus in unison, bold without being unnatural in its modulations, and leading to a very graceful andante for mixed chorus, "Simon Joannis, diligis me?" Here, for once, Liszt condescends to write naturally, and he does so with a success which only deepens our regret that at most times he feels called upon to be original at all costs. In the following piece, "The Miracle," which depicts the storm on the lake, and Christ calming it by His word, "Richard's himself again." The storm is probably one of the most intensely ugly pieces of music ever written; it may be described as a study of chromatic scales and all possible (and impossible) discords. It is almost entirely written for the orchestra. A short chorus of tenors and basses declaims the words "Domine, salva nos! perimus!" after which the words "Quid timidi estis, modicae fidei?" are given as a baritone solo, without accompaniment, and the succeeding calm in the orchestra, if not particularly attractive, is at least a grateful relief after what has preceded. After whole pages of nothing but dissonances, a few common chords come like balm to the troubled spirit. The finale to the second part is the most elaborately developed portion of the whole work. It is entitled "The Entry into Jerusalem," and, though full of clever writing, is very uninteresting in its chief subjects, and spun out to a most exasperating length.

Part the third commences with a long baritone solo, "Tristis est anima mea," of great truth of expression, to which, alas, musical beauty is often altogether sacrificed. It is magnificently scored for the orchestra, but as regards its greater part it is one of those paragons of ugliness of which Liszt seems almost to enjoy the monopoly. The curious thing, too, about the music is that this ugliness is evidently intentional, because at intervals (as if to show what he can do if he chooses) we come in the middle of this farrago of discords, on isolated passages of surprising beauty, as for instance at pp. 229, sqq. of the score, at the words "Pater, si possibile, transeat a me calix iste;" unfortunately these lucid intervals are but of short duration, and the composer speedily has a relapse. No music more disappointing from its unfulfilled promises, and its germs of beauties which never arrive at maturity, exists than this of Liszt's. The next number consists of a long setting for solos, chorus, and orchestra, of the well-known "Stabat Mater dolorosa." This movement is founded on the old Latin tune familiar to many of us in "Hymns Ancient and Modern," the melody being treated with great skill. Though containing much that it is impossible to admire, the number also has many parts with which it is equally impossible not to be struck, and must rank as a whole far higher than some other portions of the work. In the next piece, the Easter Hymn, "O Filii et Filiae," another old church melody is made use of. This number is a semichorus for sopranos and altos with harmonium accompaniment, or a few wind instruments when no harmonium can be had. The treatment of the old melody is quaint and beautiful, and the piece leads into the finale of the work, the chorus "Resurrexit." Concerning this, much the same may be said as concerning the final chorus of the second part, with which it has much in common—indeed the chief subjects of that chorus recur here. The music is wrought up to a brilliant climax, but fails as a whole to produce a satisfactory impression.

From the above imperfect analysis, it will be seen that *Christus* is a most unequal work. Its great fault, as with most of Liszt's music, can be defined in one word—want of charm. In reading it one is constantly thinking "How clever this is!" very seldom "How beautiful!" and still more rarely "How charming!" Original it certainly is, for there is probably nothing like unto it either in the heaven above or in the earth beneath; but it is impossible to accept mere novel experiments in the place of musical beauty, and until Liszt produces something which goes to the heart and touches the feelings far more than the greater part of *Christus*, he will have little chance of a position among those whom musicians as a whole will delight to honour.

EBENEZER PROUT.

MUSIC NOTES.

THE German obituary for July records the death at Wehlen, in Saxon Switzerland, of Max Schloss, formerly director of the Hof Theater at Dresden, and in his earlier years a favourite operatic singer and actor; and also that of the Royal Bavarian Concert director, Joseph Walter, celebrated as a violinist, who died on the sixteenth of the month at Munich, at the age of forty-two.

A COMMITTEE has been formed in Florence to do honour in May, 1876, to the memory of Bartolomeo Christofori, the inventor of the pianoforte, who has till now lain buried in a forgotten grave in the *ci-devant* church of S. Jacopo tra Fossi. The history of Christofori has been rescued from oblivion by Signor Latio Politi, who has for that purpose consulted about 7,000 documents in the Galetini Archives in Florence.

THE *Revue et Gazette Musicale* says that its readers will learn not without surprise that the Sultan of Zanzibar is a clever pianist. At a recent visit to a music shop at Paris, where he went to purchase a piano, his Highness caused considerable astonishment by sitting down to a piano, and performing like a true *virtuoso*, a fantasia by Thalberg.

M. GUILMANT, the well-known French organist and composer, has just completed an "oratorio-symphonique" in two parts, entitled *Sainte Geneviève de Paris*.

THE opera *Carmen*, by the lately deceased French composer Georges Bizet, is to be produced at Vienna, the spoken dialogue of the original being replaced by recitative.

THE fêtes at Bergamo in honour of Simon Mayr and Donizetti are to take place in the first fortnight of September. The remains of the two composers are to be removed to the church of St. Mary; a solemn mass is to be performed, the music of which will be borrowed from the sacred works of the two masters; there will be two grand concerts, and representations will be given of two of the best of Donizetti's operas (probably *La Favorita* and *Dom Sebastiano*) and of some unpublished fragments of his *Duca d'Alba*.

A STUDY of the mode of origin of almost, if not quite, all national airs might reward the labours of a cynic bent on proving the hollowness of the so-called patriotism of nations. The recent announcement of the death of the Austrian lyrist, Gabriel Seidl, has given occasion to a discussion of his claims to be regarded as the author of the inspiriting national anthem, "God preserve our Emperor" ("Gott erhalte unsern Kaiser").

That the question should have been raised at all was awkward, because in regard to an anthem, which is supposed to express the collective aspirations of a united and devoted people, individual authorship is something that should, for obvious reasons, be ignored, since nothing short of an *afflatus publicus* ought to be assumed as the source of its inspiration. In the present case, however, over-zealous newspaper correspondents in Germany have not only proved beyond question that Seidl arranged the hymn in the form in

which piously loyal Austrians now sing it to one of Haydn's melodies, but that it was originally composed "to order" by one, Laurenz Leopold Haschka, who in the year 1797 received a commission from the Imperial Minister of the Interior, Count Saurau, "to write a hymn, which, firstly, should be adapted to make known to all the world that the Emperor was a just father of his people; and secondly, should be capable of awakening a proper national pride in the people, which was the more necessary since the Jacobins in France flattered themselves with the belief that they nowhere had more zealous adherents or more earnest sympathisers in their anti-royalist doctrines than at Vienna." In obedience to this order for a patriotic regenerator, Herr Haschka produced verses which were approved of by the Court, and through his intervention were set to music by Haydn, in return for which that great composer received the thanks of the Emperor, and a gold snuff-box embellished with the portrait of the Imperial donor.

The Prussian anthem, "Heil dir im Siegerkranz" ("Hail to thee in Victory's band!"), can scarcely lay claim to as much nationality, having been adapted from Carey's "God Save the King," and arranged in honour of Christian VII., King of Denmark, by Heinrich Harries, a native of Flensborg, in Slesvig, who died in 1802 pastor of Brigge on the Eyder. In 1813 the Prussians, being in want of a metrical exponent of the nation's fervent loyalty, adopted, and have ever since lovingly cherished, this Anglo-Danish anthem.

TABLE OF CONTENTS.

	PAGE
MAINE'S THE EFFECT OF OBSERVATION OF INDIA ON EUROPEAN THOUGHT, by E. DE LAVELEYE	157
CAPPONI'S HISTORY OF FLORENCE, by the Rev. M. CREIGHTON	158
R. H. R.'s TRAVELS IN ISTRIA, &c., by MRS. RICHARD BURTON	159
ALLIES' THE FORMATION OF CHRISTENDOM, by the Rev. J. WORDSWORTH	160
SCHRÖER'S GERMAN POETRY OF THE NINETEENTH CENTURY, by Dr. F. HUEFFER	161
PROCTER'S MEMORIALS OF MANCHESTER STREETS, by W. E. A. AXON	162
JOBEZ' FRANCE UNDER LOUIS XV., by the Rev. E. COQUEREL	163
CURRENT LITERATURE	164
NOTES AND NEWS	165
HANS CHRISTIAN ANDERSEN, by E. W. GOSSE	168
INTERNATIONAL CONGRESS OF GEOGRAPHICAL SCIENCES IN PARIS, III.	169
SELECTED BOOKS	171
CORRESPONDENCE:— *Basque Names*, by Prince L. L. Bonaparte; *A Norman-French MS. of Glanville*, by A. Cutbill; *Prehistoric Antiquities in the Leyden Museum*, by Dr. H. Schliemann; *Cater-Cousin*, by J. W. Hales; *The Word Ultimate*, by James Hinton	171–2
COOKE'S FUNGI, by FREDERICK CURREY	172
JERRAM'S DARGO AND GAUL, by J. RHYS	174
SCIENCE NOTES (PHYSIOLOGY, MICROSCOPY, PHILOLOGY)	174
LAMBETH STONE-WARE AND FAIENCE, by Mrs. F. BURY PALLISER	176
LIVERPOOL ART-CLUB JAPANESE LACQUER EXHIBITION, by P. H. RATHBONE	176
THE GRAND PRIZES OF ROME, by Ph. BURTY	177
NOTES AND NEWS	178
THE STAGE	179
LISZT'S "CHRISTUS," by EBENEZER PROUT	180
MUSIC NOTES	181
TABLE OF CONTENTS	182

BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE.
22 ALBEMARLE STREET, LONDON.
BRISTOL, August 25—September 1.
President Elect.
SIR JOHN HAWKSHAW, C.E., F.R.S., F.G.S.
The Journal, President's Address, and other Printed Papers issued by the Association during the Annual Meeting, will be forwarded Daily to Members and others who will forward 2s. 6d. to Mr. H. C. STEWARDSON, Clerk of the Association, Reception Room, Bristol, on or before August 25. G. GRIFFITH, Assistant General Secretary.

ROYAL ASIATIC SOCIETY.—The Office of SECRETARY having become VACANT, the Council will be prepared to receive Applications, stating qualifications, and accompanied by Testimonials, to be forwarded to the Secretary of the Society, 22 Albemarle Street, on or before October 30 next.
Salary £150 per annum, with good Apartments in the house, in which the Secretary is expected to reside. No one need apply who has not some knowledge of Asiatic Languages and Literature.

MALVERN COLLEGE.
This COLLEGE contains THREE DEPARTMENTS—the CLASSICAL, MODERN, and PREPARATORY LOWER SCHOOL.
The Master's Boarding Houses are within the College Grounds.
Boarding and Tuition under 14, 80*l.*; over 14, 90*l.* Non-shareholders pay an extra fee of 6*l.* Special advantages for Sons of Clergymen and Home Boarders.
For further information, apply to the Rev. ARTHUR FABER, M.A., Headmaster, late Fellow and Tutor of New College, Oxford.

BRIGHTON COLLEGE.
PRINCIPAL—The Rev. CHARLES BIGG, M.A., late Senior Student and Tutor of Christchurch, Oxford.
VICE-PRINCIPAL—The Rev. JOSEPH NEWTON, M.A.
There are two divisions, the Classical and the Modern.
There is a good Laboratory and a well-fitted Carpenter's Shop.
The College is situated in the healthiest part of Brighton.
The climate is peculiarly favourable to boys of delicate constitution.
The College is endowed with Fifteen Scholarships.
Terms, for Boarders 80 to 90 guineas per annum, according to age; or for the sons of clergymen, 60 to 70 guineas; for non-boarders, 22*l.* 10*s.* to 31*l.* 10*s.* per annum.
For further particulars address the Secretary.
The NEXT TERM COMMENCES on September 21, 1875.

GROVE HOUSE SCHOOL, TOTTENHAM.—An EXAMINATION for THREE SCHOLARSHIPS, open to Boys under 14, will be held in DECEMBER. The School Course is arranged to suit the London Matriculation and the Entrance Examination at Trinity College, Cambridge. Credit will be given for general proficiency in Classics, Mathematics, and Modern Languages, or for special excellence in any one of these subjects.—For particulars apply to the HEAD MASTER.
Of Fifty-nine Pupils who have passed Examinations at the University of London, under the New Charter, fifty-one were placed in the First Division, and nineteen took Honours.

OVERSLADE, near Rugby.—A First-class PREPARATORY SCHOOL, under the Rev. G. F. WRIGHT, M.A., late Fellow of Corp. Chr. Coll. Camb., and formerly Assistant-Master at Shrewsbury School and Wellington College.

DEGREES M.A., Ph.D., &c.—Dr. G. Sturman, M.A., of 145 Packington Street, Islington, London, Prepares Candidates by Correspondence for ENGLISH and FOREIGN UNIVERSITY DEGREES, Medical and Literary Qualifications, &c. DIPLOMAS GUARANTEED in most cases. Consultations daily, between four and eight. (Established 1858.)

ANCIENT and MODERN COINS, MEDALS. Miscellaneous CATALOGUES of Rare and Curious COINS, MEDALS, and TOKENS, on application.—J. HARRIS GIBSON, Numismatist and Antiquary, 73 Renshaw Street, Liverpool.

PROFESSOR ADOLPHE DIDIER, Medical Galvanist (30 years established), attends Patients, and can be consulted at his residence daily, from 2 till 5.—10 Berkeley Gardens, Campden Hill, Kensington. His book "On Mesmerism and its Healing Power," by post, 2*s.* 1*d.*

ROYAL IRISH LINEN WRITING PAPERS AND ENVELOPES.—MAKER'S name and following TRADE-MARKS woven in every sheet:—First Quality, "ROYAL IRISH LINEN" and CROWN. Second Quality, "PURE FLAX," IRISH HARP and CROWN. Sold by all Stationers. Samples post free for 6*d.* Wholesale of MARCUS WARD & CO., Royal Ulster Works, Belfast and London.

BLACK and WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of DRAWINGS, ETCHINGS, ENGRAVINGS, &c., OPEN DAILY, from 10 till 6. Admittance 1*s.* Catalogue 6*d.* R. F. MCNAIR, Secretary.

GLOBE THEATRE, Strand.—Mdlle. BEATRICE'S COMEDY DRAMA COMPANY for twenty-four nights, commencing MONDAY, August 16. Sixth year of this company. LOVE AND HONOUR; or Monsieur Alphonse.

GLOBE THEATRE, Strand.—Monday, August 16, at 7.30, EARLY IMPRESSIONS. At 8.15 precisely, first representation of Alexander Dumas' Comedy-Drama, entitled LOVE AND HONOUR; or Monsieur Alphonse, translated by Campbell Clarke, Esq. Characters by Messrs. J. C. Edwards, Bennett, Cowdery, and Frank Harvey; Mesdames Charlotte Saunders, Louie Vere, and Mdlle. Beatrice. To conclude with THE WHITE BOUQUET.

MARION & CO., 22 and 23 SOHO SQUARE, LONDON.
PHOTOGRAPHERS.
INDIA, CANADA, YOSEMITE VALLEY, ITALY, LONDON, and many other Places.
PHOTOGRAPHS, &c., Arranged, Collated, Mounted, Titled, Bound into Volumes, or Framed.
SCRAP BOOKS and FRAMES to order.
CARTE and CABINET PORTRAITS of Celebrities.
MARION'S FERRO-PRUSSIATE PROCESS.
*** Detailed Prospectus, Instructions, &c., on application.

"QUATRE BRAS."
By Miss ELIZABETH THOMPSON.
This famous Picture will be engraved by Mr. STACPOOLE, to form a companion to the
"ROLL CALL"
of last year. The Registered Number of Proofs, which can in no case be exceeded, will be limited to the same quantity as from the "ROLL CALL" Plate.
Prospectuses on application to
DICKINSON & CO., 31 Ely Place, E.C.

TESTIMONIAL to Mr. GEORGE BULLEN.
A COMMITTEE has been formed for the purpose of giving a tangible expression to the esteem which Mr. GEORGE BULLEN has won for the fulness of knowledge and courtesy so long exhibited by him in the discharge of his duties as Superintendent of the Reading Room in the British Museum—a post which he has just vacated on his succession to the Keepership of the Department of Printed Books.
Cheques and Post Office Orders for the Bullen Testimonial, crossed the Union Bank, may be sent to the Treasurer, William Blades, Esq., 11 Abchurch Lane, E.C.
Other communications, desiring further information or offering co-operation, may be addressed to the Honorary Secretary, ALEXANDER H. GRANT, M.A.
21 Arundel Street, Strand, W.C.

BOOKBUYERS!! BOOKBUYERS!! FINE ARTS.
LIST (JUST OUT)—50,000 Second-hand BOOKS (ON SALE) of Galleries, Portraits, Costumes, Drawings, Etchings, Architecture, Ornaments, Pageants (Artistic), Anatomy, Old Woodcuts, Picturesque Views, &c. Gratis. Books and Prints Bought.
E. PARSONS, 45 Brompton Road, S.W.

LOVE'S CATALOGUE of RARE ETCHINGS and ENGRAVINGS, by the most esteemed Ancient and Modern Masters, forwarded by post for two penny stamps.
81 Bunhill Row, London. Established above Sixty Years.

EDINBURGH PUBLISHING COMPANY,
22 HOWE STREET, EDINBURGH.
Copyrights purchased. Works published on Commission.
JAMES WILKIE, Manager

BEST AND CHEAPEST METHOD OF PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS IS
THE AUTOTYPE PRINTING PROCESS.
Adopted by the Trustees of the British Museum, the Learned Societies, and the leading Publishers.
For Terms and Specimens address
SPENCER, SAWYER, BIRD & CO.,
AUTOTYPE PATENTEES AND PRINTERS,
36A RATHBONE PLACE W.

HORNE'S POMPEIAN DECORATIONS.
ROBERT HORNE,
HOUSE DECORATOR and PAPER-HANGING MANUFACTURER,
41 GRACECHURCH STREET,
London, E.C.
By Special Appointment to His Majesty the King of Italy.

OVERLAND ROUTE and SUEZ CANAL.
Under Contract for the conveyance of the Mails to the Mediterranean, India, China, Japan, and Australia. The Peninsular and Oriental Steam Navigation Company despatch their Steamers from Southampton, viâ the Suez Canal, every Thursday, from Venice every Friday, and from Brindisi, with the Overland Mails, every Monday.
Offices—122 Leadenhall Street, E.C.; and 25 Cockspur Street, S.W.

BIRKBECK BANK. Established 1851.
29 & 30, Southampton Buildings, Chancery Lane.
FOUR PER CENT. INTEREST allowed on Deposits.
Current Accounts opened similar to the Joint Stock Banks. Cheque Books supplied.
Purchases and Sales of British, Foreign, and Colonial Bonds, Stocks, Shares, &c., effected. Advances made thereon.
Office hours from 10 till 4, on Mondays from 10 till 9, and on Saturdays from 10 till 2 o'clock.
A Pamphlet, containing full particulars, may be obtained post free on application to
FRANCIS RAVENSCROFT, Manager.

UNIVERSAL LIFE ASSURANCE SOCIETY.
1 KING WILLIAM STREET, LONDON, E.C.
Established 1834.
JOHN FARLEY LEITH, Esq., Q.C., M.P., Chairman.
WILLIAM NORRIS NICHOLSON, Esq., Deputy Chairman.

Sir Cecil Beadon, K.C.S.I.	Osgood Hanbury, Esq.
George Henry Brown, Esq.	John Jackson, M.D.
The Hon. James Byng.	Sir Rowland M. Stephenson.
Henry Walford Green, Esq.	Chs. Freville Surtees, Esq.

Actuary and Secretary—Frederick Hendriks, Esq.
At the Forty-first Annual Meeting, held May 12, the new premiums for 1874 were stated at 10,908*l.*, and the gross assets 1,033,486*l.* The new claims during the year amounted to 71,696*l.* The cash bonus reduction of premium to policy-holders in this society have averaged 49 per cent. in 1840-51; 40 per cent. in 1852-63; and 50 per cent. in 1864-75. The reduction for the current year is also 50 per cent.
Rates for Indian Assurances largely reduced. Very moderate rates of premium for English Assurances. Annual Cash Bonuses. Forms of Proposal, Annual Reports, and Accounts apply at the Head Office, as above; or to Messrs. Gisborne & Co., Calcutta; Leeds & Co., Madras; Forbes & Co., Bombay; Fryer, Schultz & Co., Ceylon.

Established 1824, and Incorporated by Royal Charter.
SCOTTISH UNION FIRE and LIFE INSURANCE COMPANY.
London: 37 Cornhill; Edinburgh and Dublin.

This day is published,
THE ABODE OF SNOW:
OBSERVATIONS ON A JOURNEY FROM CHINESE TIBET TO THE INDIAN CAUCASUS, THROUGH THE UPPER VALLEYS OF THE HIMALAYA.
By ANDREW WILSON.
8vo, with Map of the Author's route, &c., price 15*s.*
WILLIAM BLACKWOOD & SONS, Edinburgh and London.

Digitized by Google

SATURDAY, AUGUST 21, 1875.

No. 172, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

BRISTOL.

BRISTOL at first sight appears to be situated in a hollow surrounded by hills more or less distant, but on nearer examination it will be found that while the ancient city grew up between the Avon and Frome, which run through the place and unite at the quay, modern Bristol has spread over the banks of both rivers and climbed the adjacent heights.

Notwithstanding the destructive hand of "improvement," there are yet in the old town many grey relics to recall its history and associations. The four main streets that meet at right angles in the centre of the city were, as at present, the principal lines of traffic as far back as the time when Geoffrey, the nephew of Tancred the Crusader, held the castle of Bristol for Robert Duke of Normandy against William Rufus. The High Cross that stood at the point where the streets intersect now adorns the grounds at Stourhead. The spot it here occupied, though one of no visible significance, is suggestive of many memories, some of them tragical. Close to its carved imagery were hanged, drawn, and quartered, in 1320, Sir Henry Womington and Sir Henry Mountford, two of the barons whom Edward II. pursued and sacrificed in his fight for life. Here, too, were beheaded Scrope Earl of Wiltshire, Sir John Bushey, and Sir Henry Green, adherents of Richard II. Bolingbroke, with his great northern army, having surrounded the town and taken both city and castle, one of the terms of the capitulation of the latter was that these three courtiers should be delivered into his hands. Readers of Shakspere's *Richard II.* will remember a scene connected with their execution at this place. Within recent years an attempt was made to revive the earldom of Wilts in the person of a descendant of the Lord Scrope here executed, whose attainder involved the forfeiture of the family title, including the right of wearing a kingly crown in the Isle of Man. Another noble victim to the same lost cause was Lord Spenser, who met a like fate at this spot, "weeping and lamenting his sad life." Brighter scenes were the reception at the High Cross of Henry VII. and of Queen Elizabeth. In relation to the former personage, here "was a pageant ful of maydyn children, richeley besene, and Prudentia had the speche as ensueth:—

"'Moost noble Prynce our sovereign Liege Lord,
To this poore Town of Bristow that is youre,
Ye be heartely welcom, God to record'"—

with many other lines of equally inspired character. The phrase "poore town of Bristow" the King seems to have interpreted in its poetical sense rather than as prosaic fact. Anyhow he ordained that every man worth 20*l.* should pay him 20*s.*, "for the which tax there arose great grief among the commons." Moreover, his Majesty having come to Bristol and made the exaction by the advice of the Archbishop of Canterbury, the apprentices arose and "made a bishop" in effigy, "and went about the town singing this hymn following:—

"'He that can say his paternoster, his ave and his crede,
Pray for y^e^ Bishoppe of Caunterbury that evill maye hym spede.'"

But as soon as the mayor understood thereof he caused twenty-four of the eldest of them to be taken and carried into Newgate, and shortly after they were "grievously whipped and punished."*

With regard to Queen Bess, here on a stage stood Fame, "an excellent boy," who, having repeated some verses hardly up to the mark of his name, "flung up a great garland to the rejoicing of all beholders."

At the High Cross, also, James Naylor the Quaker, whose religious frenzy led him to personate the Second Person of the Trinity, was, with his deluded followers, laid hold of by the authorities. In accordance with the gentle spirit of the time (A.D. 1656) he was condemned by the House of Commons to be whipped through the streets of London, receiving thus 310 lashes, one on crossing each gutter. Then, in the pillory, his tongue was bored by a hot iron, and his forehead branded. Afterwards he was flogged through Bristol, and finally imprisoned. To the credit of George Fox he disfavoured the fanaticism of his proselyte, who, as Fox himself says, "had run out into imaginations, and a company with him, which raised up a great darkness in the nation." After enduring three years' confinement he was discharged; when he came to Bristol, and made an affecting and convincing recantation in a meeting of his friends.

The four corners of the streets that stood about the Cross are full of interest. At one angle still stands a tall picturesque house of reticulated framework and plaster, said to have been brought piecemeal from Amsterdam and here set up in the seventeenth century. At another angle is Christ's Church, a modern building on an old foundation, allusion to which former edifice occurs in a curious alliterative poem on the *Deposition of Richard II.*, edited by the Camden Society:—

"And as I passed in my prayer where priests were at mass,
In a blessed borough that Bristow is named,
In a temple of the Trinity, the toune even amidst,
That Christ Church is cleped among the common people,
Suddenly there sounded selcouth things."

—these selcouth or strange things being the landing of Henry Bolingbroke, whose arrival we have seen to be followed with bloody issues close to the doors of the church "where priests were at mass." The house at a third corner adjoining Corn Street occupies the site of the bookshop of Joseph Cottle, who, in 1796, issued from his press the first edition of Coleridge and Southey's poems. Also, in 1798, appeared the Lyrical Ballads of Wordsworth, in which volume that poet first appears as an author his remarkable lines on Tintern Abbey, which were written here in Cottle's parlour, being included in the volume; the leading contribution being the no less famous "Rime of the Ancient Mariner" of Coleridge. At the opposite corner, where now stands the Council House, formerly stood St. Ewen's Church, the east window of which looked into Broad Street (a corruption of *Bread* Street, it having been inhabited by the bakers). From this window Edward IV. viewed the execution of Sir Baldwin Fulford, one of the victims of the Lancastrian cause.

At the Horseshoe (now destroyed), Wine Street, Samuel Pepys lodged in 1666, where he was "trimmed by a very handsome fellow," and paid 2*s.* for his entertainment. We hope for the sake of the civic reputation the story he tells of the chief officer of the "second city in England" is wanting in authenticity; but Sir W. Batten "told us," he says, "of the mayor of Bristoll reading a pass with the bottom upwards." Wine Street will impress the eye as being with its broad palatial shops the handsomest street in the city. Less pretentious than some of these structures, but more interesting than any, is the house No. 9, where Robert Southey was born and spent his boyhood. Opposite his birthplace is a Decorated gateway that belonged to a house long destroyed. Other ancient houses more or less worthy of study are in Maryleport Street, the Pithay, Lowan's Mead and Castle Street. The oldest domestic remains are contained in the law library of the new assize courts. These are of the twelfth century, or before, and comprise some clustered piers with cushion capitals of a grand Norman hall, divided by two ranges of arches. At the rear of the same building is retained a fine range of panelled window, rising in three stages, of the Tudor period. St. Peter's Hospital is a particularly fine specimen of Jacobean and earlier work. Close by the hospital is St. Peter's Church, of Perpendicular work, except the tower, which is a massive structure of Norman date, built by Robert Fitzhamon, lord of Bristol, who died in 1107. St. James's Church, founded about 1140, by Robert Earl of Gloucester, the son-in-law of Fitzhamon, has been hitherto accounted the oldest in Bristol; but we have before us an original deed of Simon bishop of Worcester (A.D. 1130) that speaks of St. Peter's being then by common reputation the oldest and principal church in the borough: and moreover states that St. James's is about to be erected. Against St. Peter's Church might have been seen, until Oliver Cromwell's heavy crowbar came down upon the walls, the barbican and towers of one of the grandest strongholds in England. On a grey autumn morning, Oct. 16, 1326, the ill-starred Edward II., stealthily leaving the watergate of the castle by an armlet of the river that still creeps round the ancient outer wall in Queen Street, escaped hence to Chepstow. This was the beginning of his sad flight that ended with his life on that terrible night at Berkeley. There is yet

* From an ancient chronicle (unpublished) formerly belonging to the Fust family, of Hill Court, Gloucestershire, the "collations" of which are in possession of Mr. William George, bookseller, Bristol.

another portion of the castle, that existed in his time, in the form of an Early English chamber in Tower Street.

St. Philip and Jacob's church has a fine Early English tower, and some arches of the same style within. Somewhere near the churchyard the quaint antiquarian enthusiast and earliest English topographer, William Worcester, spent the latter days of his studious life; a very clerk of Oxenford who had rather have at his bed's head twenty books of Aristotle and his philosophy, than fiddle, psaltery, or rich robes.

Outside the northern moat of the castle was the Dominican priory, of which the Early English refectory and dormitory, with some cloisters, remain. Thomas Oliver, the last prior of the house, proved to the Commissioners that he was "sound on Justification," in evidence of which he collected "a cart-load of cowls and other trinkets to burn." A unique relic possessed by the convent was a piece of white marble containing the last imprint upon earth of our Lord's foot: this was afterwards removed to Westminster Abbey.

South of the Avon is Temple church, whose name recalls the time when the now populous district in which it stands was a broad green meadow, trodden by the brethren of the Red Cross. Until 1534 the lord prior of St. John of Jerusalem, to whose order the property was commuted, here held his own court, and maintained against the burghers of Bristol the privilege of sanctuary that had been derived from the knights. Here we have an instance that illustrates what Bristol itself would have been (for the Temple was without the walls) had it been an ecclesiastical city instead of only "a city of churches." It was not the former, inasmuch as no sovereign, abbot, or bishop centred in himself both spiritual and temporal sway, as at Glastonbury, or Lincoln. Bristol was leased out from the Crown, as a house is let by its owner, with power of self-government by the mayor and town council as head of the family; till under Charles I. the burgesses became their own landlord. The weather-beaten tower whose hoary brow bends so portentously (5 ft.) over its foot, need give no apprehension to one who stands beneath, seeing that it has thus stood 400 years. The present church is of the fourteenth and fifteenth century, but during the late restorations the foundations of the round, or rather oval, chapel of the knights were discovered. Attached to the chancel is the chapel of St. Catharine, the patroness of the powerful guild of weavers. On the vigil of the saint it was in the olden time customary for the mayor and town councillors to attend evensong at this chapel, and after service to walk to the hall of the fraternity "there to be worshipfully received of the wardens and brethren," to "have their fires and their drinkings, with spiced cakebread, and sundry wines, the cups merrily filled about the house." The same evening upon their return home they were entertained at their doors by "St. Catharine's players," whom they rewarded with money and drink; the ceremony being closed the following day by a procession about the town, and a mass and oblation at Temple church.

Even till the eighteenth century the ecclesiastical ceremonialism that hedged a mayor was such as only a loyal son of the Church could have endured. On All Saints' Day he was required to attend, in scarlet costume, All Saints' church, with the pearl sword and cap of maintenance carried before him; on St. Stephen's Day, the church of that saint; on the first Sunday after St. James's Day, St. James's church; on Ascension Day, the Temple; at Pentecost, Redcliff; and other churches at other festivals; but the sword was not carried on Christmas Day, Whitsun Eve, Ash Wednesday, or Mid-Lent Sunday.*

As the citizens of Bristol approach the fretted walls of Redcliff church they seldom fail to regard it as realising some of the highest capabilities of Gothic architecture. And this impression is deepened when they go within and wander up and down the columned avenues, gaze upward to the emblazoned roof with its network of tracery, and curious embossment, mark the long lines of mullioned windows, and wonder at the thought embodied in the whole design, the skilful translation of the ideal into the outward form, and, we may add, the gold that must have been poured out like water to provide means for the creation of the fabric. The fane is worthy to have been built by Solomon, the arch-temple-builder himself; but was really the work, for the most part, of William Canyng, who was not king of Jerusalem, but a merchant prince of Bristol, who lived in a house, yet standing, near the church. As St. Mary Redcliff is pre-eminent in the hierarchy of parish churches, so is the tower of St. Stephen one of the noblest of towers. The chancel of this fine church is about to be restored at the cost of the ancient Society of "St. Stephen's Ringers," whose charter dates from the time of Queen Elizabeth. One article of their rules shows that reverence in the church was expected even in the fulness of the Reformation days: "If any one of the said society shall be so rude as to run into the belfry before he do kneel down and pray, as every Christian ought to do, he shall pay for the first offence sixpence, and for the second he shall be cast out of the company." The ecclesiastical explorer should not forget to see the crypts of St. John the Baptist, and of St. Nicholas; also the Mayor's chapel, which exhibits a concentration of mediaeval Gothic art. A cathedral is a great action, and every great action (says Luther) is a book. It would require a book to describe the cathedral: we must therefore not here make the attempt. It is always the one thing needful to be visited. College Green is a fine illuminated frontispiece to Clifton, whose volume of beauties begins to unfold from this point. Among these beauties the parish church (A.D. 1822) is not to be reckoned. Mr. Street's new church of All Saints has cost nearly 32,000*l.* without the tower. The variegated tints of the stone give the building a kind of Byzantine flush of decoration, but do not sufficiently relieve the ponderous crypt-like arches of the nave, whose plain chamfered rims require carved enrichment. The best view of Clifton, with its terraced rows and crescents, is obtained by the approach from Coronation Road. Landor agreed with Southey in remarking that the prospect from this direction was unequalled of its character in Europe. The woods on one side the Avon confronted by the grey cliff on the other, rising each to the same stately height, and now after thousands of years' separation welded together by the aerial bridge that sweeps across the chasm with the lightness of a rainbow, combine in a picture of which Nature and Art may be mutually proud. Nor is the Avon merely a pictorial river. Some of the boldest maritime adventures have been enterprised on its tide. To mention the Merchant Venturers of Bristol, and Sebastian Cabot, is to comprise a volume of seafaring romance in two or three words. A year before Columbus first set his eyes upon the American continent, Cabot, a native of Bristol, had sailed from that port in his ship the *Matthew*, and after about seven weeks on the ocean saw, on St. John the Baptist's day (June 24), 1497, what he modestly called New-found-land, but which might have been more adequately named New-found-world. The latest important achievements here in shipping have, perhaps, been the building of the *Great Western*; the earliest vessel to establish regular steam communication with the country Cabot discovered; and the *Great Britain*, the latter being the longest ship up to her time afloat.

The bridging of the gorge has occasioned a second Clifton to be built on the Leigh side of the Avon. It will be a lasting reproach to the company who purchased the land that a very perfect Belgic-British earthwork, known as Borough Walls Camp, situated on the south-east point of Nightingale Valley, should have been demolished solely for the sake of its material. There is a similar camp, Stokeleigh, on the opposite point of the same combe, which is threatened with the like destruction. The Bristol and Gloucestershire Archaeological Society, a recently-instituted antiquarian body, which has not yet begun to work, will find some apology for existence by vigorous protest against such spoliation of monuments which it is impossible to restore. John Taylor.

* From an unpublished MS. of the Master of the Ceremonies, in possession of Mr. William George, bookseller, of Bristol.

THE FRANCO-GERMAN WAR.

La Guerre de France, 1870–1871. Par M. Charles de Mazade. (Paris: Plon et Cie., 1875.)

There are few studies that have made greater advances than that of history. The historian can no longer merely string facts together, however accurate those facts may be. If he pretends to write history at all, he must give not only the facts, but he must bestow attention on the thread on which he strings them. The sphere of the historian has been enlarged; not only must he record the actions of men, but he must investigate the causes of those actions. He must endeavour to unravel the complicated springs of human action, and he must endeavour to lay before his readers the causes, direct and indirect, of the events he records. Until recently an impartial statement of facts was considered

the highest function of the historian. But however valuable an uncoloured record of facts is, it is but half a history; useful as a record, it is wanting if it does not trace the characters of the actors, the effects produced on those characters by events, and the consequent indirect effect on subsequent events. Such being the true province of history, it is evident that its study becomes, the more the science is improved, valuable and important.

True as this is of all history, it is true in a special manner of recent history. The study of the struggle maintained by the Athenians against Philip is interesting as a record of past events, it is instructive as showing that human passion was much the same 2,000 years ago, as it now is. But it is not of the same importance as the history of recent events, because the circumstances are widely different, and consequently a carefully written history of recent events is one of the most valuable gifts that a literary man can bestow on the world.

For many years the history of 1870–71 will afford a study to the statesman, the moralist, and the soldier; a study the value of which cannot perhaps be surpassed even by the history of the great French Revolution. As in that stupendous episode, old boundaries, old ideas, and many deep-rooted convictions have been swept away, and new points of departure taken. Men's minds, mistrusting the direction in which the stream is hurrying them, seek eagerly the causes that have so rapidly produced such marvellous results.

M. de Mazade has therefore done his country and the world good service in producing in a connected form the essays that originally appeared in the *Revue des Deux Mondes*. He claims to have written with sincerity and truth, and after a careful study of his book we are disposed to admit his claim, and we do so all the more readily because he is neither a statesman nor a soldier.

The extraordinary collapse of French military institutions, the peculiar helplessness and imbecility of French statesmanship during recent events, was followed on the conclusion of peace by a flood of literature. We believe that there never has been a great war which produced so many writers, soldiers and statesmen, tried and found wanting; each has sought to exculpate himself, far too often by inculpating an opponent. These writings, joined to the admirable reports presented by the Committees of the French Assembly, have given a mass of material from which M. de Mazade has striven to compile a truthful account. Although he had no lack of materials, his task was a heavy one. As he says:—

"Unfortunately at each step in the painful task facts are obscured by contradictory statements. It is one of the consequences of an unsuccessful war that disputes, recriminations, apologies, and passionate sorrow are the legacy left to the vanquished. These personal feelings gradually obscure truth. Party spirit thickens the darkness and increases the confusion. The public swallow these things greedily, and out of them weave a history for itself—a history partial, false, and in which the special pleadings of interested men are mingled with popular rumour, or flattering libellous tales. The wheat is almost lost amid the chaff."

The history of the collapse of France and her institutions may be broadly divided into two portions, the Political and Social—and the Military. It is difficult to draw the line between these two divisions; they shade off into one another, they act and react on one another, but the broad distinction is apparent. The Government of France during the last years of the Emperor Napoleon's reign united the worst features of a despotism to those of a democracy. On the one hand, being despotic, the Government lost the great advantage that a healthy opposition gives. Its enemies sought not to modify and improve its measures, but rather to make political capital by a factious opposition. Under the shade of some forest trees, grass, deprived of air and light, and poisoned by droppings from the leaves, will not grow; so under a despotism, healthy public opinion withers. On the other, because the despot was an honourable man who sought to govern conformably with the wishes of those he ruled, there was a continual seeking on the part of the Government after popularity, a feverish desire to meet, nay, anticipate, the wishes of the people—and a consequent indecision and irresolution, a tendency to be swayed each moment by that very public opinion the healthy portion of which the Government itself indirectly had suppressed.

The peculiar connexion between the events that preceded the war of 1866, and those that preceded 1870, is very well brought out in the earlier part of M. de Mazade's history, and his extracts from General La Marmora's book are peculiarly felicitous. The reply of the Italian Ambassador to Count Bismarck, when the latter expressed his fears lest France should attack Prussia in rear while she was engaged with Austria, gives a good idea of what was thought of the Emperor. "En ce cas, on peut se fier à lui aveuglement, car c'est un parfait '*gentleman*' (*sic*); il n'a jamais trompé ses amis, nous pouvons en rendre témoignage."

The peculiar fatalism and hesitation of the Emperor, increased as the latter doubtless was by age and a mortal disease, are well brought out in the following passage, which refers to the demands made by France on August 6, 1866, *after* the armistice between Austria and Prussia:—

"At this crisis the representatives of Southern Germany tried to sound the Emperor, who was sick at Vichy, and told him if he wished he would then be received as a friend in Germany, but in a few years he would be met by the bayonet. They could not get an answer, and they said to one another, We can no longer count on France; the Emperor is sick, so ill that he may abdicate; the ministers understand nothing. There is really no government, each of us must act as we best can."

The treaties concluded on August 21 and 22 between the German States south of the Main and Prussia were the result.

Socially speaking, the state of affairs in France was also bad. We do not consider that the charges of vice, corruption and immorality, so freely made against French society, are justifiable. We believe that in these matters the struggle on the Loire showed conclusively that the people were sound. But the great revolution had divorced the old aristocracy from the soil, and the subsequent revolutions had caused the higher orders to keep in the background; the consequence was, that the highest posts in the State were filled by men more or less of the adventurer type, including many of those who are justly pointed out by Prévost Paradol as the truly dangerous class—"able unscrupulous men belonging to the aristocracy but debarred from its privileges, men who seek by the support of popular passion to obtain what they conceive they are deprived of."

The mass of the French people in the country, the rural population, desired only repose, and the enjoyment of their homes, but deprived of their natural leaders, the landed gentry, they fell under the influence either of the clerical party, or of the dangerous class above described,—a class that sought but its own interests, whose disregard of loyalty to their order is but a step to that cosmopolitanism which subverts all patriotism.

As the Emperor became old and infirm, irresolution, a want of settled policy, a desire to conciliate all parties, and so, if possible, bind them to his dynasty, marked all his actions, and nowhere was this more visible than in what concerned the army. This irresolution, this halting between two opinions, continually interfered with the proper organisation of the army. The leaders of the army pointed out the necessity for a reserve, and the Garde Mobile was formed. But the leaders of the Radical party preached universal peace, and declaimed against the hardship of taking men to train them as soldiers; consequently this Garde Mobile was trained but for fifteen days a year, and never for more than one day at a time, a compromise which, while giving a reserve with one hand, made it perfectly useless with the other:—

"France, vibrating between the ill feeling caused by Sadowa and questions of an internal nature, France believed war to be inevitable, but did not prepare for it, or only prepared for it badly, in a disconnected way, and with a military policy inconsistent with itself.

"She lived on the legends of her former prestige. She believed misstatements as to her own military power and that of her possible antagonist. Consequently, when in 1870 Prussia was in the zenith of her military power, France still required several years to get over the transition state in which her army was, a state the danger of which Niel had pointed out; and this was the moment selected by the parliamentary Opposition to demand the suppression of a standing army. This was the moment when Jules Simon attempted to demonstrate that to have the best army it was requisite to destroy all military ideas. This was the moment when Ollivier sought to oppose all army reorganisation, pretending that the Prussian army was essentially defensive."

Turn what way we may, we are met with striking lessons as to the necessity of a fixed policy both in peace and war; a policy which seeing clearly the end to be reached will not hesitate to push forward and gain that end, a policy that does not fear to crush the opposition of factious men, a policy that acts, and does not merely talk of acting.

M. de Mazade's book is undoubtedly the best *general* history of the war that has appeared. It is not overloaded with professional details. It tells its story in few words, and to the point, and it is a book which we hope may soon be given to the English public in a translation.

Robert Home.

Digitized by Google

The Inner Life of Syria, Palestine, and the Holy Land. By Isabel Burton. (London: Henry S. King & Co., 1875.)

Mrs. Burton's book is fresh and original and utterly unlike the ordinary tourist class of works upon the Holy Land. She is not dependent for her facts upon an indifferent guide-book or a dishonest dragoman, but having lived for some time in the country and mixed with the people under exceptionally favourable conditions, she has seen much of their "inner life," and describes it in a pleasant sensible way. She has done for Syria in some measure what Lady Duff Gordon did for Egypt, but her scope of observation is wider and her work consequently more valuable. The first volume of the book is taken up with a chatty but accurate description of Syria itself and its inhabitants, especially of the women and of other folk and things not accessible to ordinary travellers, or even residents in the country. Her account of the Harím life is one of the best and most truthful that has yet appeared. On p. 157 she answers a question on this subject which all Europeans who consider the subject of polygamy must ask:—

"'Now tell me, Leila,' I continued, 'when you see your husband devoted to Nejmeh or to Shems, what do you do?'

"The answer was true, tender, and womanly.

"'Ya Sitti, what can I do? I go away and cry!'"

The following passage will show how clear and intelligent a view the authoress takes of the state of things and parties in the Holy Land; no one who has been there can fail to recognise the accuracy of the somewhat caustic description:—

"At the Holy Places, Damascus and Jerusalem, religion is the one thought for pugnacious sentiment, as politics used to be in the days when they rose so high in England that the dearest friends whose opinions differed could not speak. In Damascus, Christian and Moslem are as Guelph and Ghibelline, Montague and Capulet, Whig and Tory of the olden time. At Jerusalem the fourteen Christian sects wrangle over the Holy Places, except, of course, those who doubt the truth of the sites and who have come to teach us better. Meanwhile the Moslems stand over them to flog them into order. If one unhappy Jew were to risk crossing the court of the sepulchre during holy week, the fourteen would for once unite to tear him into threads."

Where all is so good it is difficult to single out any particular passages for commendation; but I may instance the description of the ride to Tadmor, and of a visit to Abu Antika, as he is called, the proprietor of the celebrated old curiosity shop at Damascus, as especially happy and humorous. The former is an admirable picture of a desert ride, with all its attendant dangers and incidents, and is accompanied with a coloured lithograph reproducing the general features and colouring of the locality. Another very graphic picture is the account of the entry of the hajj, or pilgrim caravan, into Damascus on its return from Mecca. Steam communication will soon make these gorgeous pageants things of the past, and in a few years Mrs. Burton's word-photographs will have acquired an historical interest.

The chapter on the "Revival of Christianity in Syria," contains extracts from a pamphlet in which many miraculous conversions are detailed. These, of course, must be taken *cum grano salis*, but there is sufficient evidence in them to establish one fact, and that is, that conversions from Mohammedanism do take place, and that his change of faith generally costs the convert his liberty, and not unfrequently his life, in spite of the treaties with Turkey in which the latter has promised to guarantee religious freedom and religious toleration throughout the empire.

One feature of the Syro-Arab character Mrs. Burton touches upon with great felicity:—

"The Arabs, especially the Bedawin, are wonderfully happy in their grave humour, and are clever in saying apt things, whether in love and praise, or in hate and ridicule. When a European first arrives they generally fasten upon him some nickname, which fits him exactly, and lasts him for life. One of our consuls was exceedingly small, fidgety, and pompous. When they saw him present his *exequatur* to the Wali, the whisper ran round, 'Wallah! ejaa el Namús' (By Allah! behold the mosquito cometh); you could almost fancy from that moment that you heard him buzz. . . . A Syrian girl in my service formerly accompanied me to England, and was sometimes noticed in English drawing-rooms, where she generally saw beautiful and aristocratic women. One evening they sent for her to bring some coffee, and she saw among them a stout *parvenue*: the quick eye detected the difference at once; and creeping up behind my shoulder, she whispered in my ear, "Ya Ummi! mín el Kaddísheh?' ('O my mother! who is the underbred' [mare]?)."

Sometimes the humour is unintentional and somewhat grim. On one occasion, for instance, Mrs. Burton, being asked to prescribe for an old woman already at death's door, was advised by a doctor present that the case was hopeless, and, in order not to seem unkind, gave merely a little citrate of magnesia. The old lady died the next day, and shortly afterwards a young man came and said: "Ya Sitti! will you give me some of that nice white bubbling powder for my grandmother that you gave to Umm Saba the day before yesterday? She is so old, and has been in bed these three months, and will neither live nor die."

The second volume, which describes the Holy Land, is hardly as interesting as the first, not from any falling-off in the writer's descriptive powers, but because the descriptions are those of places already so well known and so often detailed. Mrs. Burton's sympathies, too, are very decidedly Catholic, and she gives a rather too ready adherence to the monkish legends which have become attached to the various holy sites. Speaking of the Holy Sepulchre, she says:—

"I have seen every kind of Christian kneeling at our Saviour's tomb except my countrymen, and they remain outside in the church, gazing at the chapel which encloses it, and staring at the people kneeling three times as they approach it, as if they were watching some wild Hindoo practice, or the Daáseh at Cairo."

Without raising the vexed question of authenticity of the site, our countrymen may surely be excused if they separate the reverence due to the Saviour from the mere sentimental respect for a piece of ground, however hallowed the associations connected with it.

One of the most striking features in the book is a chapter purporting to give the details of a remarkable dream or vision experienced by the authoress while resting in one of the caves at Jerusalem—all Mrs. Burton's political inferences and guesses, for the most part very shrewd, are veiled in the allegory of some mystic or occult influence. We may, of course, eliminate the supernatural element from this "Dream" chapter, but there still remains an honest confession of political and religious creed which the reader must admire; and, more than all, it contains a bold and impartial pleading for her husband's undoubted merits which does her infinite honour. The English people, as Mrs. Burton says, are, as a rule, incurious about Eastern affairs, but her pages should open their eyes to the importance of at least some Oriental questions. Since 1865 the English prestige in Syria has been steadily on the decline, and Mrs. Burton does her husband no more than bare justice when she says that he laboured steadfastly and earnestly during his term of office to revive it, and that he did actually succeed in making the English name respected there, where before it had been scorned and held in contempt. He is a man of indomitable energy, and immense power and experience; he possesses just those qualities and that knowledge which Mohammedans know how to appreciate and respect, and having been for some time in his company on the spot, I can give independent testimony to the esteem or rather affection in which he was held by the entire Mohammedan population. It was at first feared that he would be anti-missionary in his tendencies, but the missionaries soon found, and now acknowledge, that in him they had a staunch friend, and one who would not allow them to be oppressed or wronged. He was recalled from a post where he was doing work of incalculable value, because he would not make the British Consulate the mere tool of Jewish money-lenders, and because he would not wink at the nefarious practices of a Wali who has since been recalled and disgraced for them. These things are matters of history, and Mrs. Burton's book does no more than incidentally quote or adduce the documents which prove them. In recalling Captain Burton from Damascus the Government made a great mistake, which they would do well to rectify.

The work tells us a great deal not merely about the inner life of Syria, but about the external life too, and contains many very common-sense remarks on a variety of important topics. It is a book which the reader may take up at any moment, certain of finding something fresh in it, both to amuse and instruct him. Moreover, it is truthful, and that, as things go now-a-days, is a great recommendation.

E. H. Palmer.

Messrs. Chatto and Windus have in preparation a work by Mr. James Lamont, F.G.S., F.R.G.S., entitled "*Spitzbergen and Novaya Zemlya*, with the adjacent seas; being an examination of routes to the North Pole during voyages of Sport and Discovery in the Arctic Seas in the years 1858–59, 1869–70–71." The work will be edited, with numerous illustrations, by Dr. William Livesay.

Digitized by Google

Our Summer Migrants. An Account of the Migratory Birds which pass the Summer in the British Islands. By J. E. Harting, F.L.S., F.Z.S. Illustrated from designs by Thomas Bewick. (London: Bickers & Son, 1875.)

Game Preservers and Bird Preservers, which are our Friends? By George Francis Morant, late Captain 12th Royal Lancers. (London: Longmans & Co., 1875.)

Here are two books upon bird-world, written by men each of whom has a stake in his subject. Mr. Harting has to sustain a high and increasing repute as a naturalist. Captain Morant has, we suspect, a moor or its profits to lose, if he remits the vigilant game-preserving which he insists is incompatible with indiscriminate bird-preserving. The man of science and letters, keeping well to his text, hardly trenches at all on the debateable ground where the smart soldier would dearly love to encounter him; yet it is easy to see that the latter, with a general interest in nature, worships sport as paramount, and only conspires with the former so long as the red rag of the "balance of Nature" is kept in the background. Lookers on can scarcely help the conviction that much nonsense has been talked in connexion with this phrase, and neither book will have appeared in vain if they are allowed to reconcile the one with the other, and to hold a pretty keen warfare against proven "birds of prey" compatible with—as, indeed, it is to a great extent advantageous to—the protection of small birds, and the multiplication of the feathered songsters, which have such an attraction for human eyes and ears. "A close time for hawks" and their kind would, as Captain Morant truly urges, be no close time for other and weaker birds; and it is damaging the cause of science and natural history, to advocate in books or before committees such a plea of "live and let live" as is simply equivalent to sacrificing the weaker and smaller birds, which do us service as well as yield us pleasure, to the winged banditti which prey upon them, and which all except the naturalist would readily consent to decimate. There is, of course, in the Captain's pleadings and arguments, a strong leaven of self-interest, and he lays himself open to the imputation of holding "sport" paramount; but even the study of the ornithologist's delightful anecdotes and details quickens a sympathy for a principle of action which must enhance protection of the subjects of these; and, in this way of studying "our summer migrants" alongside of a disquisition on "game preserving" as not contrary to "bird-preserving," it is quite possible to arrive at the *modus in rebus* which over-eager and personally affected advocates of one side or the other are too apt to miss.

Dr. Günther is reported to have told the Select Committee in 1873, "that birds of prey ought to be destroyed during their breeding season, because it is then that they do most mischief, and you cannot protect *useful birds* in a better way than by destroying their destroyers." With Captain Morant it is probable that *useful birds* are identical with *grouse*; but it is not the less true, as he shows incidentally, that the rapine of hawks, buzzards, hen-harriers, peregrine falcons, sparrow hawks, kestrels, and merlins, among our smaller birds is enormous; and if it is pleaded that this rapine is in the interest of our fruit-supply, evidence before the same Committee can be quoted to show that where small birds have been destroyed in protection of seed and fruit, the result has been "no leaves on the gooseberry trees, and no crops of fruit." In truth the utmost protection needed against seed-eating birds extends but to a few days after sowing, and a few weeks of harvest, and it is feasible to do this in smaller gardens by netting, in larger areas by the employment of wide-awake and duly armed bird-boys. A recognition of this fact among gardeners might tend to a retrenchment of powder and shot, and allow numerous summer migrants and native songsters a more uninterrupted share of that rural happiness which they assist in creating for other more masterful, but unfeathered, bipeds. Mr. Harting's pages introduce us to many groups of birds, some of which have become scarce, others are almost extinct, yet against none of which is laid the charge of aggravated fruit stealing, while many are first-rate insect police. In adopting Professor Newton's distinction of the Phylloscopus, or willow-wren group, from that of the Sylviae, or fruit-eating warblers, he notes that willow-wrens and wood-warblers are excellent gardeners, making their appearance just at the season when caterpillars and destructive larvae get troublesome. A willow-wren will clear the green aphis off a standard rose with a speed and thoroughness quite astonishing, and Thompson, in his *Birds of Ireland*, attributes the "willow" prefix to the bird's addiction to the osier branch, which teems with aphides. The garden-warbler (*Sylvia hortensis*), with its kindred, the white-throats, is a professed fruit-eater, yet withal it destroys caterpillars, spiders, and hosts of insects detrimental to foliage. The common white-throat especially combines a partiality for ripe currants with a penchant for caterpillars, and while "in taking a few currants, it saves a great many," seems to take the same sort of toll for its measures of repression in a garden, as a policeman does in a public-house. The chiff-chaff appears to be the earliest annual comer of the willow-warbler group, for it arrives before the end of March and leaves our shores early in September. It is also the hardiest, though not so large as the wood-warbler. A very rare species, the yellow-billed chiff-chaff, which has but once been taken in England, matches the wood-warbler in size, but is far superior to it in melody.

Mr. Harting's purpose in his present work is to illustrate the "whence," "whither," "when," and "how," of the various migrant birds that in a regular annual system, on some summer's day, dot and spot the herbage and leafage of a parish, where they were not seen the day before: and which disappear as regularly, towards the coming of winter. He takes them pretty much on the "first come first served" principle of precedence, and discusses them according to their genera and groups. Amid the large and varied species of warblers, he discriminates the interesting section of *thicket-warblers*, with the nightingale for its representative, by its structure, habits, and nest. The last is loosely constructed, and near the ground, to which it clings by reason of its shyness, and for which its toes, which are rather for walking than perching, adapt it. Mr. Harting discredits its incidence west of the line of demarcation over which it seldom if ever flies in this country, and which excludes it from Cornwall, West Devon, part of Somerset, Gloucester, and Hereford; the whole of Wales, part of Shropshire, the whole of Cheshire, Westmoreland, Cumberland, Durham, and Northumberland (p. 34). Nowhere should they be more plentiful, if unmolested, than in the neighbourhood of London, and here it is not the hawks or falcons that are in fault. To their migration, however, as Mr. Harting remarks, a limit is set, unparalleled in the case of other migrants. Though a plan of hatching and rearing "nightingales" in the nest of the robin, to the habits of which bird it very much assimilates, has been known to succeed so far as hatching and rearing, the birds have never returned to the place of their birth (p. 41). This author does good service in exploding three popular errors anent the nightingale: (1) that it only warbles at eve or night, which is in no sense more true than of many other birds; (2) that it is a very early spring-songster, whereas the thrush or blackcap are probably the early melodists mistaken for it before its arrival from its winter quarters; (3) that the plaintiveness of its lament is assisted by its leaning against a thorn to sing. This famous poetic figment has found a colour in the discovery of thorns projecting from the nightingale's nest, where Sir Thomas Browne surmised that she set them to keep off serpents; but the frequent occurrence of them in this position is most likely due to the bird's frequenting a thorny copse, and nesting among brambles near the ground. Mr. Harting ventures to uphold the theory that nightingales and many other migrants nest in their winter quarters as well as with us, and we shall look with interest to his further advances towards an explanation of the undiminished forces in which the nightingale re-appears at spring-tide, despite its persistent trapping, both in England and throughout central and southern Europe, on its first arrival.

An unfailing interest invests the whole race of swallows, martins, and swifts, and Mr. Harting does not fail to satisfy this by a minute account of their habits, food, and winter-resorts. It is curious how modern observation confirms Virgil's statement (*Georg.* iv. 15) as to the honey-bee affording a "dulcis esca" to Procne's brood; but the swallows also delight in gnats, beetles, cadew, may, and dragon-flies. Unlike any other bird (except, perhaps, terns and some gulls) all *Hirundinidae* drink on the wing, without alighting. The chimney-swallow is our earliest visitor after the sand-martin, and spends from April to October with us every year. During the remaining months it is distributed over Europe, as far as Iceland and Nova Zembla, penetrating even to Siberia. It is found all the year round at Senegal and at Sierra Leone, and as far

Digitized by Google

south as the Island of St. Thomas in January and February. No swallows, it would seem, visit New Zealand. The extraordinary fable about the hybernation of swallows under water, gravely believed and propagated by Dr. Johnson, is referable (as we learn in p. 183) to the attachment of swallows to the neighbourhood of water at roosting time, when they find their most convenient perches, whereon to crowd and cuddle, on the "willows by the water-courses." The anatomy of the swift—its larger and more muscular wing, and more scansorial foot, adapted to the crevices it delights to hide in, together with its very distinct arrangement of toes—is excellently distinguished by Mr. Harting; and he notes of this visitor, the last to come and the first to go of its kind, that, unlike other species, it takes the same route southward, at its departure, by which it came. It winters in Upper Egypt. A month ere it reaches England, it skims the whole coast of the Mediterranean, and towards the middle of May makes an easy journey from Spain through France to our shores. The list of our summer migrants includes the cuckoo and the night-jar. The latter, it is well known, lies under the imputation, among gamekeepers, of a taste for young pheasants and partridges. This libel, which is due most probably to its "ugly mug," is as baseless as the charge of milk-sucking which gives it its name of "Caprimulgus." Its crepuscular habits give a colour to the charge, but it is wholly insectivorous, according to Mr. Harting, and entitled to an acquittal on the evidence of its slender claws and mandibles, as well as on the reasonable presumption that young pheasants and partridges would be safely brooded under their mothers, when the night-jar was abroad.

We are glad to see that Captain Morant does not include this bird in his list of those whose only meet "locus standi" is the "birdcase." It is but fair to say of his pages, that he makes good his charges against some half dozen air-pirates or more which strike dead their prey on the wing, and destroy grouse, and some of them even lambs, in the service of their insatiable maws. He has the sympathy of common sense with him when in effect he cries "Credat Judaeus" to the conservative plea that the eagles, ravens, and highland foxes prefer sickly lambs or weakly grouse, as the case may be, to those that are healthy and in good condition. It is an alliance that has a little of the "Timeo Danaos" about it, which we cement with Captain Morant, for the sake of the songsters that gladden our gardens and woodland walks. And perhaps it needs just a little limitation and careful draughting of the clauses relating to cats and foxes. Otherwise we do not see why the "balance of Nature" should interfere with the profits of a moor any more than the enjoyment of a woodland concert. And within these limits we can reconcile the naturalist with the game-preserver.

James Davies.

The Hunterian Club has finished its reprint of Lodge's "Wounds of Civil War," and has at press his "Catharos," as well as Samuel Rowlands's "Betraying of Christ," and "'Tis Merry when Gossips Meet."

An Historical Sketch of the Native States of India in Subsidiary Alliance with the British Government; with a Notice of the Mediated and Minor States. By Colonel G. B. Malleson, C.S.I. Bengal Staff Corps, Guardian of H.H. the Mahárájá of Maisúr, and Author of "History of the French in India," &c. (London: Longmans & Co., 1875.)

The following truthful passage has been selected from a *Times* of February, 1872, as motto to this well-timed volume: "It is only by attracting attention to the prominent figures in Indian history, by casting light upon the salient features of their career, and making them stand out boldly from the canvas, that it will ever be possible to interest the general reader in Indian affairs." How much more, we unhesitatingly add, would this interest be kindled and kept alive, were the tendency of the writer to subordinate a monotonous history to practical lessons of diplomacy, designed not only for the edification of Indian political agents, but for that of Parliamentary legislators at home!

The book under review is professedly a compilation: in the spirit of the preface, professedly a work of reference. It is also, however, intended to supply a public want at home and in India. To a certain extent it answers its three-fold purpose; it bears the impress of conscientious and able workmanship, and cannot fail to be highly useful. But neither its method nor its maps, its summaries nor statistics, will make it strictly popular. Diffused knowledge should, in this case, be combined with increased administrative power, and no such result is to be sought for here. The bare historical abstract is all that is offered; and this, however carefully and skilfully prepared, is more suited to the irresponsible reader than to one whose official position is, directly or indirectly, to guide individual rulers or benefit communities and States in the mass. Nor can we say that responsibility for the welfare of India does not attach to every civil and military servant of the Indian Government, for the time being, as to those who make Indian affairs a study under any conditions whatever. A reviewer of the Native States of India, to satisfy the requirements of the day, should so handle the historical narrative as to utilise its morals and tales by application to the present or probable policy of British statesmen.

Such an end might, it is conceived, be attained by supplementing abstract histories with expository essays; a description of paper which Colonel Malleson's individual experience at native courts could not fail to render interesting, and on which free access to Government records would set a crowning value. But the case is otherwise with a mere compilation of traditions or facts. Let us take, for example, the sixteen chapters or headings given to Rájpútána. Acquaintance not only with Tod's ponderous annals, but with very many more volumes on the same subject, including, perhaps, the latest Report of the Political Administration of the Rájpútána States, is almost essential to the due comprehension of the characters depicted and events narrated in the summaries now put before the reader. Without appreciation of the caste and family pride of the Rájpúts, we mistake the motives which impel them to deeds of the brightest valour at one time, and of dark oppression and treachery at another; without a clue to the distinctive claims and relative privileges of Sesodia, Rathor, Kachwáha, Bháti, and other ruling divisions or subdivisions of race, the interests of separate States stand out in true relief. Méwar is confounded with Marwar; Jáipúr with Jaisalmír; and the Hamirs and the Jai Singhs, a Jeswant Singh and a Jaisal are wanting in individuality. Is there not besides something in the natural features of the country, whether in fertility or desert, which belongs to the history and character of its people? The taste—in many cases the grandeur and solidity—of its architectural monuments; the utilitarian magnificence of its tanks; the graceful and ornamental *chhatris* and *lortis* of its graveyards; are all indicative of a national power which merits more than mere allusion, or passing mention, in a popular historical sketch. In plain language, a few pertinent notes on Rájpútána and the Rájpúts, gathered from standard authorities, by throwing the desired light upon the page of history, would have given life to the heroes and heroines and reality to the scene of action.

The salient incidents of the Annals of Rájasthán repeat themselves in spirit to the present day, but in a material form which the practical vigilance of British civilisation has rendered comparatively mild and harmless. And the old jealousy and sense of honour remain strong as ever in the national breast; especially in the case of rulers and *thákurs* (barons) who have not been won over to western ethics. Sixteen years ago chance and the Indian mutinies took an officer of the Sind Commission to Jaisalmír. He had not been many days in that artistically remarkable city when his sympathy was sought on behalf of the young Bháti Ráwal, then about to marry the daughter of a noble of Bikanir. Objection had been made that such a marriage and at such a time would affect the honour or position of the Rája of Jodhpúr, a Rathorni princess of whose house had already been betrothed or otherwise engaged to the Jaisalmír chief; and the banns had been, as it were, forbidden. But the contract had been made and proclaimed; and it was represented that retraction would disgrace the Ráwal in the eyes of all Rájpútána. Here, then, was Rathor against Bháti: and in spite of the high influence of the first, the other would not and did not succumb. In olden days there would have been war to the knife. In the present instance, whatever the heart-burnings, it is presumed that British mediation or the mere neighbourhood of British authority, sufficed to keep the peace.

In his account of Alwar, Colonel Malleson does not notice the popular version of the mode in which Partab Singh, founder of the State, chose his successor. He contents himself with the statement that "he had adopted a relative, Buktáor Singh, who succeeded him." According to the official Report of the Rájpútána States for 1871–72, he is said "to have summoned all the principal nobles,

Digitized by Google

with their sons, and caused them to be shown into a room, on the floor of which toys of all descriptions were laid out, from which the boys were directed to choose which they liked best. Bukhtawur Singh, son of the Thakoor of Thannah, without a moment's hesitation, selected a toy sword and shield, and then, of his own accord, seated himself in the chief's lap, who at once declared him to be his heir."

If true, as it is believed to be, the incident is characteristic of the national spirit. We miss also any specific mention of Benai or Bunnee Singh; although he died less than twenty years ago, and left many splendid monuments of his name, while his long reign of forty-two years has caused his memory to be exceptionally cherished by the Rájpúts. The reader will observe the discrepancy of orthographies in the Perso-Sanskrit compound, Bakhtáwar Singh.

Besides Rájpútána, the States described are those of Central India, of Bandelkhand, and of Western, Southern, and Northern India; and a Seventh Part is given up to a memoir of mediatised and minor chiefs, the details for which have been mostly condensed from Aitcheson's treaties. These last present a long list of Rájas, Nawábs, Thákúrs, Bhumias, and Jagirdars; and include an Abyssinian Sidi of Jinjira. The greater part are of little general repute, but some of the names found are of persons received by our authorities with prescribed ceremonial. It may be interesting to learn that there are no less than 100 native princes and chiefs who have special official relations with the Governor-General of India and the Governors of Madras and Bombay, and whose position entitles them to the honour of salutes, varying in degree from twenty-one guns to seven. Of these the more strictly foreign allies are: the Amir of Afghanistan, the Saiyids of Maskat and Zanzibar, and the Khan of Kalat. Just beyond the border are: the Mahárájá and Minister of Nipál, the Mahárájás of Kashmir and Sikkim and the Deb Rájá of Bhután. It need hardly be said that all the chiefs we have now specified are virtually independent; and that Barmah and countries to the eastward are not taken into account.

Recent events have given so great an interest to the country of the Gáikwár that most readers of Colonel Malleson's book will turn to the chapter under the head of Barodah. It is the first of the few on Western India. To the uninitiated in Indian blue-books the details will appear somewhat meagre; but the summary imparts much valuable information. The record is brought down to the date of order for assembly of the Commission. We quote the brief narrative of Mulhar Ráo's career:—

"The short reign of this prince has been fraught with evil to the people of Barodah. The circumstances of his previous life had not been calculated to mould him into the form of a good ruler. Neglected during his childhood, having received but little education, he was charged in 1863 with having attempted the life of his brother, Khandí Ráo. In consequence of an investigation which followed that attempt, he was incarcerated as a State prisoner during the remainder of his brother's life. On the death of his brother in 1870, Mulhar Ráo jumped at once from a prison to a throne, having received none of the training that would enable him to perform satisfactorily the duties of his new position. As might have been expected under the circumstances, he at once plunged into a career of misrule, extravagance, and folly. To such an extent did his misgovernment extend that in 1873 the British Government was constrained to appoint a commission to investigate the complaints brought against him. Every branch of his administration—revenue, political, and judicial—was then inquired into.

"Upon the report of this commission, Mulhar Ráo was informed that, unless great improvement should be manifested by the end of the year 1875, he would 'be deposed, in the interest of his people, and for the peace and security of the empire.' This warning did not, unfortunately, produce the desired effect. But an unexpected event brought matters to an early crisis. Towards the close of the year 1874 an attempt was made at Barodah to poison the British Resident, Colonel Phayre, C.B. Subsequent inquiry led the Government of India to suspect that the Gáikwár himself had instigated the criminal attempt. Upon this the Viceroy issued a proclamation, in which he announced the suspension of the Gáikwár from power, with a view to give him an opportunity of clearing himself before a competent Court of Inquiry from the grave suspicions attaching to him; and, in consequence, the temporary assumption by the British Government of the administration of Barodah."

As regards the conclusion at which the Commission arrived, and the action taken upon that conclusion, it is not within our province to enter at present. Colonel Malleson's estimate of the character of the chief arraigned should be that of every honest, intelligent, and experienced officer of the Indian services. We fully subscribe to the opinion already emphatically recorded, that whatever guarantee the British authorities may have given to respect the rights of the native Princes, such guarantee could never be construed into a sanction of misrule and oppression. Nor can the deposition of the Gáikwár of Barodah, in whatever way effected, be other than a gain to the people and a credit to civilised government.

Though we might have given a less qualified welcome to a modification of this book, a combination, in fact, of itself with the very intelligent sketch of the Princes of India published in Edinburgh in 1833, to which it alludes; we hail its appearance at the present moment as opportune. The proposed visit of H.R.H. the Prince of Wales to India must give an unusual value to all new and condensed information on the native States of that vast empire—more especially when put together by an able and practised *rédacteur*. One word on the the spelling, which is said to be according to the system laid down by Professor Blochmann. We hesitate to acknowledge a system at all, where the short *ă* is displaced by both *e* and *u*, as in Haider and Jung; or Jehan and Alum: and where the Persian *i* is respected in Aorangzíb, and disregarded in Peshwa. Either orthography may, in some respects, be called pedantic. If the term be merited (a fiat we dispute) the pedantry should at least be consistent. F. J. Goldsmid.

Etudes Slaves: Voyages et Littérature. Par Louis Leger. (Paris: Ernest Leroux, 1875.)

M. Louis Leger published, two years ago, a series of essays on Slavonic matters under the title of *Le Monde Slave*, dealing in it with such subjects as "Agram and the Croats," "Belgrade and the Servians," and the modern drama in Servia and in Russia. He has now collected a second series of similar articles, his present *Etudes Slaves* describing various Russian cities, such as Kief, Kazan, and Nijny Novgorod, giving an outline of a Polish comedy, defining the mutual relations of the German and Czekh parties in Bohemia, and rapidly sketching the characteristic features of the Russian and Servian languages and of the popular tales of the Russian peasantry. They form an entertaining as well as an instructive volume, for M. Leger always writes pleasantly, and he deals with subjects which he is specially qualified to treat. The Slavonic world is familiar to him, and he is well versed in its numerous dialects, so that he speaks with the authority of one who can see and hear for himself aright.

M. Leger commences with Kief, the city in which some Panslavists recognise "the future capital of the Slavonic world," and in which he found a Château des Fleurs as he afterwards discovered a Bal Mabile at Nijny Novgorod. He also of course paid a visit to the famous catacombs, which he describes in a manner which proves that the balm which trickles therein from certain miraculous skulls, and with which his forehead was duly anointed, did not succeed in converting him to the "orthodox" faith. Passing on from the Dnieper to the Volga, M. Leger gives a lively sketch of Yaroslaf, one of the "most intelligent" of Russian cities, peopled by only 30,000 inhabitants, but possessing half a score of "establishments of public instruction," proud of the recollection that its theatre was the cradle of dramatic art in Russia, and finding in its decadence some consolation in the thought that the cost of living there is only a third of what it is in Petersburg or Moscow. Of its Juridical Lyceum, in which about 140 students receive a legal education, M. Leger speaks in terms of just praise, while he mourns with a journalist's regret over the sad fact that the city possesses no newspapers beyond one official and one religious periodical. From Yaroslaf he drops down "Mother Volga," lightly sketching the various scenes which offer themselves to the voyager's eye—the right bank of the river rising high above its waves, and enlivened by frequent windmills, the left flat and desolate, the plain stretching far away from the waterside, gloomy with forests and swamps, the huge barks steam-tugged against the stream, the floating prison drifting down it with its dingy cargo of convicts, all the characteristic features of Volga life, even to the robbers who no longer haunt the adjacent forests, and the "burlaks" who have now ceased to tow vessels up the river. Of Nijny Novgorod's great Fair or *Yarmaka* (from *Jahrmarkt*), he gives a lively picture, but the subject has been so often treated that he can find but few unfamiliar features to depict. On the other hand, the sketch is thoroughly novel which he gives of a characteristic scene he witnessed one day at the Museum, when an illustrious historian induced a celebrated poet to improvise an impassioned invocation to the copy therein preserved of the ancient

standard of Pojarsky, the noble who shares with the burgher Minin the glory of having inspired prostrate Russia with the idea of rising against the Polish usurper. With an interesting description of Kazan and its mosque, a short account of Vladimir and its churches, M. Leger brings to a close the chatty record of his journeys "à travers la Russie."

To the popular tales of Russia, in which he recognises "un parfum local, une saveur de terroir qui surprend agréablement le lecteur peu familier avec ce monde ignoré," M. Leger devotes one chapter, and another to a Polish dramatist, Alexander Fredro, the author of eighteen comedies which appeared between the years 1819 and 1845, from one of which M. Leger gives several not over exhilarating extracts. Of more importance is the chapter entitled "Les études slaves en Russie," which gives a brief but useful sketch of the principal writers on Slavonic antiquities in Russia and elsewhere. On this subject M. Leger is singularly well qualified to speak. His essay upon the Russian language contains much that is interesting and authentic, though we may be allowed to doubt whether Prince Bismarck really "reads assiduously the Russian newspapers," as is affirmed by "reporters who have penetrated into his privacy." It seems, however, that the *Universal Illustration* of St. Petersburg having lately asked for his autograph, the Prince sent in reply "a whole letter in Russian." Finally, in his three chapters on "The Servian Language," "Bohemia and Panslavism," and "A Page of Contemporary History," M. Leger conveys a great deal of information about the Servians, Montenegrins, and Czekhs which is singularly trustworthy, though at times a patriotic distaste for German influences makes itself slightly perceptible. M. Leger modestly declares in his preface that his sketches do not pretend to compete with the elaborate essays which MM. Leroy-Beaulieu and Alfred Rambaud have for some time past been contributing to the *Revue des Deux-Mondes*, but they will at least, to use his own words, "serve as their commentary and complement." When the series is completed, of which the present volume and its predecessor, *Le Monde Slave*, form the first two instalments, it will certainly contain a large amount of curious information about what the author styles "une race trop longtemps méconnue, mais qui tient en ses mains l'avenir de l'Europe et le nôtre."

W. R. S. Ralston.

NEW NOVELS.

Castle Daly. A Story of an Irish Home Thirty Years Ago. By Annie Keary. Three Vols. (London: Macmillan & Co., 1875.)

The Rape of the Gump: or, Won at Last. By C. Welsh Mason, B.A. Three Vols. (London: Sampson Low & Co., 1875.)

Loving and Loth. By the author of "The Sisters Lawless," &c. (London: R. Bentley & Son, 1875.)

It is strange that Ireland should still be so unhackneyed a subject in the world of fiction. It is true that Miss Edgeworth touched it with considerable skill, and Charles Lever seemed to regard it as his special sphere, but the number of Irish stories is still comparatively small, and it has remained for the writer of *Castle Daly* to bring before English readers many phases of Irish life which will be new to them. To write of Ireland requires lively sympathies, appreciative feeling for humour and for pathos, a taste for natural beauty, and above all, something of the warmth, the quick impulse and poetical glamour of the national character; all these Miss Keary has brought to bear on her work, combining them with artistic power and remarkable skill.

For the date of her story she has chosen the time of the Irish famine and the subsequent rebellion, showing how closely the two events were interwoven, and how much the one was the outcome of the other. But to say that a book was about the Irish famine and the O'Connell rising would be enough to make any English reader shrug his shoulders impatiently and say it was not to his taste, and would not give the slightest idea of the genuine pathos and beauty of the story. The scene opens in the Irish country house from which the book is named, and there we are introduced to the reckless hospitable master, who cleverly hits off his own character when he says that "something of a scramble comes naturally to him," but whom we can well imagine the idol of his children and tenantry, while he gradually brings his place to ruin by his easy-going ways. Then we have the mistress, the calm staid English lady to whom the Irish ways have always been distasteful and by degrees become intolerable; the golden-haired enthusiast Ellen Daly, the type of all that is most attractive in Irish character, warm-hearted, devoted, self-denying, full of romance and thoroughly unpractical; her brother, Connor, who has many of her enthusiastic qualities, but very little of her unselfishness, and in whom the unsatisfactory side of the national character is very cleverly drawn, heedlessly gay and noisily affectionate, with the short-sighted recklessness which comes to be selfishness, the quick impressiveness which degenerates into shallowness. In strong contrast with this we have the English side of the family represented by the elder brother, Pelham, with his mother's ideas of decorum and restraint, thoroughly antagonistic to everything that is essentially Irish, shrinking with disgust from the demonstrations of the tenantry, somewhat of a prig and coxcomb in his boyhood, but developing into a good man and a model landlord. There are two other Irish studies of character that are admirably drawn in their different ways; gentle Anna Flaherty, who is the good genius of all the poor people round her, and dies a true martyr in the cause of their suffering, and contrasted with her D'Arcy, the type of the political agitator of those days, the would-be reformer whose patriotic zeal has such short-lived and unpractical results, and who is an example of the effects of that romantic partisanship which has too often taken the place of statesman-like action in Ireland. The rest of the principal actors in the drama are English. John Thornley is the intellectual man who works out theories upon Irish troubles; his strength of will is sometimes lowered to dogged persistency, but more often rises to true nobility, though Ellen Daly told him the truth when she put before him how entirely the Irishman mistook his good intentions towards him:—

"He appeared to you only a lawless robber holding on to property that did not belong to him, but in his own mind there were stubborn blind beliefs in rights that had come down to him through centuries of his ancestors, and these were too much a part of him to be thrown off at any bidding of yours. He could not have explained himself to you or to any one, but the conviction that you were the robber and injurer, and not he, was strong in his thoughts, and confused all his relations to you."

This Irish point of view is one that the English mind will always be slow to understand. Bride Thornley represents the calm, well-balanced, heroic Englishwoman, and is well contrasted with her naïve, impulsive little sister, the heiress Lesbia. The introduction of these English elements into the Irish life has been very carefully handled though we cannot think it very probable that such thoroughly English-minded people would have taken Castle Daly for philanthropic reasons in such troubled times. The love-story of John Thornley and Ellen Daly is fresh and original, though we think the episode of the destruction of John's MS. is an unnatural one, and not adequately cleared up. The scenes in which John is a witness to Ellen's forgiveness of the miserable man who caused the death of her father—in which Ellen finds the fever corpses in the cabin—where the emigrants kneel unseen at the window of their friend, Anne Flaherty, to take a last farewell of her—and where Lesbia meets Pelham on his way to prison and confesses her love for him, would any of them be spoiled by quotation, but will not easily be forgotten by those who read them. We may be allowed to quote one short passage as a specimen, though necessarily a feeble one, of the simplicity and pathos with which the whole is written. It occurs in the worst part of the famine distress:—

"'Did you hear the news about Father Peter?' 'That he is dead, do you mean?' 'Yes, indeed. Biddy O'Rea came early this morning to tell us the poor old man was feeling very ill on Sunday it seems. Instead of preaching as he generally does before mass, he came and stood by the altar and said three times over a sentence out of the epistle of the day, "The fashion of this world passeth away," and then he sat down and buried his face in one of those old cotton pocket handkerchiefs of his, and cried, and all the people in the little chapel cried with him; but Biddy assured me there was a power of comfort in the tears, for had not Father Peter given the best news he could to them that found the world such a hard place to live in? The misery and the suffering and the dying of it were only passing fashions, and the true life was to come. He had gone to find it now.'"

That a novel should give permanent help upon the vexed question of Irish difficulties is hardly to be hoped, and while it plainly states these difficulties this story throws little light upon their solution, but it is something to have Ireland faithfully represented as it is, with its loveableness and its faults, its laughter and its tears, and it seems very evident that "justice to Ireland" can only be done by those who approach the subject in the spirit of patriotic sympathy

and unflinching truthfulness which is shown by the writer of *Castle Daly*.

The Rape of the Gamp is, as we are informed by the preface, the work of a dying man, and published after his death. As this is the case criticism fails entirely of one of its ends; no words of the reviewer's can make any difference to the writer; it remains only to tell the public what they will find in the book. The vulgarity of the name will deter many readers from opening it, and it may be as well to say at once that the Gamp is an umbrella which was lent to a young lady and never returned by her until the owner reclaimed it many months after, as a stern proof that his love was not to be proclaimed. From this it can be judged that the plot of the book is not profound, nor can we ascertain that any special moral is conveyed in it, though the author of the preface, who writes with much feeling about his dead friend, maintains that he was one who wrought with design. The plot is somewhat confused and difficult to follow, which may easily be accounted for by the fragmentary way in which the work of an invalid would necessarily be written. The most vigorous part of it is the account of the distressed vessel in the third volume, and possibly the "design" of the book was to give a warning about the overloading of ships.

Loving and Loth is chiefly a collection of adjectives, and by their aid it recounts the history of the girlhood of one Susie Dannay, who is an abrupt and unpleasant young lady. At the beginning of the book we are told that she feels herself "an inadequate cause to produce any wished-for effect," and throughout three volumes she seems to have great difficulty in knowing her own mind. The scene of two volumes is laid in England, while the last volume is American and ends with a tragedy at Niagara. Susie speaks sometimes with "a monotonous intensity," sometimes with "a flat flaggy voice;" says that the only two things she positively dislikes are "snobs and Satan," and wished that "there should be nothing to afterwards make herself uncomfortable about in the whole of this completely satisfying day." She is at one time spoken of as "a little motionless piece of vivified dust," and at another as "a worn-out miserable atom;" "sinks back exhausted with a plurality of emotions," and tells her mamma that leaning over Niagara "makes her conscious of her soul." We hear of "a *snapping* January morning," "weepy eyes" and "that divine appetiteless thing we call the soul." One old gentleman describes the nineteenth century people as a "habnab, helter-skelter, conceited lot." A young lady "floats up gauzy, daisied, entreating;" "the air is flooded with *fulvid* light." The most amusing scene in the book is where Susie goes on a show day to see the family-place of the man she has refused to marry, and does not like being asked to give up her umbrella. The author can deal with light scenes of this kind better than with the more profound problems of life and death. F. M. Owen.

CURRENT LITERATURE.

The Northern Star and Southern Cross. (Sampson Low, Marston & Co.) The great facilities for locomotion now enjoyed bring with them some startling prospects. Formerly "each putter out of five for one" claimed justifiably the privilege of telling long tales on his return, and had from the days of Sindbad his claim ungrudgingly allowed. Nor will any complain that such circumnavigators as Anson and Cook have abused in any way the advantage of their position. But the case grows serious if every one who steams about our sea-girt ball is privileged to write his or her tour, especially when it assumes the character of an autobiography.

Miss Weppert's experiences are by no means limited to her two years of travel, but start with her cradle, and are detailed with a frankness genuine, we doubt not, but scarcely needful. Educated in the Roman Catholic faith, and inveterately opposed to it from earliest childhood, her disclosures as to what she saw, and yet more of what she suspected in the various convents to which fate led her, do not please our taste. We do not, let us emphatically repeat, distrust the writer's veracity, and do full justice to the motives which impelled her to undertake the task of conveying from Allahabad to Belgium a highly dangerous female lunatic. But we would rather listen to her sincere raptures among the beauties of the tropics which she so well describes, than hear her repelling the insults of Prussian officials in Japan and Bavarian Dogberrys in Germany, or rebuking a Buddhist priest for praying to a piece of wood. (By the way, his reply that the wood possessed the power of according his request *only so long as while he prayed to it*, which she terms "superb nonsense," appears to us to have in it the elements of admirably good sense, and to sum up, in fact, the whole question of idol-worship.) We cannot refrain from noting how much of kindness she seems to have received from men of many nations, but chiefly from Americans and English; and for this, let it in justice be said, she is always sincerely grateful. We shall be glad to meet her again, when she has had less irritating experiences.

Corals and Coral Islands. By James D. Dana, LL.D., Professor of Geology and Mineralogy in Yale College. (Low & Co.) During the cruise of the United States Exploring Expedition, under Captain Wilkes, now more than thirty years ago, Professor Dana had unusual opportunities of studying corals in some of the finest reef-regions of the Pacific. That he turned these opportunities to good account may be seen by consulting the fine Reports which he prepared on his return home. After laying such studies aside for many years, and meanwhile gaining a foremost position as a mineralogist, he betook himself to the subject afresh, and in 1872 published a popular work on the structure of corals and coral islands. The present volume is a new edition of this work—a fact which might have been expressed on the title-page. Although much additional matter has been inserted, the size of the volume has been reduced, without, however, altering the original plan of the work. After giving a general description of the different kinds of coral-secreting organisms, Professor Dana describes the structure of the various types of reef, and discusses their probable origin. The author's original observations on the growth of coral-polypes, and on the relation of one kind of reef to another, lend strong support to Mr. Darwin's famous theory of the formation of barrier-reefs and atolls; the two naturalists, in fact, differing on only a few points of minor importance. While so much of the work shows that the information has been brought into accord with the latest scientific researches, we are surprised to find the distinguished author still grouping corals with echinoderms under the old-fashioned name of Radiates. Professor Dana has written in a style sufficiently popular to secure a large class of readers, and the work is rendered further attractive by the bold engravings with which it is so liberally illustrated.

No more useful work of reference has been published this year than the one lately sent us by Messrs. Macmillan, *The Annals of Our Time*, by Joseph Irving, with a Supplement bringing the work down to the opening of Parliament in 1874. The object of Mr. Irving has been to collect together in a handy form all the noteworthy occurrences from the accession of Queen Victoria, with sufficient details about them to render searches among old newspaper files and such like sources of modern history unnecessary for ordinary purposes. "Every occurrence—metropolitan or provincial—which gave rise to public excitement or discussion, or became the starting-point for new trains of thought affecting our social life, has been judged proper matter for this volume." All debates in Parliament remarkable as affecting the fate of parties, or leading to important changes in our relations with foreign Powers, receive full and impartial treatment; while a note is made of the progress of all material bills through the two Houses, or of the majorities which decided their fate. The compiler has wisely, we think, made his obituary notices as brief as possible, as such matter might easily be extended so as to lessen the utility of the book by its unwieldiness, and is readily accessible elsewhere: the death of no person, however, prominent in public affairs or well-known for his or her connexion with literature, science, or art, passes by unchronicled. Not only have newspapers and the Annual Registers been laid under contribution, but memoirs, diaries, proceedings of learned societies, &c., have been searched for records of events best worth preservation. The success of the first edition of this work has encouraged both author and publishers to introduce many improvements in this new and enlarged issue. Such labours would be of small value without a full and exhaustive index to them, and in this respect there seems to be little wanting.

Mr. A. Porson has written (Oxford and London: J. Parker & Co.; Tewkesbury: Garrison) thirty small pages of *Notes of Quaint Words and Sayings in the Dialect of South Worcestershire*, which contain several interesting facts. The material, however, as it stands, was hardly worth separate publication, and it is to be regretted that the author did not place his notes in the hands of the English Dialect Society, as he would doubtless have received from Mr. Skeat suggestions which would have enabled him to much increase their value; as he did not, consideration for future workers compels us to point out some of their defects. Mr. Porson states that he has endeavoured to give the pronunciation of words; as usual with those unaware of the difficulties, he has often utterly failed. Under the heading "*a* is sometimes sounded as *ai*," we have *say*, *pay*, &c., whose pronunciation is given as *sāiy*, *pāiy*, &c.; but what sound Mr. Porson means by *āiy*, we cannot tell, except that it is probably not a labialised vowel. Our perplexity is increased by finding under the same rubric that *fare*, *care*, &c., are sounded as *fair*, *cair*, &c.; in ordinary English spelling long *a* and *ai* represent the same sound, the two words *fare* and *fair* being phonetically identical. The re-spellings consequently leave us no wiser than before; and what collections of sounds are intended to be indicated by *bury* (rabbit-hole), *hougy* (big, huge), *queisce* (wood-pigeon), *querante* (spree), is also a mystery. Several words and phrases, such as *beetle* (wooden hammer), *call* (occasion), *chock-full*, *clomber* (as *clamber*), *coffer* (chest), *cowl* (chimney-top), *oaf* (fool), *rime* (hoar-frost), to feel *bad*, the clock *warned*, have nothing quaint about them; they are familiar to most Londoners and many dictionaries, being in several cases the regular terms. We are glad that Mr. Porson has often illustrated the meaning of the words by giving short dialogues; one of them shows that *mowd* is not, as he says, *model*, but *copy*, and we are therefore

justified in doubting whether *lissom* is really *lightsome*. We refrain from comment on the derivations, and only give a specimen; *unked* (awkward) from Latin *uncus*. Altogether Mr. Porson has not done nearly as much or as well as he could easily have done, if he had known better how to do it and had taken more pains; but such alphabetical order as *blue, bury, butty, bannut, benefit, bunnell, boughten, beetle* (the rest of the list is similar), and the term "quaint" in the title, make one believe that he does not think the subject worth much trouble.

Carlo Botta a Corfù. Per cura di Carlo Dionisotti. (Torino: Cavale e Comp.) Carlo Botta's name is revered in Italy as one who, by his writings and patriotism, may be considered as the precursor of the national renaissance. Signor Carlo Dionisotti, his biographer, has taken advantage of the occasion of the transfer of his ashes from Paris to Santa Croce, where it is to be hoped a monument will be erected in honour of the successor of Guicciardini, to render a new tribute to his memory. He has now published an inedited work of Botta, a narrative, related in the form of a novel, of an incident which occurred in 1740 in the Island of Zante, when Botta was director-general of the French military hospital at Corfu. In addition to the tale are some unpublished letters of Botta, of the highest historical interest as relating to events that occurred in Piedmont at the end of the last and beginning of the present century. EDITOR.

NOTES AND NEWS.

THE Marquis of Lorne has in the press a narrative poem of above 3,000 lines, called *Guido and Lita: a Tale of the Riviera*, founded on an incident in one of the many Saracen inroads which troubled the coast of Provence during the tenth century. The volume will be published in the autumn by Messrs. Macmillan and Co.

SIR RICHARD HANSON, Chief Justice of South Australia, the author of a work published anonymously in 1869, entitled *The Jesus of History*, has another book, the fruits of continued studies, in the press, to be entitled *The Apostle Paul and the Preaching of Christianity to the Fall of Jerusalem*. It will be published by Messrs. Williams and Norgate.

MESSRS. MACMILLAN AND CO. announce for publication in the autumn a Library Edition, in three vols. 8vo., of Mr. John Richard Green's *Short History of the English People*. The book is undergoing thorough revision, and considerable additions will be made throughout, the latter part especially receiving much fuller treatment than the extent of the present edition allowed.

A FIFTH (posthumous) edition of Tischendorf's edition of the Septuagint has appeared, preceded by a letter from Professor Delitzsch to Professor de Lagarde, defending himself and Tischendorf from the charges brought against them both by Professor de Lagarde in his recent edition of the *Psalter of Jerome*.

MESSRS. GRIFFITH AND FARRAN will shortly publish in a collected form a series of Papers by Mr. Frank Ives Scudamore, which were recently contributed to the *Standard* under the *nom de plume* of "The Sleepless Man."

M. COQUEREL, the learned and eloquent French Protestant divine, had been engaged for the last four years of his life on a *Histoire des religions comparées*. It is to be hoped that some chapters at least of it may be rescued from the fate of most unfinished works.

MR. ASHTON DILKE has now nearly completed his work on *The Russian Power*, which will be published by Messrs. Macmillan in the course of the autumn.

THE same publishers have in the press a new edition of J. C. Hare's *Mission of the Comforter*, a complete edition of Miss Rossetti's poems, and a new and thoroughly revised edition of Professor Daniel Wilson's *Prehistoric Man*.

MESSRS. MACMILLAN AND CO. have likewise in the press a memoir of the late Rajah Brooke, embracing a period from 1830 to his death in 1868, and told mainly in the words of his letters and journals. The book will contain a portrait and maps, and is the work of Miss Gertrude Jacob, with the concurrence of the Rajah's family.

MR. JOHN TAYLOR, the author of the article on "Bristol" in the present number, is of the *Bristol* Museum and Library, not, as was last week stated by an obvious oversight, of the *British* Museum and Library.

DR. KUENEN, of Leyden, has brought out the first part of a popular work on *The Prophets and Prophecy among the Israelites*. (Leiden: Engels, 1875.) It is but rarely that a theologian who has so completely broken with tradition can realize to himself the state of mind of those who are still in the conservative camp or halting between two opinions. The present work is specially designed for the English public, and productions of English theology are constantly referred to. The lucidity of its style will commend it to a wide circle of readers, should it meet with a competent translator.

THE "Song of Songs" has for the first time been translated into the "Indo-Oriental" gipsy tongue by James Pincherle; it is published at Trieste, with the Italian opposite, and dedicated to Captain Burton.

A VERY curious manuscript collection of old German plays, chiefly of a Scriptural character, has lately been purchased for the British Museum. It fills eleven volumes, and may be described under the following heads:—School Plays acted in the Gymnasium at Zug, 1727; *Tragedi von der Menchwerdung Christii*, by Jacob Frener, re-written by Johann Fridolin, and again in 1763, by Heinrich Nochbur; *Christliches Schauwspill von der heiligen Büöserin Maria Magdalena*, &c.; *Das Spiel vom Lohn in Heinberg*, by Johann Adam Rendlin; *Histori von dem leben des Heyligen Abt und Beichtigers Landelini*: a drama acted in Willisan, Lucerne, in 1722; *Christliches Schauspihll von dem Arphaxal ein kunig der Medyer*, &c.; *Lustspil von dem heiligen Jost*, by Jacob Frener, 1635; *The Play of Formerius*, acted at Malters in Lucerne, 1738; *Comœdi von einem adelichen junglig Iustabuliss genant*, by Jacob Frener; *Schauspiel von dem Heiligen Procopius*, performed at Lucerne, eighteenth century; *Christliches Schauwspil von dem . . . braoder Chausen*, &c., by Jacob Frener; preceded by songs.

SOME good manuscript collections for the history and antiquities of Cheshire have also been purchased for the Museum. These include a Roll of the Mayors and Sheriffs of Chester; *Cestriae comitatus descriptus*, &c., by John Legh, 1638, principally notices of the chief families, with drawings of their arms; *Briefe notes of Antiquitye of the famose cittye of Chester*, with names of Mayors and Sheriffs to the year 1646, . . .; *Orange his book*; *The Antiquities of Chester, collected by learned and experienced authors of great antiquity*, etc.; *The Mayors, and the Antiquities of Chester*, by Will. Aldersley, 1594; Chronological events to 1771; Monumental Inscriptions from the Parish Churches of Chester; Pedigrees of Cheshire Families; and a copy by Robert Smith of the Herald's Visitation of Cheshire in 1613.

THE history of the ancient sport of Archery is well illustrated in some other volumes lately added to the same department. These are chiefly in the handwriting of William Latham, F.A.S., who was living in the latter half of the last century, and consist of collections for a general history of the sport, anecdotes, and "Rules for the Annual Feast of the Finsbury Archers, from 1652 to 1754," lists of Captains, etc.

AMONG the principal articles in the third volume of the *Encyclopaedia Britannica*, which is rapidly approaching completion, we may mention those on Athens, by the Rev. E. L. Hicks; Atlantic, Baltic, Black Sea, by Dr. W. B. Carpenter; Atmosphere, Barometer, by Mr. A. Buchan; Atom, Attraction, by Professor Clerk Maxwell; Attica, by the Rev. H. F. Tozer; Augustine, by Principal Tulloch; Augustus, by Dean Merivale; Aurora, by Mr. H. R. Procter; Austria and Belgium, by Mr. D. Kay; Axiom, by Professor Croom Robertson; Babylon, Babylonia, by the Rev. A. H. Sayce; Bach, Beethoven, &c., by Dr. F. Hueffer; Bacon, by Mr. R. Adamson; Baghdad, by Sir H. C. Rawlinson; Balance, by Professor Dittmar; Balance of Power, by Mr. H. Reeve; Banking, by Mr. L. H. Courtney; Basilica, by Canon Venables; Baths, by Dr. J. M'Pherson; Battle, by Colonel C. C. Chesney; Beaumont and Fletcher, by Mr. Swinburne; Bee, by Mr. J. Hunter; Bell, by the Rev. H. R. Haweis; Bentham, by Professor Holland; Bentley, by the Rev. M. Pattison; Berosus, &c., by Mr. G. Smith; Bézique, &c., by Mr. H. Jones; Bible, by Professor W. Robertson Smith; Bibliography, by Mr. Fairfax Taylor; Billiards, &c., by Mr. G. F. Pardon; Biology, by Professor Huxley and Mr. W. Thiselton Dyer; and Birds, by Mr. Parker and Professor Newton.

AMONG engagements for subsequent volumes are:—Dr. Allman, Coelenterates; Professor Armstrong, Chemistry; Professor E. Caird, Cartesianism; Professor Cayley, Curves; Mr. Francis Darwin, Breeds and Breeding; Mr. Rhys Davids, Buddhism; Mr. Thomas Davidson, Brachiopoda; Professor Eggeling, Brahminism; Dr. Günther, Fishes; Professor Jenkin, Bridge; Sir W. Stirling Maxwell, Charles V.; Mr. John Morley, Burke; Mr. Papworth, Building; &c., &c.

THE *Kölnische Zeitung* announces the speedy publication of works on the Coptic language left by the late Friedrich Rückert, who, it would appear, had devoted himself with great assiduity to the study of Coptic during the later years of his life. Rückert's attention seems to have been directed to Coptic by his earlier study of Arabic.

DR. E. KÖLBING, of Breslau, has undertaken to edit for the Early English Text Society the Romances of Sir Bevis of Hampton, and Sir Tristram, with Critical Introductions.

DR. R. P. WÜLCKER, of Leipzig, has been lately appointed co-editor of Dr. Grein's Library of Anglo-Saxon Prose. This appointment will secure the great want in Dr. Grein's work, the collation of all the texts with their MSS. Dr. Wülcker is known in all our chief libraries as a zealous studier of MSS., and we are glad to hear that Messrs. Trübner have secured his services as editor of Mr. Thomas Wright's amalgamated volumes of vocabularies.

DR. ANDRESEN, of Bonn, a pupil of Professor Delius, is now in London collating our British Museum MS. of Wace's *Roman de Rou*, a Romance of Rollo, for a new edition, which he hopes to produce speedily. For the last eight months Dr. Andresen has been collating the Paris MSS. of the work. Pluquet's old edition of the *Rou* has long been considered out of date.

DR. RIMBAULT has just sent to press his edition of the late John Gough Nichols's collections for the History of the Boy Bishop for the Camden Society. We understand that many of the documents and details are curious in the extreme.

MR. FURNIVALL has lately been examining the grounds for Mr. J. P. Collier's attributing to Francis Thynne, the continuator of Holinshed and Chaucer critic, four early books on social manners, &c., the *Debate between Pride and Lowliness* (Old Shakespeare Society); a *Disputation between the Cap and Head*, 1564; *News from the North*, 1579; and *The Case is Altered*, 1604. Having decided from the style of the books that they could not possibly be Francis Thynne's, that the attribution of them to him was mere "harum-

scarumness or perverseness," Mr. Furnivall afterwards found an express printed statement by Thynne, in a well-known book, that he did not jump into print till 1586. The signature "F. Th." on the title-page of the copy of *The Debate between Pride and Lowliness*, of which Mr. Collier made so much, has also been re-examined by Mr. Furnivall, and he, having lately seen all the signatures of Francis Thynne in the British Museum and Bridgewater Libraries, strongly confirms the opinion expressed by former critics that this *Debate* signature is a modern forgery, one of those (no doubt) by the forger of the Shaksperean documents in the Bridgewater Library.

THE Philological Society is printing extra copies of Mr. Henry Jenner's Paper on the Manx Language for separate circulation.

THE English Dialect Society has three Glossaries at press.

THE German Anthropological Society opened its meeting, on Monday, August 9, at Munich, where the members were welcomed on the part of the Bavarian Government by the Minister for the Interior, Herr von Lutz. Professor Virchow replied, and after referring to the special condition and efforts of the society, entered somewhat at length into the consideration of the general scope and aims of anthropology, and the extent to which Bavaria, by its numerous ancient German and Roman remains, possesses the means of contributing to the elucidation of some points of interest, bearing upon this recent branch of science. The first day's meeting closed with an eloquent speech, sparkling with wit and humour, by Professor Dr. Sepp, on the unmistakeable evidence of the presence of Goths in Upper Bavaria. On the following day, Professor Virchow read a paper on the statistics of the craniology of Germany, which will probably prove the most important communication laid before the society, and which from the character of the author and the nature of the subject cannot fail to interest scientific men of all countries, and of every school of anthropological opinion.

PROFESSOR F. A. MARCH, of Lafayette College, Easton, Pennsylvania, U.S., author of the well-known *Anglo-Saxon Grammar*, in a letter written this month to Mr. Alexander J. Ellis, says:—

"Our Philological Association," which met last month, "appointed a committee to report next year on the Reformed Spelling. The State of Connecticut passed a Bill, the vote in the Senate being unanimous, creating a commission to examine the matter in respect to the Spelling of the Public Documents (printed by the State) and the books used in the public schools."

Professor March takes much interest in this movement, which seems to have lately become popular in America. The necessity for some improvement in our spelling has long been felt. The English Philological Society in 1869 appointed a committee consisting of Mr. A. J. Ellis, Dr. R. Morris, Professor J. Payne, Professor Russell Martineau, and Mr. D. P. Fry, to whom were afterwards added Dr. J. A. H. Murray and Mr. Wheatley, to consider the subject. After six meetings of many hours each they could come to no agreement upon any one principle to be adopted, but after considering the plans proposed by Mr. E. Jones, recommended Mr. Fry and Mr. Ellis to lay their schemes before the Society: and after those papers (which are printed in the *Philological Transactions*) had been read on May 6 and June 3, 1870, two nights in November were devoted to a discussion on the subject, resulting in the Society's resolving "to take no action in the matter." It will be interesting to watch the result in the United States.

THE death is announced of the Rev. R. S. Hawker, Vicar of Morwenstow, Cornwall, author of *The Quest of the Saint Graal, Records of the Western Shore, Echoes from Old Cornwall, Cornish Ballads, Footprints of Former Men in East Cornwall, &c.*

A CORRESPONDENT writes: "In one or two of the books about Shelley, mention is made of a drama by Lieutenant Edward Ellerker Williams, who perished by drowning along with the poet, in July, 1822. The statement is that Williams, who had till then shown no propensity for metrical composition, came so far under the influence of Shelley's poetical ardour in daily intercourse, as to undertake a blank-verse drama; and Shelley wrote, for insertion in this play, the beautiful bridal-song, 'The golden gates of sleep unbar.' I have lately read Lieutenant Williams's play, which is entitled *The Promise; or a Year, a Month, and a Day*. It was completed by September, 1821 (I think the date had been placed somewhat later in previous accounts), was offered, under the pseudonym of 'Captain Samuel Cox,' to the proprietors of Covent Garden Theatre; was declined by them in October as not being a good *acting*-play, though replete with literary elegance; and is now in the possession of one of the few surviving friends of Williams and of Shelley. The story of the play is modified from one of the tales in the *Decameron*. Torello, a lordly merchant of Pavia, joins the crusade against Saladin, pledging his loving wife Adalita to wait 'a year, a month, and a day,' before any presumption of his death shall induce her to remarry. This term is just expiring, and Adalita, under extreme ecclesiastical pressure, is just holding her detested wedding-feast with a new bridegroom, when Torello, reappearing in Pavia, claims her as his own; he having in the interim been taken prisoner by Saladin, and afterwards released and sent home in utmost haste by that sovereign, who recognises Torello as one who had treated him with signal hospitality when, shortly before the outbreak of the crusade, he had come disguised to Italy to reconnoitre. This story is told by Lieutenant Williams in sufficiently fluent and agreeable blank verse, not marked, however, by any clear symptom of power or originality. There is nothing in the least Shelleyan either in the treatment of the verse, or in the intellectual tone—except, indeed, that a spirit of religious tolerance is apparent *passim*."

THE number of printed books, parts, and pamphlets, purchased during last year for the National Art Library of the South Kensington Museum amounted to 2,478, beside 319 presented volumes. Among them may be mentioned an important work in three large folio volumes, entitled *Recueil d' Estampes d'après les plus beaux tableaux des plus fameux Peintres de l'Ecole Flamande*, containing 203 plates, issued "de l'Imprimerie de Son Altesse Royale" (Charles Duke of Lorraine) in 1771; also Ferrario, *Il Costume Antico e Moderno*, the French translation in fourteen volumes quarto, coloured plates; Pauly, *Description ethnographique des Peuples de la Russie*, large folio, 1862; *Costume*, a collection of about 800 plates of the costumes of various countries, bound in eight volumes; Thibault, *Académie de l'Espée*, containing interesting illustrations of costume, 1628; Woodburn, *Gallery of rare Portraits*, two volumes quarto, 1816; Cauvet, *Recueil d'Ornemens*, folio, 1777; Caldani, *Icones Anatomicae*, 1801; *Œuvre de Jehan Fouquet*, being reproductions in colour and gold of illuminated miniatures and ornaments of MSS., existing in various public and private collections, two volumes; Armand, *Histoire de Saint Remi*, plates, 1846; Turner's illustrations of Scott's prose and poetical works, India proof impressions, 1835: Bourassé, *La Touraine, Histoire et Monuments*, folio, Tours, 1856, &c., &c.

The classes of early typography and of early book ornament and illustration have received some additions. Among these may be mentioned *Radicalis Attestatio fidei*, &c., a specimen of Nuremberg printing in 1477, by Creüssner; *Biblia Magna cum concordantiis*, &c., Lyons, 1520, fine Gothic letter; *Fenestella de Magistratibus*, &c., Basle, 1528; Josephus, *Le grant Almageste du Tresnoble, &c., Josephe Flavie, Duc des Juifs, &c.*, Paris, 1533; Luther, *Kirchen Postilla*, folio, Wittemberg, 1567; *Tabernaemontanus Neuw Kreuterbuch*, Frankfurt, 1613, &c.

THE following Parliamentary Papers have lately been published:—General Report by the Comptroller in Bankruptcy (price 2*d.*); Return of all Vessels ordered to be surveyed by the Board of Trade (price 1½*d.*); Papers relating to Regulations for Grain Cargoes at Montreal and New York (price 1½*d.*); Report of Committee on the Increased Cost of Telegraphs (price 2*d.*); Report of Committee on Police Superannuation Funds (price 2*s.* 8*d.*); Return of all Schools in England and Wales transferred to School Boards (price 4*d.*); Fifty-third Report of the Inspectors-General of Prisons of Ireland (price 2*s.* 5*d.*); Correspondence respecting cases of alleged Religious Persecution in Turkey (price 1*s.* 6½*d.*); Return relating to East India Opium Revenue (price 1*d.*); Report of Select Committee on Loans to Foreign States (price 1*s.* 2*d.*); Seventeenth Report of the Commissioners of the Caledonian Canal (price 2*d.*); Third Report of the Civil Service Inquiry Commission (price 1*s.*); Seventh Report on the Judicial Statistics of Scotland (price 1*s.* 6*d.*); Report of Select Committee on New Forest (price 4*s.* 2*d.*); Commercial Reports from H.M.'s Consuls in China, 1874; Report by the Commissioners of the Fishery Board, Scotland (price 4*d.*); Report of Select Committee on Public Works Loans Bill (price 1*s.*); Correspondence relating to the Affairs of certain Native States in the Malay Peninsula, with Maps (price 5*s.*); Twenty-Second Report of the Science and Art Department of the Committee of Council on Education, with Appendices (price 4*s.* 6*d.*); Sixth Report (price 5*s.* 3*d.*), Seventh Report (price 10*d.*), and Eighth Report (price 7*d.*) of the Royal Commission on Scientific Instruction and the Advancement of Science; Extracts from the Report of the French Labour Laws Commission bearing on the Importation of Indian Coolies into the French Colonies (price 1½*d.*); Thirty-Ninth Report of the Inspectors of the Prisons of Great Britain, Southern Division (price 2*s.* 2*d.*); Correspondence respecting the German Vessel *Turandot* captured by a French Cruiser during the Franco-German War (price 2*d.*); Report on the Condition and Progress of the Queen's University in Ireland (price 1*d.*); Seventeenth detailed Annual Report of the Registrar-General of Births, Deaths, and Marriages in Scotland (price 1*s.* 8*d.*); Report of the Commissioner of Police of the Metropolis for 1874 (price 1*s.*).

NOTES OF TRAVEL.

WE are indebted to the courtesy of a correspondent for the following extract from a letter just received from Mr. W. L. Watts, announcing his successful exploration of a hitherto unknown region of Iceland:—

"Reykjavik: July 23, 1875.

"I have crossed the Vatna Jökull, and examined the volcanoes to the north of it. It occupied me about eighteen days, with bad weather to Grimstadr. The Vatna is the highest mountain in Iceland. The Jökulls are increasing considerably both in summer and winter; and I think Iceland must eventually follow the path of Greenland.

(Signed) "WM. L. WATTS."

THE Admiralty have just printed the fourth number of the Hydrographic Proceedings of H.M.S. *Challenger*, which contains Captain Frank Thomson's Report dated from Yokohama, April 11, 1875, and Staff-Commander Tizard's remarks on the temperature of the China, Sulu, Celebes and Banda seas, with oceanic sections showing the isothermal lines at different depths in the seas partially enclosed by the Indian or Malay Archipelago. Captain Thomson found the natives on the coast of New Guinea far from friendly, and describes his reception as follows:—

"We anchored inside Point Caillie on the evening

Digitized by Google

of the 23rd and shifted further into the bay the following morning, anchoring in thirty-five fathoms, mud. Boats were hoisted and armed, to begin work, but the menacing attitude of the natives on two occasions determined me to leave the same evening. A stay of a week or ten days would, perhaps, have brought about a good understanding, but with such uncertainty, time, I feared, could not be spared; nor did I consider that the service on which we were engaged would justify an embroilment, and perhaps bloodshed. There were about 100 canoes alongside during the whole day, with from three to six natives in each, but not one of them could be induced to put a foot on board, and although trade was carried on briskly and in the fairest spirit on both sides, for bows and arrows and other native productions, nevertheless up went their bows on the most groundless alarm, even on the back turn of the screw."

AT a recent meeting of the Geographical Society of Munich, Dr. Nachtigal gave the members an account of his interesting expeditions into the land of the Tibbos on the eastern boundaries of Fezzan. He described how on his arrival in March, 1869, at Murzuk, the capital of Fezzan, whither he had come in twenty-five days, with a well-appointed caravan from Tripoli, to deliver the presents sent by the Emperor of Germany to Omar, chief ruler of Bornu, in recognition of the favourable reception which had been given by that prince to all Germans travelling through his territories; he had been disappointed in his expectation of finding means of continuing his journey. Seeing no prospect of meeting with a caravan for nearly a twelvemonth, he determined to make an excursion into the lands of the Tibbos, in spite of all the warnings of the people of Fezzan, who declared that if he entered the lands of that tribe, he would certainly be captured, and probably murdered. The prognostications of the men of Fezzan were so far verified that he was made a prisoner as soon as he crossed the Tibbos boundary, and only saved his life by flight after six months' close confinement, returning sick and stripped of everything he possessed to Murzuk, where he had long been given up as lost. In February, 1870, he joined a caravan leaving Murzuk for Bornu, which it reached in sixty days. Here he was received with great distinction by the sheik or ruler, Omar, who evinced special satisfaction at the sight of the chair of state and the needle-gun which formed part of the royal gifts sent from Germany; but it was obvious that the only value which the African potentate attached to the pictures of the Imperial family, of which he was also the bearer, was due to their gilt frames. He stayed in Bornu three years, till the restoration of peace among the neighbouring tribes at last enabled him to visit the Baghermi kingdom and the country of the Vadeis.

The habits of the people dwelling to the south of Shary he found to be more peculiar than those of any other tribes whom he visited, for here the women as well as the men went about naked; and while the former shaved their heads, the latter let their hair grow, plaited it into coils and twists, and adorned their heads with shells and glass beads. Occasionally, however, they wore their hair unadorned, and bound a skin around their bodies. In Bornu the medium of barter consisted of cowries, or other shells, but in Vadei bits of grass-cloth were in current use as money.

Dr. Nachtigal concluded his address with a description of his visit to the newly-acquired Egyptian province of Darfur in the early part of the year 1873, when he returned to the shores of the Mediterranean, after one of the most interesting African expeditions ever undertaken by a European.

THE German papers announce the discovery at Laybach, in Carniola, of extensive remains of lacustrine dwellings, for the further exploration of which the local municipality has granted the required authorisation and the necessary funds. In mode and materials of structure and in the remains found, the Laybach lacustrine dwellings appear to be identical with those of the Swiss lakes.

A PAPER by Don José Monlan, published in a recent number of the *Revista Balear*, gives much interesting information regarding olive cultivation on the Peninsula, and especially in the Balearic Islands. From it we gather that a thirtieth part of the whole cultivated land of Spain is employed in the growth of olives. Consul Bidwell in referring to this paper in his recent official report points out that the *olea* tree originally grows wild in the mountain land of the Balearic Islands, producing a fruit which bears no oil. When brought under cultivation grafting is practised. The ancient historians of Majorca tell us that in olden times the olive was unknown in these islands, and that the art of grafting was taught to the islanders by the Carthaginians. The appearance of some of the enormous and ancient-looking olive trees now to be seen in Majorca seems to satisfy this account. Consul Bidwell once asked an intelligent Majorcan farmer how old he thought some of these trees were, and his answer was: "I believe they may well date from the time of the Flood." It is a remarkable feature in their growth that one seldom or never sees two alike. Almost all in the course of time assume most grotesque forms, and upon old trees whose trunks are rent open and torn into half a dozen shreds one often sees the finest crop of fruit.

CONGRÈS INTERNATIONAL DES SCIENCES GÉOGRAPHIQUES: DEUXIÈME SESSION, PARIS, 1875.

(Fourth and Concluding Notice.)

August 4.—Baron von Richthofen, President.—In Section I. the question of an international zero point to which all levels might be referred was discussed. Reference was first made to the work of Bourdaloue, who carried a line of levels across the Isthmus of Suez, and showed M. de Lesseps that there would be no necessity for locks in his great canal. On his return to France, Bourdaloue, while engaged on the levelling connected with the French Survey, determined the difference between the main level of the Atlantic and that of the Mediterranean, at certain points, to be about two feet, and a question arose in the section as to which of these should be adopted as a zero point. The view of the majority seemed to be that the levels in all the countries of Western Europe should be referred to the Mediterranean, and that the zero points of those countries which refer their levels to the English Channel, the North Sea, or the Baltic, should be connected with the Mediterranean zero point by special lines of levelling. The desirability of additional observations on the Atlantic and Mediterranean coasts was also touched upon. In Section II. some interesting remarks were made on the movements of polar ice, and Admiral Delangle proposed the publication of a series of detailed questions which should be issued to all ships engaged in fisheries within the Arctic circle. Dr. Dor explained his theory that the freedom of the Norwegian ports from ice was due rather to the saltness of the water than to the action of the Gulf Stream, and he alluded to the comparatively early closing of the Baltic ports, which he attributed to the large admixture of fresh water in the sea. In Section III. M. Milne-Edwards explained his views on the original distribution of zoological types, supporting them by reference to the existing distribution of types of birds, reptiles, and mammals; and in Section IV. pre-historic man was discussed. In Section VII. Dr. Nachtigal gave an account of his journey to Wadai and Darfur, describing the peculiar habits of robbery, drunkenness, and cruelty of several of the tribes, as well as the frightful scenes connected with the slave trade, and alluding particularly to the probable future of Darfur, now that it has been brought under the influence of Egypt. M. Rohlfs also made some remarks on his recent expedition to the Libyan Desert. In the afternoon M. de Cessac gave some details of his scientific voyage to the Cape De Verd Islands, and in the evening there was a meeting of the Paris Geographical Society, at which M. Janssen showed on a screen some photographs of the Transit of Venus, taken with his revolving apparatus.

August 5.—Herr von Hochstetter and Herr Hunfalvy, Presidents.—In Section I. there was a long and desultory discussion on local attraction, in which the French speakers appeared to support views contrary to those of the most eminent European astronomers, including M. Struve, whose very clear statement of his own opinions was constantly interrupted by his opponents. In Section II. Admiral Delangle drew attention to the wind charts of M. Brau, of the French navy, which were in many respects better than those of Maury, and discussed the theory of ascending and descending atmospheric currents. In Section III. the ethnologists and anthropologists separated themselves from the main section, and formed a sub-section, in which several interesting subjects were brought forward; M. Maïnof compared the Fins with the Sclaves, and showed the modifications which must have been undergone by the people of Onega and Ladoga; Herr Hunfalvy alluded to the Magyars as presenting two different types, though having the same language; and Count Miniscalchi gave many interesting details relative to the Accas. In Section V. the subject of a ship-canal across the Isthmus of Panama came under discussion, and the meeting was opened by M. de Lesseps, who, after alluding to the difficulties he had met with in constructing the Suez Canal, expressed his opinion that all idea of a canal with locks should be abandoned. The canal projects of M. de Gogorza, M. Bionne, and M. de Puyot, were afterwards considered. Section VI. came to the important conclusion that in all schools at least two hours per week should be devoted to physical, economic, and political geography, and considered it desirable that geographical instruction, which had hitherto been joined to that of history, should for the future be entrusted to special professors. In Section VII. there was a discussion of much interest to Frenchmen, and to the French colonies of Algeria and Senegal, as to the best route between Algiers and St. Louis. M. Soleillet, who is already well known as an African explorer, proposes in his next journey to pass *vid* El Golcah, Mkalah, and Timbuktu to St. Louis, but this route was strongly opposed by M. Rohlfs. In the afternoon Dr. Nachtigal, who we understand is to be at the Bristol Meeting of the British Association, gave a public lecture on his visit to Wadai and Darfur.

On *August* 6 there was no public meeting, as an excursion had been arranged to the Museum of St. Germain, where, in spite of the torrents of rain, some interesting exercises were gone through with the ancient warlike implements made by order of the late Emperor.

August 7.—M. de Beaumont, President.—A report was brought up by Sections I., II. and VI. on the question of a centesimal division of the circumference, to the effect that it should not be recommended for adoption; the decision of Section I. has thus been set aside, and matters are to remain as they were. In Section II., tides and their causes, and the coincidence of hurricanes with the phases of the moon were under discussion; the necessity of additional observations was commented upon. In Section III., M. Perrier treated of the lithological character of the ocean floor, and stated that he had sent circulars to all captains of merchantmen asking them to take soundings as frequently as possible. M. de Saporta examined the flora of Spitzbergen and Greenland, and mentioned that he had brought home fossil plants belonging to the carboniferous, jurassic cretaceous and tertiary periods. The Ethnological

sub-section received interesting communications from M. Pinard on the Esquimaux; M. Waldemar Schmidt on the Greenlanders and their relations with the Scandinavians; M. de Quatrefages on the Indians of North America; and from M. de Maïnof on the great analogy between the Indians of North America and the Yapons of Central Siberia. Section IV. was occupied with the works of Mercator and the Roman geography of Gaul, and in Section V. M. Levasseur treated the three great questions of the Panama Canal, the Nijni-Novgorod-Peking railway, and the creation of an inland sea in Africa, in an extremely interesting address. The various projects, European and American, for piercing the Isthmus, were passed in review, and M. Levasseur pointed out that in spite of all that had been done, our information was still deficient in many respects. The proposed scheme for a railway through Siberia and China to connect St. Petersburg with Peking, has frequently appeared in the English newspapers, and it will suffice to mention here that the project received the support of M. de Lesseps and most of the members of Section V. The creation of an inland sea in Africa—or, as it is called in France, an Algerian sea—has been postponed for the present on account of the serious obstacles which have been found to exist by the Italian expedition sent out to examine the country. M. Levasseur paid a fitting tribute to the zeal and energy of Captain Rondaire, who had surveyed the depressions south of Tunis and Algeria, and carried a line of levels completely round them, proving that on the west they were about 82 feet, and on the east about 36 feet below the Mediterranean. M. Ney, who was charged with the examination of Arabic and Italian books relating to early intercourse with Central Africa, discovered some interesting details connected with the trade of Algeria, by which it appeared that caravans were in the habit of penetrating as far as Lake Tchad, taking with them MS. Arabic works. In Section VI. the creation of chairs of geography in higher schools, and the granting of diplomas as professor of geographical sciences were recommended. In Section VII. Signor Guido Cora spoke of his recent travels in Albania, and the merits of several portable instruments for travellers were discussed. In the afternoon M. Barande gave a lecture on the physical character, the inhabitants and productions of Turkestan.

On *August* 8 there were an excursion to Compiègne, and, for those members of the Congress who wished to remain in Paris, lectures by Captain Rondaire on the Algerian depressions or salt lakes, and by M. Le Duc on the position of women in ancient Scandinavia.

On *August* 9 and 10, lectures were given by Dr. Meyer on his voyage to New Guinea; by M. de Gogorza on his scheme for a ship-canal across the Isthmus of Panama; and by M. Delaporte on Cambodia. On the 11th the proceedings terminated with a public meeting, at which the awards made by the juries of the several groups into which the exhibition was divided, were announced.

BOSTON LETTER.

Boston: July 29, 1875.

An interesting book for those caring for exact and definite information about this country is the *Statistical Atlas of the United States*, a volume just issued, which has been prepared by General F. A. Walker, the superintendent of the last census, and now Professor of Political Economy at the Sheffield Scientific School of Yale College. The book contains in the first place the following valuable papers: "The Physical Features of the United States, by Professor J. D. Whitney; "The Woodlands and Forest Systems," by Professor William H. Brewer; "The Gold and Silver Mines of the West," "The Coal Measures," "The Relations of Race and Nationality to Mortality in the United States," by Professor Walker, and a few others, all of which are authoritative utterances by well-informed men. The especial merit of the book is the method of carrying statistical information to the eye by means of a series of maps, between sixty and seventy in number. These are like well-executed weather charts, which, by different tints, set forth various matters, such as the relative elevation of different parts of the whole country, the amount of woodland, the geological formations, the annual rain-fall, the frequency of storm-centres, the mean temperature, &c., &c. In the second part is shown in the same way the relative density and distribution of the population, excluding Indians, for each decade since 1790; the distribution and density of the coloured population; of the people of foreign parentage; of the various foreign elements, with the Irish near the large cities of the eastern coast, the Germans further west, and the Swedes and Norwegians collected in a colony to the north of Missouri. Other statistics, similarly expressed, are those concerning illiteracy, church accommodation, wealth, taxation, the variety and extent of the crops, &c. Another series gives the statistics of the age and sex of the population, its distribution, the birth and death-rate, with maps of the proportional deaths by various diseases, and the distribution of the blind, deaf and dumb, insane, and idiotic. I know no book so full of information about this country as this; it is also accurate, and the extension of the use of tinted maps to this variety of purposes frees the study of statistics of nearly all its dryness, and brings the statistics themselves nearly to the level of the fine arts.

The book about Harvard College, *The Harvard Book*, as it is called, has appeared. It consists of two volumes, each nearly as large as a college building, with many illustrations, consisting of wood-engravings and photographs heliotyped, and with chapters by different hands. It is almost as full of information as is the *Statistical Atlas*, and it is qualified to satisfy whatever curiosity may be felt in foreign parts about the New England Cambridge. Since the material was often scanty and juiceless, we find at times very dry details, as, for instance, in an account, written by a former president of the university, of the house inhabited by those holding this office, that—

"Within the front door is a vestibule, five feet by ten, which opens by a small door into a little office on the left, and by a large door into the entry, ten feet by twelve. From this entry you may go to the left into the same office, or to the right into a sitting-room thirteen feet by fifteen; or, keeping your back to the front door, you may enter the drawing-room to the left, eighteen feet by twenty-eight; or, passing under an archway, on the right enter the dining-room, sixteen feet by twenty-two; or turn to the right beyond the sitting-room, and find the front stairs, and by the side of them a passage to a convenient kitchen, fifteen by twenty, pantry, ten by ten, and other rooms and back entry."

Mr. J. R. Lowell has a chapter on "Class Day," which is more entertaining. The history of the college is of value, and there is full information about the amusements of the students, their boating, ball-playing, societies, &c.

A more important work of Mr. Lowell's is his "Under the Great Elm," a poem read by him at Cambridge on the hundredth anniversary of Washington's taking command of the American army, July 3, 1775. It may be found in full in the *Atlantic Monthly* for August. It takes its name from the tree, still standing, under which Washington stood when he assumed command of the army thus described:—

"An army all of captains, used to pray
And stiff in fight, but serious drill's despair;
Skilled to debate their orders, not obey;
Deacons were there, selectmen, men of note
In half-tamed hamlets ambushed round with woods,
Ready to settle Freewill by a vote,
But largely liberal to its private moods."

The poem contains, moreover, a characterisation of Washington that deserves to stand by that of Lincoln in the Commemoration Ode. Against all the nonsense these now frequent centennial celebrations bring, and all the noise of ill-timed bell-ringing and the burning of gunpowder and waving of flags, may well be put the good verses which have been called forth from the best writers. There is a great deal in it all beside self-glorification.

Mention should also be made of Mr. Longfellow's poem read about three weeks ago at the fiftieth anniversary of his graduation at Bowdoin College. It is called *Morituri Salutamus*, and begins:—

"'O Caesar, we who are about to die
Salute you!' was the gladiators' cry
In the arena, standing face to face
With death and with the Roman populace.
O ye familiar scenes—ye groves of pine,
That once were mine and are no longer mine—
Thou river, widening through the meadows green
To the vast sea, so near and yet unseen—
Ye halls, in whose seclusion and repose
Phantoms of fame, like exhalations, rose
And vanished—we who are about to die
Salute you; earth and air, and sea and sky,
And the imperial sun that scatters down
His sovereign splendours upon grove and town.

. . . . . .

Ah me! the fifty years since last we met
Seem to me fifty folios bound and set
By time, the great transcriber, on his shelves,
Wherein are written the histories of ourselves.
What tragedies, what comedies are there;
What joy and grief, what rapture and despair!
What chronicles of triumph and defeat,
Of struggle, of temptation, and retreat!
What records of regrets, and doubts, and fears,
What pages blotted, blistered by our tears!
What lovely landscapes on the margin shine,
What sweet, angelic faces, what divine
And holy images of love and trust,
Undimmed by age, unsoiled by damp or dust;
Whose hand shall dare to open and explore
These volumes, closed and clasped for evermore?
Not mine. With reverential feet I pass;
I hear a voice that cries 'Alas! Alas!
Whatever hath been written shall remain,
Nor be erased nor written o'er again;
The unwritten only still belongs to thee,
Take heed, and ponder well what that shall be.'"

The whole poem, with touches reminding the reader at times of the remarkable translation of Omar Khayyam, is impressive in its dignified sadness. It would be hard to find a writer of English verse more completely master of the art of easy and natural expression than Mr. Longfellow, and here he has outdone himself.

There has recently appeared the third edition of Judge Holmes's book on the authorship of Shakspere's plays, which undertakes to prove that they were written by Lord Bacon. Although there are seventy pages of additional matter, there is nothing of any importance brought forward in support of the author's hobby. The book takes the ground that because the plays commonly ascribed to Shakspere give evidence of some knowledge of law and philosophy, therefore they were written by Bacon who was eminent in both. What is overlooked is the presence of poetry in the plays, and its absence in Bacon's writings; to the non-legal mind these circumstances are not without weight. The most valuable part of the book, with the exception of the numerous quotations from the great authors, or author, under discussion, is a sensible letter from Mr. James Spedding, the editor of *The Letters and the Life of Bacon*, who in a few pages shows the flimsiness of the theory.

A Group of Poets and their Haunts is the title of a little volume by Mr. J. A. Harris, of Randolph-Macon College, Virginia. It deserves mention rather on account of the amicable, if somewhat exuberantly expressed, appreciation it shows of certain modern poets, Heine, Byron, Béranger, Alfred de Musset, Baudelaire, and some older ones, than on account of any novel or profound

criticism, but it will doubtless be the means of winning new readers for some of the writers mentioned above.

Another Virginian, Mr. James C. Southall, of Richmond, has made his appearance as an author. The title of his book is *The Recent Origin of Man as illustrated by Geology and the Modern Science of Prehistoric Archaeology*. It is a large volume and gives proof of considerable reading on the part of the writer, who employs his erudition to establish the foolishness of those men of science who give a remote origin to the human race. I have not read the volume, but in turning over its pages it has been impossible not to notice the author's jaunty way of vaulting over some stumbling-blocks. Speaking of the difference of the languages of the Aryan, Semitic, and Turanian families, he says it can be satisfactorily explained by what we know of the Tower of Babel, and also that "it is probable that diversity of race was equally sudden and violent."

A book which has caused considerable comment has recently appeared: it is W. M. Hunt's *Talks on Art*. In form the volume is noticeable; it looks like a drawing-book, and on opening it the text is seen to begin at the left side of the left-hand page, and to run at right angles to the ordinary position to the right side of the right-hand page. There is a deep margin of about three inches at what is the bottom of the usual page, in places containing extracts from Browning, Blake, and Hazlitt. The paper is of about the colour of Japanese books. Mr. W. M. Hunt is a popular artist of this city. Simultaneously with his recent departure for a trip to Mexico, a lively discussion began in the daily papers about the merits of his pictures, or, rather, of the school of painting which he ably represents. He has been charged with carelessness, excessive hastiness and sketchiness; but the fact remains, that if not faultless, he is the best artist now painting in Boston, and that best is very good. He is not the only one that has been criticised; the Ruskinites who denounce the teaching of the Industrial School introduced from England have had their say, and answers have been made, so that even the new amusement—the spelling-matches of the students of Harvard College against girls, of printers against schoolboys, &c.—has sunk into comparative insignificance.

I quote some of Mr. Hunt's sayings:—

"All notes in music are not high. There must be low tones as well. Put in only such details as will help the masses. Don't have your work *all trills*."

These remarks, by the way, were made to his pupils in his studio, and were jotted down at the time by one of them.

"Some people have expressed themselves as discouraged in their expectation of finding any art in America, and have 'long since ceased to hope!' Let us remember that art, like jelly, has always been more easily recognised when cold. It has always existed, in all nations, and the tradition will probably not die here."

"Art is not always recognised in the present. In fact, most people prefer it *canned!* There are some individuals who are farther from the present than the earth from the fixed stars; and light may eventually reach their *posterity*."

"Nothing remains of a nation but its poetry, painting, sculpture, and architecture."

"Whatever beauty there is comes not by itself, but by what is around it. Take intrinsic beauty and you can multiply or subtract from it by the position in which it is to be placed. Do not devote one single instant to putting down what you don't see. You clinch at a habit which will render drawing impossible."

"Don't turn the head one way, and the eyes another. The eyes always lead the movement of the head, except when we are listening. Look at me! There, that's what you are trying to do."

"The highest light on the face is usually on the spot which would get wet first if you were out in the rain."

"You might as well expect to learn to shoot by firing off one grain of powder at a time. No! fire off the whole charge, right or wrong! The direction may be faulty at first, but the bullet will take effect somewhere, visibly; and if in the wrong place, *vary your aim, but not the power*."

"The Greek sculptors did not spend any *more* time than we do on the hair of their dogs and horses, and yet ——"

"At any rate, put off this kind of work until the last, and if you should by any chance forget it, your friends will certainly remind you of it. The want of an eyelash or a button never goes unnoticed."

"Therefore, first be sure that you have accomplished the bulk—that is, roundness and thickness—of your object; for should you fail in this, the critic might not observe the want of it, and it would go for ever unexpressed."

"What you do, you can do! If a person thinks by working sixteen years his work will be better than he is, he's mistaken."

"We stupidly suppose that what is called 'finish,' or outside work, gives value to a thing. It is too much like the mince-pie given to a boarding-school boy, at the *last* dinner of a term. It may deceive, but it don't mend matters."

"This much admired finish is like the architecture that the countryman said was going to be put upon his house by a Briton man—*after it was built*."

"You have finished *the skin* only! Please don't begin where Nature leaves off! To put the yolk in after the shell is finished is never a neat job."

"When English artists paint their impressions, their art has weight. When they accumulate *facts*, their pictures are like dictionaries."

These are only a few of the sayings that the book contains, but they are perhaps fair representatives of its general spirit. It may be objected that they are more epigrammatic than instructive, but doubtless in their proper place they often served to clinch some important truth. In running over the book one finds frequent contradictions: at one time it is written, "don't stop to criticise;" at another, "stop and criticise;" and so with other remarks: but probably this is to be explained by the fact that they were addressed to different pupils. At any rate, the *Talks* are nowhere tiresome; they serve to show one method of working, which inspires its owner to say, if I may quote one more of the remarks, "I would as soon listen to a lecture on art, as smell of music, or eat the receipt of a plum pudding." To the fact that one of his pupils did not agree with him in this, the book owes its existence.

T. S. PERRY.

SELECTED BOOKS.

General Literature and Art.

CROIZIER, le comte de. L'Art khmer. Etude historique sur les monuments de l'ancien Cambodge. Paris: Leroux.

DRAMATISTS of the Restoration. The Dramatic Works of Shackerley Marmion, and of John Lacy. Edinburgh: Paterson.

NAIL, E. le. Fontainebleau. Paris: Ducher. 125 fr.

RIMMER, A. The Ancient Stone Crosses of England. Virtue & Co., 9s.

SAND, George. Flamarande. Paris: Lévy. 3 fr. 50 c.

WAITZ, G. Deutsche Verfassungsgeschichte. 6. Bd. Kiel: Homann. 12 M.

ZEHME, A. Arabien u. die Araber seit 100 Jahren. Eine geograph. u. geschichtl. Skizze. Halle: Waisenhaus. 7 M. 50 Pf.

History.

CODEX diplomaticus Anhaltinus. Hrsg. von O. v. Heinemann. 2. Thl. Dessau: Barth. 27 M.

KOHELER, K. F. Luthers Leben dargestellt in seinen Reisen von der Kindheit bis zum Tode. Eisenach: Bacmeister. 2 M. 25 Pf.

MAKUSOSV, V. Monumenta historica Slavorum meridionalium vicinorumque populorum e tabulariis et bibliothecis italicis deprompta. Tom. I., vol. 1. Prag: Calve. 10 M.

MUECKE, A. Kaiser Heinrich IV. u. Heinrich V. Halle: Waisenhaus. 2 M.

MONUMENTA Germaniae historica. Ed. G. H. Pertz. Legum tom. 5. fasc. 1. Hannover: Hahn. 15 M.

NIEPCE, L. Les Archives de Lyon, municipales, départementales, etc. Lyon: Georg. 20 fr.

PAUL, J. B. History of the Royal Company of Archers, the Queen's Body-guard for Scotland. Blackwood. 42s.

Physical Science.

AIRY, R. H. Light as a motive power: a series of meteorological Essays. Trübner.

BAILY, W. H. Figures of characteristic British Fossils. Part IV. With Descriptive Remarks. Van Voorst. 5s.

BRANDE, W. T., and G. W. COX. Dictionary of Science, Literature, and Art. New and revised edition. Longmans. 63s.

JAHRESBERICHT der Commission zur wissenschaftlichen Untersuchung der deutschen Meere in Kiel f. die Jahre 1872, 1873. Hrsg. v. H. A. Meyer, K. Möbius, G. Karsten, etc. 2. u. 3. Jahrg. Berlin: Wiegandt. 40 M.

WIEDERSHEIM, R. Salamandrina perspicillata u. Geotriton fuscus. Versuch e. vergleich. Anatomie der Salamandrinen. Würzburg: Stahel. 8 M.

CORRESPONDENCE.

THE TINTED VENUS OF JOHN GIBSON, R.A.

London: Aug. 14, 1875.

Among the objects of art announced for sale some few days since at Hooton Hall, Cheshire, was a statue of Venus, described in the catalogue (Lot 804) as "the famed Venus of Gibson," and in previous advertisements as "the celebrated Venus of John Gibson, R.A."

The statue thus designated and prominently advertised was not, I think I may say with confidence, that sculptor's tinted Venus, so widely known through its appearance at our International Exhibition of 1862, but a copy of it untinted. The original statue was modelled and executed in 1851 expressly for the late R. Berthon Preston, Esq., and intended by the purchaser as a wedding-present to his wife, the present owner, in whose possession it has always remained, and never again been publicly exhibited.

The study, care and labour lavished by Gibson upon this, the original statue, arose from his long-cherished desire to make it his *magnum opus*. A feeling of gratitude was also associated with that desire towards a family who had been the earliest patrons of the artist in his youth. When, after seeing the model in the sculptor's studio at Rome, the statue was ordered by Mr. Preston to be executed in marble, Gibson remarked, "Both your grandfathers helped me in my boyhood, and you shall have my *capo d'opera*."

A copy of the original untinted was executed by Gibson for Mr. Uzzielli in 1854; and it may be well to add that there were altogether four or five copies made in Gibson's lifetime of this statue for different persons. Some of these have been misrepresented as, and mistaken for, the original.

SUTHERLAND MENZIES.

M. BROCA ON BASQUE.

St. Jean de Luz: August 9, 1875.

Had I had an opportunity of correcting my article on M. Paul Broca's pamphlet *Sur l'origine et la répartition de la langue basque*, I should certainly have altered the term "*very* correct" into "*fairly* correct." I had wished to do this before I saw Prince L.-L. Bonaparte's letter in your number of August 7.

I think, however, that a little of our divergence of judgment may be explained by "interpretatio in bonam vel in malam partem." M. Broca's map is small, and his line of demarcation thick. I have resided for more than a month together at Tardets, besides several shorter visits. Some years back I attempted, by personal enquiry on the spot, to establish the line of delimitation of Basque and Gascon between Tardets and Montory, and thence to Ste. Engrace, but desisted when I heard that the Prince had his map in preparation. I was quite sure that his work would be far more accurate than anything I could do. I mention this only to show that I could not be unaware of the inexactitude of that part of M. Broca's map. The error at Puente la Reina is a more serious one, and compels me both to withdraw my epithet of "very correct," and to confess that I am not so well acquainted with the Spanish-Basque frontier as with the French-Basque one. My commendation of M. Broca's smaller and rougher map as "highly useful," was only "in default of" the Prince's vastly superior and really authoritative one, which, however, is not within the reach of all the world. "Non cuivis hominum contingit adire Corinthum."

As to the word "family," I thought it would be understood that I was then using it in the

sense (whatever that might be) adopted by the author whom I was reviewing. M. Broca gives his definition on p. 3 :—

"J'ai dit que le basque forme à lui seul une famille linguistique distincte; ceci demande encore quelques mots d'explication. Une famille linguistique est constituée par un groupe de langues mortes ou vivantes. . . . Tel est le groupe des langues Indo-européennes ou aryennes; tels sont encore celui des langues sémitiques, celui des langues touraniennes, &c. Ces groupes forment autant de familles."

It was against the application of the word "family" to the Basque in the sense used in this paragraph that I wished to protest when I wrote "we cannot for a moment admit the Basque language to form a family by itself."

Writing independently, I should prefer to restrict the use of the word "family" to such groups as the Neo-Latin or Germanic. I still, however, hesitate somewhat to apply the term "family by itself" to modern Basque, except provisionally; because it seems to me probable that if ever the so-called Kelt-Iberian inscriptions and "letras desconocidas" be deciphered, we may have to speak of modern Basque as only one member of an Iberian family. But this sense was not in my thoughts when I penned the sentence to which Prince Bonaparte objects. In a short notice, where there is no room for explanation, I think a reviewer can hardly do otherwise than adopt the terminology—unless it be manifestly wrong—of the author whom he is reviewing.

In conclusion I thank Prince Bonaparte for the opportunity of making this explanation and rectification. I can hardly regret a mistake which has served to elicit an opinion on the Basque as constituting a linguistic family from so high an authority.

WENTWORTH WEBSTER.

A FORGOTTEN CAMPAIGN OF CHARLES THE GREAT.

Fernside, Tunbridge Wells: Aug. 17, 1875.

Your kind notice of my *Italian Alps* may possibly send some of your readers in the course of this autumn into the Lombard hill country. I shall be grateful if you will allow me to make through your columns a request to any such wanderers.

Among the appendices to my book will be found a copy of an inscription existing at San Stefano in Val Rendena and purporting to give an account of a campaign of Charles the Great in these valleys. Some time since I suggested to Signor Bolognini, the President of the Trentine Alpine Society, that search might profitably be made at the various churches mentioned in the San Stefano inscription as having been founded by Charles, for evidence confirmatory of its statements. I have lately learnt that at San Giovanni di Monte Cala in the commune of Lovere on Lago d'Iseo, a document of 1612, purporting to be copied from a much older parchment, has been found. It repeats with some variations of detail most of the facts as to Charles's campaign as given in the San Stefano inscription. It differs from it, however, in only accompanying Charles as far as the Tonale Pass, and in giving as the name of the Pope Adrian in place of Urban, and as the date of the events recorded the famous year 800 A.D. The names of the seven bishops referred to in both inscriptions are here given as "Episcopus Turpinus, Corradus Cardiensis Episcopus, Rodolphus Episcopus Colgabiensis, Guliel-mus Gortugalen. Episcopus, Arnoldo de Aristano Episcopus, Majneros de Pisis Episcopus, Antonius Gurdigalae Episcopus."

Dr. Bolognini further states that an inscription referring to the passage of the Tonale by Charles, and the clearing by fire of its forests, exists at San Bricio, at Monno, a short distance above Edolo in Val Camonica.

I have not as yet been able to satisfy myself how far the opinion of local antiquarians, that these records refer to a real, although otherwise forgotten, expedition of the great Emperor, is sustainable. But at any rate it would be interesting to gather together as far as possible the scattered materials on which a judgment must be formed. I shall be very much obliged to any traveller who will obtain or make a copy of the Monno inscription, which I should be glad to publish together with the Monte Cala document in the *Alpine Journal* for November.

DOUGLAS W. FRESHFIELD.

SCIENCE.

THE GEOLOGY OF BRISTOL.

THOSE members of the British Association who are in the habit of attaching themselves to Section C—the Section which deals with geological subjects—will find no lack of materials for study in the district which they are about to visit. The city of Bristol forms, indeed, a singularly convenient centre for geological exploration. Within a circle of only a few miles' radius from this centre, it is possible to trace an almost uninterrupted succession of formations, ranging from the Upper Silurians to the Lower Oolites. Many of these strata, such as those of the Carboniferous Limestone, offer to the palaeontologist a rich gathering of organic remains; while the student of petrology may turn to the eruptive rocks which burst through the Silurian strata of Tortworth and the Old Red Sandstone of the Mendips. To the physical geologist, problems of much interest are suggested by the varied form of the ground; and even to the casual visitor, who, starting from the Great Western Station on an alluvial flat, rises to the high ground of Clifton, and then from the Suspension Bridge looks down the grand gorge of the Avon, it must be evident that the varied nature of the scenery is dependent on the geological structure of the country. Nor should we fail to mark the character of many of the industrial arts which have sprung up in and around the city of Bristol, since this serves to show how the geology of a district may affect the social condition of the inhabitants.

As a matter of course, a country so full of interest has attracted the attention of not a few geological observers, and a large mass of local literature has thus accumulated, dating from the writings of Dr. Bright in the early part of this century to the recently-published Proceedings of the Bristol Naturalists' Society. Where the workers have been so many, it may seem invidious to single out any name for special mention. But no one who writes even popularly on the geology of Bristol would be justified in passing silently over the remarkable labours of Mr. William Sanders, one of the vice-presidents of the forthcoming meeting. Mr. Sanders's self-imposed task was nothing less than that of making a detailed survey of the entire coal-field, tracing singlehanded the boundary lines of the several formations, and laying them down on the large scale of four inches to a mile. The beautiful map of the Bristol coal-field and its neighbourhood, thus produced after about fifteen years of labour, has formed the basis of all our subsequent knowledge of the structure of this interesting though complicated area. Within the last few years the ground has been gone over afresh by the officers of the Geological Survey, and the most recent information is given in the new edition of Sheets 35 and 19 of the one-inch map. A Memoir on the Bristol coal-field has been written by Mr. H. B. Woodward, and will shortly be issued by the Survey. In the absence, however, of any official memoir, the student will find abundant information in the writings of Mr. Etheridge, Mr. Stoddart, and other local geologists.

The oldest rocks which come to the surface anywhere within a moderate distance of Bristol are the Silurian deposits in the neighbourhood of Tortworth, just beyond the northern margin of the coal-basin. The lowest of these beds, which consist of micaceous sandstones and shales, have yielded fossils characteristic of the Upper Llandovery or Mayhill Sandstone. At Charfield Green, Damory Bridge, and a few other localities, these Silurian strata are associated with eruptive rocks, which were ejected at a later date, probably after the Silurian and before the Carboniferous period. Near Falfield, and elsewhere to the west of Tortworth, the Wenlock shales and limestone are exposed; and among the fossils which these beds have yielded may be mentioned the rare *Orthis basilis*, Dalm., and *Crania siluriana*, Dav. Succeeding the Wenlock group are the Ludlow beds—a series of deposits which in this district stretch over a considerable surface, extending northwards from Tortworth to Purton Passage, where they pass beneath the Severn to reappear on the opposite side from below the Old Red Sandstone.

Along the eastern margin of the coal-field the beds of Old Red Sandstone rarely appear at the surface, but on the western side they are well exposed, and extend from Milbury Heath as far west as Thornbury. Coming nearer to Bristol we find excellent exposures of these Old Red rocks in the famous section at the gorge of the Avon. From the north of Durdham Down they stretch westwards to the neighbourhood of Portbury, and are again seen at Portishead, on the Severn, whence they trend in a south-westerly direction to Clevedon. Mention should also be made of a large tract of Old Red Sandstone bordering the Silurian area north of the coal-field, and extending to Purton Passage. These Old Red rocks consist of red and yellow sandstones, marls and conglomerates, for the most part barren of fossils. At Portishead, however, the scales and teeth of *Holoptychius* have been discovered both by Mr. W. H. Baily and Dr. Martyn; while the latter observer has recently recorded the occurrence of fish-remains at several spots nearer to Bristol. The *Holoptychius* was a fish fashioned on the old ganoid type, and belonging to Professor Huxley's group of fringe-finned fishes (*Crossopterygidæ*). Some of the Old Red rocks of Bristol are quarried as building stone, and the buttresses of the Clifton Suspension Bridge are built of sandstone from this formation.

Passing southward to the Mendips—a range of hills which, stretching from near Frome northwestwards to Weston-super-mare, forms the southern limit of the Bristol coal-field—we find the Old Red Sandstone forming the central axis of these hills, and

Digitized by Google

cropping out from beneath the newer rocks at several localities. In 1866 Mr. Charles Moore discovered a great doleritic dyke bursting through the Old Red Sandstone of the Mendips; and this dyke appears to represent the disturbing agent which upheaved not only the Old Red but the overlying Carboniferous Limestone and Coal Measures.

To return to the fine section exposed in the Clifton chasm, it is instructive to note the gradual passage of the upper beds of the Old Red series into the Carboniferous Shales—a transition which may be well seen near Cook's Folly, on the Avon. The fossiliferous, flaggy beds forming the Lower Limestone Shales are succeeded by the true Carboniferous or Mountain Limestone, which attains a thickness of about 2,000 feet, but appears to be even thicker in consequence of the beds being partly repeated by a great fault. Three divisions of the limestone may be recognised as exposed in the Black Rock Quarry, the Great Quarry, and St. Vincent's Rocks. Above these limestones come the Upper Shales interstratified with beds of limestone and sandstone, forming a series about 600 feet thick. A detailed section of the beds in these grand cliffs, extending from the Old Red Sandstone to the Millstone Grit, is given in Sir H. De la Beche's Essay "On the Formation of the Rocks of South Wales and South-Western England;" and a catalogue of fossils from the several divisions of the carboniferous series, by Mr. W. W. Stoddart, is published in Professor Phillips's *Geology of Oxford*. Encrinites abound in the lower part of the series, while corals are numerous in the upper beds. Towards the lower part of the Lower Limestone Shales there is an accumulation of fish-bones and fish-palates, and in the Upper Shales are deposits of plant remains. It is notable that some of the limestone presents an oolitic texture similar to that of the true Oolites.

The Carboniferous Limestone series forms a broken fringe round the coal-basin. From Cromhall at the northern apex of the field it passes on the eastern side by Wickwar to Chipping Sodbury, while on the western side it extends with few interruptions to the neighbourhood of Bristol, where it spreads out on the two sides of the Avon into the Durdham and Leigh Downs. In the Mendip district it is largely exposed, and striking east and west passes under the Bristol Channel to the margin of the South Wales coal-field, the connexion being marked by the rocks which crop up in the Channel and form the islands known as Steep Holme, Flat Holme, and the Wolves.

Between the upper beds of the Carboniferous Limestone and the lower coal-measures there occurs the Millstone Grit. This rock is known locally as the "Farewell rock," since experience teaches the miner that on reaching this horizon he bids farewell to the productive coal-beds.

A map of the Somersetshire and Gloucestershire coal-field will show that the coal-measures are exposed in several distinct areas, but these are connected beneath the newer formations so as to form one large coal-bearing tract. Extending from Cromhall to the Mendips, it measures as much as twenty-six miles in length, whilst its greatest width is about twelve miles. So large a proportion of the coal-measures is concealed by the overlying formations that not more than one-fifth of the coal-area is exposed. The resources of this field have been carefully studied by Professor Prestwich, who presented an admirable report to the Royal Coal Commission in 1871.

The coal-measures of the Bristol area attain a thickness of about 8,000 feet, and consist of an upper and a lower series, separated by the Pennant Grit. In some districts the lower coal-measures contain as many as twenty-six seams, and this part of the series is largely worked in the immediate neighbourhood of Bristol. The Pennant sandstone, though generally unproductive, contains a few coal-beds, while the upper coal series numbers about sixteen seams. The beds of coal are usually separated by shales, and each seam rests on its own bed of fireclay. Some of the pits yield clay ironstone, while at Iron Acton and Frampton Cottrell brown iron-ore, or hydrous peroxide of iron, is worked in the Pennant sandstone.

At the base of the coal-field, north of the Mendips, the coal has been so much disturbed and faulted that some of the beds are vertical and the dip may even be reversed; by the folding of the beds, too, a single shaft can in some cases pass two or three times through the same seam. In the neighbourhood of Radstock the coal is worked under the Lias, and pits have been sunk even though the Lower Oolites. It would exceed our limits to refer to the probable existence of coal under the newer rocks south of the Mendips, or to the reasons for believing that a coal-basin may exist beneath the Severn.

Passing from the palaeozoic to the mesozoic rocks, it may be remarked that the latter repose almost horizontally on the older strata, and pass transgressively across the upturned and denuded edges of all the formations, from the coal-measures downwards. As the celebrated Dolomitic Conglomerate, which at one time was referred to the Permian period, is now regarded as Triassic, there appears to be no representative of the Permian formation in this district, the palaeozoic series thus closing with the coal-measures.

This Dolomitic or Magnesian Conglomerate, which has been well described by Mr. Etheridge and other writers, occurs in patches scattered over the older rocks, and appears to represent the deposits formed by their denudation during the Triassic period. The pebbles which it contains are generally those of the underlying rocks, cemented together by a fine-grained dolomitic limestone; in some cases, however, the rock loses its conglomeratic character, the pebbles being absent. The only fossils ever obtained from this deposit were the reptilian remains found in 1836 by Dr. Riley and Mr. Stutchbury, on the east side of Durdham Down at a height of 320 feet above the sea-level. On these remains two new genera were founded, under the names of *Thecodontosaurus* and *Palaeosaurus*. The fossils are preserved in the Bristol Museum, and were studied a few years ago by Professor Huxley, who pointed out their Dinosaurian affinities.

It appears that deposits of Triassic age occupy many of the fissures which existed in the Carboniferous Limestone of this area, thus forming those Triassic dykes which have recently been described by Mr. E. B. Tawney, the Curator of the Bristol Museum. In a fissure lately passed through in the Durdham-Down Tunnel, fragments of the limestone were associated with crystals of celestine or sulphate of strontium—a mineral widely distributed through the Keuper marls of this district. Magnificent crystals of celestine were brought to light some years ago, when cutting through the New Red rocks of Pyle Hill, during the construction of the Bristol and Exeter Railway.

As the Keuper marls are spread out in almost horizontal deposits, they cover a large superficial area without attaining any considerable thickness. Above the marls are the Penarth or Rhoetic beds, which serve to connect the Trias with the Lias, and of which a typical section may be seen at Aust Cliff, on the Severn. This cliff is a large outlier rising boldy from the alluvial plain, and exhibiting the Rhoetics resting on New Red Marls and capped by Lias. The Rhoetic beds of this area were studied first by Dr. Wright, the President of Section C, and afterwards by Mr. Charles Moore, of Bath. Their boundaries were laid down on the Geological Survey map by Mr. Bristow, Mr. Etheridge, and Mr. Woodward, who have traced their extension over a wide area. At Aust Cliff and at Garden Cliff, Westbury-on-Severn, excellent sections may be studied and the typical fossils collected. Perhaps the most interesting deposit in this series is the famous bone-bed, well seen at Aust, where it forms a breccia containing teeth and bones of fish associated with a good deal of iron-pyrites. The fish-remains, which have been studied by Sir Philip Egerton, belong chiefly to the genera *Acrodus*, *Gyrolepis*, *Hybodus*, *Saurichthys*, *Nemacanthus*, and *Ceratodus*; it is notable that representatives of this last-named genus have recently been found living in the rivers of Queensland. The remarkable collection of the horned teeth of *Ceratodus*, made by Mr. Higgins, is now in the Bristol Museum.

Above the *Avicula-contorta* series, or Penarth shales, come the beds known as "White Lias," which were first placed among the Rhoetics by Mr. Moore. At Cotham Hill, near Bristol, the White Lias contains a peculiar rock known commonly as Cotham marble; this is an argillaceous limestone, stained with oxide of manganese, which has taken upon itself such curious dendritic forms that the rock when polished passes under the name of "Landscape stone." In the immediate neighbourhood of Bristol the Lower Rhoetic beds are absent, and the Cotham marble therefore reposes directly on the Keuper marls. At the top of the White Lias is a creamy limestone, known as the "Sun-bed" of William Smith.

Representatives of the several divisions of the true Lias occur in almost horizontal deposits, widely spread over the older rocks of the Bristol area; but it would overrun the

Digitized by Google

prescribed limits of this article to notice them in detail. The Lower or Blue Lias, commencing with the zone of *Ammonites planorbis*, is typically developed around Keynsham; and this group of beds is succeeded by the Marlstone or Middle Lias, the Upper Lias Clays, and the Midford Sands. Some of the strata are highly fossiliferous, such as the Lower Lias clays of Radstock rich in *Spiriferina Wolcottii*, the true horizon of which has lately been determined by Mr. Tawney.* Passing to the overlying series of Oolitic rocks, we may refer to the fine outlier of Inferior Oolite at the top of Dundry Hill, south of Bristol, where some of the beds are rich in organic remains. It need hardly be said that the whole series of the Lower Oolites is typically developed in the South-Western part of England, but most of these strata fall within the district of Bath rather than that of Bristol. The celebrated freestone, so largely quarried around Bath, occurs in the Great Oolite. But it seems unnecessary to allude further to these rocks, still less to those above them, since it will be seen from the foregoing sketch that the geological visitor may find sufficient interest in the vicinity of Bristol itself, without trespassing on the neighbourhood of the sister city. F. W. Rudler.

* A description of the Lias around Radstock has just been published by Mr. Ralph Tate.

Manuel de la Cosmographie du Moyen Age. Traduit de l'Arabe Nokhbet ed-Dahr fi 'adjaib-il-birr wah bahir de Shems ed-Din Abou-'Abdallah Moh'ammed de Damas, et accompagné d'éclaircissements, par A. F. Mehren. (Copenhague, 1874.)

Geographical and historical works, including among these the diaries of travellers, are doubtless the most important books of general interest which are to be found in Arabic, Persian, and Turkish literature. The history and geography of the countries once possessed by the Mohammedans cannot be written without consulting such books, to which, and especially to the Arabic portion of them, the attention of Orientalists has been much directed within the last twenty years. Already we have the Chronicle of Ibn-el-Athir, published by Professor Tornberg; the greater part of Massudi's *Golden Meadows*, edited, with a French translation, by Professor Barbier de Meynard; Professors Nöldeke, De Goeje, and Sachau are preparing the publication of the Arabic original of Tabbari's Chronicle, the greater part of which has been translated into French from the Persian by Dr. H. Zotenberg, and published by the English Translation Society; not to mention the publication of a great number of historical books on special countries and epochs; of diaries, Professor Defrémery has brought out that of Ibn Bathutah, with a French translation. In the sphere of geography, the text of Yaqut's great Dictionary has been published by Professor Wüstenfeld; that of Aboulféda's Geography by M. Renaud and De Slane; of Dimashqi's Cosmography by M. Mehren. Professor de Goeje, moreover, is making progress with his *Bibliotheca Geographica et Historica*, the second part of which, containing Ibn Hauqal's Geography, appeared some time ago. According to our opinion, the publication of Oriental texts without a translation into a modern language (the Latin versions are hardly to be considered a translation, being in most cases less comprehensible than the Oriental texts), or a translation without the texts, must be considered as somehow incomplete. The latter, moreover, can only be used with circumspection, the translator being liable to mistakes: the former are accessible to Orientalists only, few of whom are historians or geographers by profession. We therefore announce with pleasure the French translation of Dimashqi's Cosmography by M. Mehren, the editor of the Arabic text in 1866, at St. Petersburg. Dimashqi, or Shems ed-Din, etc., of Damascus, was born in the year 1256, probably at Damascus, and died at Safed, in Palestine, in the year 1327, only four years before the celebrated Abulfeda. We may say that with Dimashqi finishes the series of the important Arabic geographers, although he himself was not much of an original author; for, as M. Mehren justly observes in his preface, Dimashqi made large use of the works of his predecessors and contemporaries. And, moreover, he was not a traveller; but still we find now and then some of his own remarks on places which he had himself seen, and on the times during which he composed his book. Of chief importance among his writings are his notes on zoology, botany, mineralogy, and on various products of Oriental industry: here he is much fuller than his contemporaries. Professor Mehren is too well known as an accomplished Arabist for it to be necessary to remark that his translation is an accurate one. The complete and numerous notes which he has added, containing philological remarks and detailed references to Arabic and European geographers and travellers, are of the highest value. In a word, Dimashqi's Cosmography, now that it has been translated into correct French, a language familiar to every scholar, and supplied with a full geographical index, has become accessible to every one to whom it can be of interest, and they are not few.

Ad. Neubauer.

ROYAL COMMISSION ON SCIENTIFIC INSTRUCTION AND THE ADVANCEMENT OF SCIENCE: SIXTH, SEVENTH AND EIGHTH REPORTS.

(*First Notice.*)

With the issue of these three Blue Books the functions of this Commission at last terminate. Just five years have now elapsed since the commissioners first received their warrant of appointment, and their continual industry during that period is sufficiently indicated by the following record of their labours. They have published two large volumes of the evidence they have taken, and no less than eight several Reports upon distinct portions of their allotted subject. The first of these two volumes deals with the scientific instruction given in certain universities in England, Scotland, and Ireland; and the latter with the most important and difficult question which the commissioners have had to consider, the general relations between the State and the advancement of scientific knowledge in this country. On this occasion, we propose to confine our attention to the seventh Report, leaving the sixth and eighth for a further notice.

Earlier Reports, which were at the time noticed in these columns, have dealt with the Universities of Oxford, Cambridge, and Durham, the Catholic University of Ireland, University and King's College, London, and Owens College, Manchester. The present treats of the University of London, the four Universities of Scotland, Trinity College, Dublin, and the Queen's University in Ireland. Of these four subjects it may easily be believed that the Scotch Universities engross by far the largest share of space. The University of London, being an examining body, is dismissed with a concise summary of its functions, and a recommendation that for the degree of Doctor of Science, which it is now empowered to confer, some original contribution to science should be required from the candidates; a principle which has already been adopted, for the first time in this country, by the University of Edinburgh. Trinity College, Dublin, also does not detain the commissioners long. In its great wealth, and in the predominant position it assigns to classics and mathematics, it closely resembles the colleges of Oxford and Cambridge. For these reasons, and perhaps from other considerations also, the commissioners have not attempted to pass in review its general efficiency, nor have they supplied, as in other cases, statistical information with regard to its finances, or the number of its students. They have contented themselves with expressing a hope that in the election to fellowships and scholarships a greater share of encouragement may in the future be awarded to the physical sciences. The Queen's University in Ireland, with its affiliated colleges at Belfast, Cork and Galway, could not be adequately discussed without touching on burning questions of religious politics. This Report merely reveals the notorious facts that these institutions have received but little pecuniary support other than the sum annually voted by Parliament for their maintenance, and that the salaries of the professors and the appliances for teaching are fixed at the minimum for securing tolerable instruction. In this case, as in others, the commissioners recommend an increased annual grant for scientific purposes, despite the circumstance that State aid has not hitherto been augmented by voluntary contributions to any appreciable extent. On all other occasions they have made the amount of local subscriptions the one test of the question whether the State should assist struggling and young institutions; and in accordance with this principle refrained from advising that any Parliamentary assistance should as yet be given to the new Science College at Newcastle-on-Tyne. Ireland, however, is the chosen home of political and economical anomalies, nor can the commissioners be fairly blamed for the apparent inconsistency which they have thus deliberately committed.

By far the most valuable portion of this Report is that which is concerned with the Scotch Universities of Edinburgh, Glasgow, St. Andrews, and Aberdeen. These corporations may well claim, both from their historical traditions and their present activity, to have accomplished more than their proportionate share of the scientific work of Great Britain. They maintain collectively no less than forty-five professors, who lecture on subjects connected with physical science (including the professors of mathematics, but excluding the assistants to the various chairs), and out of an aggregate total of more than 4,000 students 1,500 belong to the faculty of medicine, and an unascertained number, perhaps about 100 more, attend the lectures of the professors of engineering at Edinburgh and Glasgow. Moreover, these universities are in closer connexion with the State than is the case either with Oxford or Cambridge; a circumstance which seems to have arisen chiefly from the absence of private endowments. Their buildings, for the most part, are the property of the nation, having been erected largely out of Parliamentary grants, and by far the larger number of their professors and examiners are subsidised by annual grants, entered in the Civil Service estimates. In dealing, therefore, with these univer-

sities the commissioners were relieved from the restraints under which on some other occasions they appear to have consciously laboured. They seem to have been glad to feel that they had now to do with institutions in which scientific instruction and the advancement of science formed an integral, and almost the most important part of their duties, and in which the principle of State aid had been recognised for centuries. The evidence which they received came entirely from willing witnesses. They had not themselves to originate any unwelcome theories, or to interfere with any abuses of long standing. Their task was comparatively clear, and free from difficulty. They had merely to present, as they have done, an intelligible statement of the valuable and comprehensive work which the Scotch universities are one and all conducting, leaving that work to speak for itself, and to recommend that the State aid now awarded should be considerably augmented. They have not attempted to make any criticisms of detail, not even upon the mode by which some of the professors are appointed, which is, we believe, a sore subject among Scotchmen themselves, but only suggest "that for the future two classes be recognised in the Natural Science Honours List," and "that the chair of Natural History in the University of Glasgow be divided in the manner that may be found most advantageous." For the rest, their recommendations are repeated in almost the same words for each university: "that increased assistance be given in the form of an annual Parliamentary grant sufficient to enable the university (1) to increase the number, and in some cases the emoluments, of assistants; (2) to make more ample provision of apparatus for teaching; (3) to revise the salaries of the scientific professors, regard being had to the disparity of their endowments and the income they derive from fees." From the benefit of these recommendations the University of Aberdeen is excluded, for no other reason apparently than because that "university declined to avail itself of the opportunities offered to it of tendering evidence before the commission." A correspondence on this subject is printed in the appendix.

With reference to the University of Edinburgh, the commissioners tender this additional recommendation, which was indeed expected from them: "that a capital sum be also allotted in aid of a well-considered Scheme of Extension, contingently upon the receipt of substantial contributions from other sources." On this subject it is sufficient to add that 75,000*l.* has already been raised by private subscriptions, and that within the past seven years Parliament has granted 120,000*l.* to the University of Glasgow for a similar object.

It must be continually borne in mind, in the consideration of this report, that the sphere of the Commission was strictly limited to the scientific instruction conducted by the universities. No doubt, as might be expected from the character of the individual commissioners, it has been found impossible to preserve that limitation with absolute strictness; and they deserve much praise for the indirect manner in which they have been enabled to uphold the claims of literature and general culture. Notwithstanding this, it must be admitted that a certain one-sidedness in the direction of the physical sciences forms unavoidably the blot on their otherwise successful labours. Their report on the Scotch universities would be almost perfect if it could have paid as much attention to the arts as to the medical course. The wide scope which Scotch traditions give to the term "science" must here have caused them some embarrassment. At Edinburgh, for example, the degree of Doctor of Science is conferred not only in the departments of public health and engineering, which have some connexion with the subject which the Commission was appointed to investigate, but also for proficiency in mental and moral philosophy and in philology. At Glasgow, again, the study of law forms one of the four alternative courses for which a degree in science has within the past year been instituted.

It should also be distinctly made known that it is not in their scientific departments that the weakness of the Scotch universities consists. With the exception of a chair of Sanskrit, maintained at Edinburgh by the munificence of a private individual, the claims of comparative philology are entirely unrecognised in the professoriate. It is yet more appalling, to any one but a science commissioner, to learn that not one of the four Scotch universities contains anything approaching to a professorship of history. There was indeed at St. Andrews a chair of history, which was of old interpreted to mean civil history. It was, however, in private patronage, and the various holders of late years were undecided whether to lecture on civil or natural history, and consequently refrained from lecturing altogether. The commissioners remark with grim satisfaction that the former condition of things has ceased, and "a naturalist has now been appointed to this chair."

In the appendix to the volume is contained a quantity of interesting information, chiefly relating to the pecuniary assistance afforded by Government to the institutions reported on. The University of London receives 10,000*l.*, and pays back into the Exchequer on account of fees 4,000*l.* The Universities of Scotland receive altogether 15,885*l.*, which is thus apportioned: St. Andrews, 2,105*l.*; Aberdeen, 3,811*l.*; Glasgow, 3,165*l.*; Edinburgh, 6,804*l.* In London, of course, the greater portion of this grant goes to the examiners, and in Scotland to the professors, but not, it may be remarked, in any fixed ratio as compared with the amount they receive from fees. The Queen's University and the Queen's Colleges in Ireland receive each year nearly 30,000*l.*

J. S. Cotton.

SCIENCE NOTES.

ASTRONOMY.

D'Arrest's Periodical Comet.—M. Leveau has followed up M. Villarceau's original investigations on the orbit of this comet, which is remarkable for the large perturbations it has suffered from Jupiter. The comet was discovered in 1851, and observed again at its reappearance in 1857 and 1870. In 1861 it approached very close to Jupiter, and was so much disturbed by that planet's attraction, that the ordinary method of approximation for correcting the elements of the orbit failed, and it was necessary to fall back on the method of false position, calculating the perturbations with six different sets of assumed elements. In this way MM. Villarceau and Leveau have succeeded in finding an orbit which satisfies all three sets of observations as closely as could be expected—a result which would seem to show that the assumed mass of Jupiter is correct. From the large perturbations caused by Jupiter, D'Arrest's comet will prove very useful in determining the mass of this important planet; but for this purpose it is necessary to wait for M. Leverrier's tables of Jupiter, as the comet and planet were near each other for such a length of time that Jupiter's motion must be accurately known.

Jupiter's Satellites.—In the *Comptes Rendus* M. Flammarion gives the results of his observations of the relative brightness of the four satellites of Jupiter in 1874 and 1875, from which it appears that the fourth satellite in particular is subject to considerable variations, though not dependent on the period of revolution, which is presumably the same as that of rotation. The first and second satellites appear also to be variable to the extent of one or two magnitudes, but the third is tolerably constant. There is much difference in the intrinsic brightness of the satellites, the fourth, though large, being very dull, whilst the first is the brightest for its size. These observations seem to throw no light on the period of rotation of the satellites, which has been inferred from variations of brightness, supposed to be caused by bright and dull hemispheres being presented to us alternately.

Effect of the Sun's proper Motion on Aberration.—In the recent investigation of the sun's distance by means of the velocity of light Struve's value of the coefficient of aberration is found to give a result which not only differs from that deduced from eclipses of Jupiter's satellites but also from those of all other methods, direct as well as indirect, while the old value of the coefficient found by Bradley, and now universally rejected, leads to an accordant result. M. Villarceau attributes this discordance to the effect of the sun's proper motion on the aberration of stars which would make the coefficient depend on the position of the star instead of being a constant as is generally supposed. To settle this point M. Villarceau proposes that observations of certain zenithal stars be made at one or more pairs of observatories in 35° north and south latitude respectively, a single year's observations being enough for the purpose.

Latitude of Abbadia (Basses-Pyrénées).—M. d'Abbadie has taken much pains to determine the latitude of his observatory, which is peculiarly well placed for determining the local attraction of the Pyrenees; a matter of some interest, as Petit ascribed to this mountain chain a negative attraction, a result which he explained by supposing it hollow. After various trials of different forms of zenith telescope, M. d'Abbadie selected that proposed by M. Faye, in which the direction of the zenith is determined by a collimator pointing vertically downwards to a trough of mercury. The wire of the collimator is brought into coincidence with its image reflected in the mercury and the zenith telescope is then adjusted by means of the collimator, which is removed when observations of stars are about to be made. M. d'Abbadie's results show considerable discordances, amounting occasionally to 15″ or 20″, and as the earlier and later values of the latitude differed by 3″, he made some further observations with a large theodolite, which gave a result 1″·5 larger than that found with the other instrument. The mean of the two values differs from that found by the French Trigonometrical Survey by 7″, which would thus represent the attraction of the Pyrenees. As far as these results go, this attraction is therefore a positive quantity, which implies that there is an excess of attracting matter in this mountain chain.

Changes in a Double Star.—Baron v. Dembowski has found that the components of a new double star which he had discovered, and which appears to be identical with one observed by Sir James South in 1825, have greatly changed their position in the course of the fifty years which have elapsed. One star has approached the other by some 30″, and has at the same time receded by about the same amount from a more distant companion on the opposite side; so that the change would appear to be entirely in this star. Further observations of this interesting object are much to be wished for.

The Sun's parallax from oppositions of Mars.—M. Liais, director of the Rio de Janeiro Observatory, calls attention, in the *Astronomische Nachrichten*, to the remarkable agreement between the value of the solar parallax deduced from M. Cornu's determination of the velocity of light, combined with Struve's coefficient of aberration and that found by himself from the opposition of Mars in 1860, though unfortunately these two results differ considerably from those determined in other ways. While M. Liais obtains 8″·70 for the solar parallax, other astronomers have found, from observations of Mars, results ranging between 8″·85 and 8″·95, and the lunar and planetary theories agree in giving the value 8″·86, which is also that deduced by M. Cornu from eclipses of

Jupiter's satellites. M. Liais proposes to devote special attention to the opposition of Mars in 1877, and, as he has now much more perfect means at his command, the favourable position of his observatory will enable him to obtain very valuable results.

Isothermals on the Sun.—In the *American Journal of Science*, Professor Mayer describes the method invented by him for obtaining registers of the isothermals on the sun's disc, which depends on the circumstance that Meusel's double iodide of copper and mercury blackens at a temperature of 70° C. Professor Mayer exposes the blackened surface of a sheet of thin paper coated with the iodide on the other side, to the image of the sun formed in a telescope. By using different areas of object-glass the contours of the corresponding blackened areas on the iodide film show the different isothermals, and from the few observations hitherto made it appears: (1) that there exists on the solar image an area of sensibly uniform temperature, and of maximum intensity; (2) this area of maximum temperature is of variable size; (3) this area of maximum temperature has a motion on the solar image; (4) the area of maximum temperature is surrounded by well-defined isothermals, marking successive gradations of temperature; (5) the general motions of translation and of rotation of these isothermals appear to follow the motions of the area of maximum temperature which they enclose; but both central area and isothermals have independent motions of their own.

THE death is announced of Professor Winlock, who for ten years has been the able director of Harvard College Observatory. Professor Winlock made many improvements in astronomical instruments, and in particular he brought into successful operation the system of taking photographs with a long-focus horizontal telescope, which has since been adopted in the American Transit of Venus Expeditions. The photographs he obtained in the eclipses of 1869 and 1870 have proved of the greatest value in investigating the nature of the Sun's corona, and since that date he has secured a nearly continuous series of photographs of the Sun's disc. Astronomers generally will be in a better position to appreciate his labours when the annals of the Harvard Observatory, containing the observations made there under his direction, have been published. Professor Winlock was born in 1826, and was for many years of his life connected with the American Nautical Almanac, of which he was for some time the superintendent.

PHILOLOGY, &c.

MR. J. H. HALL, of New York, has been reading the first complete translation yet made of the Cypriote inscription of Dali or Idalium at the University Convocation at Albany. The inscription is upon a bronze tablet, discovered on a narrow plain near Dali—the site, it would seem, of some great battle—and is the longest we yet know of as written in the characters of the Cypriote syllabary. The Duc de Luynes first published it in 1852, and the first attempt to decipher it after the key to the syllabary was found was made by Dr. Birch in the *Transactions of the Society of Biblical Archaeology*, vol. i. pt. 2. The inscription covers both sides of the plate, sixteen lines on one side and fifteen on the other, and a moveable ring at one end of the tablet attached it to the wall of the Temple of Athena. According to Mr. Hall it records a decree of "King Stasicyprus and the city of the Idalians," by which Onasilus and his brother physicians were ordered "to heal the men that were wounded in the battle;" in return for which they were to receive collectively eleven talents of silver or a piece of land free from taxation, Onasilus himself getting ninety-seven silver minae or an equivalent amount of land free from taxes.

PROFESSOR FLEISCHER has for many years past been adding in an unpretending way to the debt which Orientalists already owe him for his greater works, of which the edition of the Kurân with El-Beydâwy's commentary is perhaps the best-known. His labours have never been better bestowed than in the composition of the commentary on De Sacy's Arabic Grammar, which has for the last twelve years been appearing in the *Transactions of the Royal Saxon Society of the Sciences* (Berichte der Kön. Sächs. Gesellschaft der Wissenschaften, phil.-historische Classe) under the title of "Contributions to Arabic philology" (Beiträge zur arabischen Sprachkunde), and of which a new instalment, after several years' interval, has recently been given to the learned world. The *Grammaire Arabe* of Silvestre de Sacy will probably remain for some time the leading work on the subject, but a cursory glance at Dr. Fleischer's notes will show (what indeed was furtively known before) that the great French work is not by any means immaculate: and it is not too much to say that it is hardly safe to make use of De Sacy without at the same time consulting the notes of his Leipzig pupil and commentator. The last number of the Beiträge brings the commentary nearly to the end of De Sacy's first volume. We fancy the second volume will present a still finer field for criticism. It is not necessary to comment on the high scholarship displayed by Professor Fleischer's notes: but it may be well to observe that they are, as a rule, short and directly to the point, qualities which cannot be said to be the distinguishing marks of the German Professoriate.

THE monthly magazine for Jewish history and learning known as Grätz' *Monatsschrift*, contains (see July number) a highly appreciative review of Mr. Driver's Treatise on the Use of the Hebrew Tenses. Among the interesting articles in the recent numbers may be mentioned two by Dr. Grätz, on the date of the commencement of Nabatean rule in Petra, and on an obscure passage in the book of Ezra (iii. 3) respectively. The Nabateans were unknown to Herodotus; they had expelled the Idumeans, observes Dr. Grätz, by the time of the Diadochi. Their sway must, therefore, have commenced some time between 460 and 310, B.C. The introduction of the book of Malachi enables us to determine the date still more precisely, for that prophet speaks of the desolation of Edom as still recent. Now Malachi prophesied at any rate not later than the time of the first Artaxerxes. This is really the only new point made in this almost too elaborate article. Dr. Perles gives some specimens of the early Latin translation of the *Guide of the Perplexed* by Maimonides. It turns out to be substantially the same as the version published by Giustiniani in a very incorrect form in 1520. This celebrated work of Maimonides is supposed to have been translated in South Italy at the instance of the Emperor Frederic the Second.

THE *Theologisch Tijdschrift* contains some important articles on critical theology. Dr. Blom gives an elaborate criticism of Straatman's theory of the origin of "the Gospel of Paul"—Straatman's work, be it said in passing, ought not to be much longer ignored in this country—M. T. Houtsma, some corrections of the text of Hosea, two or three of which are certain or highly probable; the rest rather crude. Dr. Loman discusses the value to be attached to the evidence of Papias as to Scripture and Tradition. He agrees in the main with Dr. W. Weiffenbach that Papias had no written sources, and no first-hand oral tradition, and that it is, to put it mildly, extremely improbable that he believed in the Johannine authorship of the fourth Gospel and the residence of St. John in Asia Minor. Dr. Tiele gives a highly interesting reply to Dr. Pfleiderer's criticisms of his views on the development of religion in the new Jena *Jahrbücher*, which contrasts by its calm, scientific tone with the somewhat excited style of the German professor. Dr. Tideman discusses the composition of the book of Enoch; he distinguishes three writers—a Jewish Gnostic (after A.D. 80), an Essene (A.D. 90–100), and the author of chapter cviii. (after A.D. 125), who was at the same time the final editor, a Christian Gnostic of the school of Saturninus. Dr. Hoekstra, on the ground of an elaborate analysis of form and contents, pronounces positively against the genuineness of the Epistle to the Philippians. And last in order, but second to none in importance, an article by Dr. Kosters treats historically and critically of the Israelitish conception of the "angel of Jahweh." Many writers have supposed this personage to be merely "one of the thousand" who are described as attending on the Deity; Dr. Kosters shows by an examination of the *loci classici* in the Old Testament, that he is no one less than the earthly manifestation of Yahweh. The main view of this admirable exegetical "study" has for some time past been my own, if, as I suppose, the author means that the "angel of Yahweh" is only another form of the Canaanitish "name" or "face of Yahweh," adapted to the purer religion of the Old Testament writers.

[T. K. C.]

FINE ART.

The Keramic Art of Japan. By George Ashdown Audsley, and James L. Bowes. Part I. (London: Sotheran & Co., 1875.)

ONE of the objects of my recent journey to England was to visit and study the Japanese art-collections belonging to Messrs. Audsley and Bowes in Liverpool. The catalogue published by Mr. George A. Audsley in 1872, when the Oriental collections were exhibited at the Liverpool Art Club, had already brought them under my notice. I unfortunately had not time to carry out my intention, which I regret the more as I thus lost the opportunity of becoming personally acquainted with these distinguished amateurs, who combine a taste for publication and a taste for collecting.

The first part of the sumptuous and useful work they are editing, under the title of *The Keramic Art of Japan*, has just reached me. I have not had time yet to do more than glance at the text of the "Introductory Chapter," and the chapter on keramic manufacture in Japan; they are, moreover, both unfinished, and I shall therefore reserve all further remarks upon them until their completion. General impressions I consider one of the chief points of interest in international criticism, and to these I intend to confine myself. The material form and style of the book called forth the unanimous admiration of several distinguished connoisseurs of books who were at my house a few days since. The thick white paper, thick without being brittle, takes the ink well. The letter-press is uniformly good throughout. The red titles and the red initial letters were much appreciated. The whole publication reflects great credit on the printer, Mr. David Marples, of Liverpool. The chromolithographic prints did not meet with unqualified praise, though they were printed at Firmin Didot's in Paris, with extreme care. The ornamentation is drawn with great exactness, but the figure-drawing is less characteristic. The draughtsman is evidently afraid of just that point of exaggeration which marks the difference between his own school and that of the artists of the empire of the rising sun. The deficiency can

Digitized by Google

easily be remedied by Messrs. Audsley and Bowes in future plates. Also, they should recommend the printer to use fresher and more decided tones, and should always look at the original object before signing for press. We do not pretend that a perfect illusion can really be produced, but the distinctive characteristics of Oriental art are invariably brightness and vibration. The materials which chromolithographers use and their mode of printing are unfavourable; the colours are mixed with oil, and this always has a tendency to blacken and turn yellow. Besides, the colour or the varnish must be glazed to adhere to the paper, which has to pass through the press as many times as there are different colours of a decided tone. These inconveniences must, therefore, be remedied by heightening the tones, and avoiding, as far as possible, the use of half tints. This is what M. Félix Régamey does in the case of the plates he is executing for *L'Art* from Japanese albums; and the results he has obtained, in two representations of the poetess Ko Mati and in a page of her illustrated poems, are surprising.

We would also advise the draughtsmen employed on this work—a work no less interesting to critics than to artists and amateurs—to copy the Japanese characters on the pieces most scrupulously. Often these characters are signatures, and sometimes indications of scenes or personages. Our predecessors, with all their good qualities, were for the most part culpably indifferent with regard to the characters they met with on foreign monuments whose meaning they did not know. In the reproductions already published, to which I have just alluded, the Japanese characters are specially written or revised by a young artist, M. H. Somm, who attended M. Léon de Rosny's lectures at the Collége de France some years ago.

The authors will see in these recommendations a mark of the high esteem with which their work has inspired me. It must finally prove to the public one of the great laws of general aesthetics entirely set aside by academic teaching, viz., that colour cannot be separated from form. To put assays of oriental enamel on to Greek shapes as Wedgwood has done in some specimens I have before me now, or to reproduce oriental shapes in uniform black or red, is an unpardonable error.

Messrs. Audsley and Bowes' work will provide manufacturers who cannot procure the originals for themselves with models of taste, owing to the perfect harmony of forms and colours, reliefs and ground-tints. The question is not to furnish models to be literally copied, but models that may inspire useful reflections and suggest ingenious appropriations. The attempts at a revival of keramic art, which originated in France twenty years ago, and have been so energetically followed out in England, were based primarily on Italian or Moresco-Spanish models. By the study of enamelled earthenwares—of faïence — people became sensible of the excellence, from the decorative point of view, of the ancient keramic productions.

But the art of decorating porcelain is quite a different thing, as different as Kaolin is from white clay or pipe-clay. Porcelain, which is much lighter and harder than enamelled earthenware, is immensely used in households. In that art the Orientals of the extreme East—that is to say, the Chinese and the Japanese—are masters whose superiority cannot be disputed.

The Chinese porcelain is better known, at least presumably better known, than the porcelain of Japan. But the time has come when it is absolutely necessary clearly to define what the demarcations are. Judging by the preface, so far as we have read, we highly commend the authors' discretion in not wasting any time over discussions which, however useful to the pedant, are of no use to the public; in having cut out, for the moment at least, all that is open to doubt as regards the simultaneous productions of the two peoples, and in having given very marked prominence to the decidedly characteristic places of manufacture: the porcelain of Kaga, of Owary, of Hizen (pronounced Fizen in French) and of Satsuma. These names were known in trade and familiar also to a certain number of amateurs. But they ought to be known to the whole world. No better plan could have been devised than that adopted by the authors: of making a choice selection of specimens, having them reproduced with scrupulous care, and subjoining in the text all the information they could collect, either from books or from the mouths of European or native travellers, with regard to the places of manufacture.

The fact ought to be noticed as greatly to the authors' credit, that their selection is not limited to ancient pieces — so-called *pièces de collection*.

Undoubtedly the ancient pieces always possess rare beauties of form, ornament and execution. The farther we look back into the history of humanity the simpler the shapes, the more quiet or bold the ornamentation. Thus the armorial bearings of the Daimios have furnished examples of primitive combinations of geometrical lines. But in sacred objects, where the typical ornamentation is more ancient, these combinations also are simpler. That ornament, for instance, so often quoted because it is of such frequent recurrence on Greek objects, which for that reason is even called "une grecque," is only one of the combinations of the clawed cross which the Buddhists call *Sçavistika*, which is much older than Buddhism and was the symbol of happiness in very ancient times. In our opinion, it was wise of the authors to give specimens of comparatively modern objects as well. They also have a style of their own, though it is difficult at this moment to determine its leading characteristics. They in their turn will be followed by other series of conceptions which will be based on the arrangement of new subjects.

To enter briefly into a few particulars with regard to the plates, it will be sufficient to mention that they contain examples of Kaga porcelain, which is decorated with a rather violent red, and sometimes has figure outlines upon it, remarkable for their really incredible intensity of type and expression. They look as though they were drawn on parchment with a pen. One of the three bottles seems to contain in one of the medallions a portrait of the celebrated Sikibou, who at the age of seven was already renowned as a poetess. Another plate represents a vase and a plate of Satsuma ware, ornamented with designs in dead and burnished gold, resembling the most delicate goldsmith's work. And another contains twelve specimens of vases and perfume-burners of various shapes, likewise all of Satsuma ware. They are reproduced by a heliographic process, which lessens the delicacy of detail, for which reason it would have been better not to give us so many specimens. Lastly, we have a large slab of modern blue Owari porcelain, representing a scene from a celebrated Japanese drama, which is laid on the sea-shore. The arrangement of the composition is most curious.

The text and the plates contain, besides, examples of the ornamental designs most commonly met with on all objects generally, such as stuffs, lacquer-ware, bronzes, articles of porcelain, and ivory. The interest of the book chiefly lies in its calling attention to the art of a people whose organisation is immensely versatile and reflective, who with exquisite taste have made use of all the most fugitive models which Nature supplies—the flowers, the trees, the reeds, the butterflies, the birds, have derived wonderful effects from the study of animals, and are entitled both to our respect and sympathy.

PH. BURTY.

PAINTING IN THE NETHERLANDS FROM THE FOURTEENTH TO THE EIGHTEENTH CENTURY.

Nederlands Schilderkunst van de 14e tot de 18e eeuw. By Dr. J. Van Vloten. (Amsterdam: P. N. Van Kampen, 1874.)

THE indefatigable labours of several distinguished Belgian historians and archaeologists have of late years thrown considerable light upon the history of art in the Netherlands, a subject that was formerly involved in such obscurity that it seemed hopeless for any one to attempt to explore it. Patient research, however, though it has not as yet been rewarded by discovering any great hoard of valuable material, has not been without results. By means of searching old archives and long neglected registers, many interesting particulars have been gained concerning artists already known to us, and others discovered who had been utterly lost to sight in the prevailing darkness. Several new lines of enquiry have also been opened out, so that every year the history of Art in the Netherlands has become a fuller and more interesting subject of study.

Dr. van Vloten has fully availed himself of all the new material that now lies before the historian, and although his *Painting in the Netherlands* only professes to give a popular sketch of the subject, it will be found to contain much that is new, even to the art student. In particular, we notice among the names of the early painters and illuminators of Flanders those of Willem Wyelant, a miniature painter, who is said to have "all the good and bad qualities peculiar to his branch of the art;" Michiel van der Borch, working in 1330; Jehan Dreux, an early

Digitized by Google

Bruges artist; Simon Marmion, whom Lemaire, a French poet of the sixteenth century, called the "Prince d'Enluminure," who in 1469 illuminated a prayer-book for Charles the Stout; Claes Spierinc, who ornamented the same Charles's Ordinances with "istoires, vignettes, et lettres dorées" in 1469; Raoul van Orleans, who ornamented with miniatures a manuscript of Aristotle's *Ethics* in 1376; Hansken van Bommel, whose name occurs at the end of a splendid missal, ornamented with the finest drawings, preserved in the library at the Hague, but who may possibly be the writer and not the illuminator of the manuscript; Huibert Caillean and Simon Bering, both working about the middle of the fifteenth century; Jan van Paradijs and Jan van Kriekenborch, the *latter* of whom illuminated a copy of the *Consolations of Philosophy*, in 1491. In one of the miniatures in this work, preserved in the French National Library, Dame Philosophy is represented with waving golden hair, wearing a crown upon her head, and seated upon a throne bearing the names of the seven free arts; and in two others Boethius himself is depicted; in one writing his great work, and in the other stretched on his pallet, while Dame Philosophy herself appears to him.

None of these names are mentioned in the last edition of Crowe and Cavalcaselle's *Early Flemish Painters*, so that we may conclude that they have mostly been discovered since the date when that work was published. Unfortunately Dr. van Vloten does not in all cases quote his authority for their introduction; but they are due, we believe, in great part to M. A. Pinchart, whose annotations added so much to the value of the *Early Flemish Painters*. His *Archives des Arts, Sciences, et Lettres* is frequently quoted, as also Dehaisne's work, *De l'Art Chrétien en Flandre*, and De Laborde's *Les Ducs de Bourgogne*.

But while we find these painters who are new to us, there are several others with whose names we have grown tolerably familiar who are unaccountably omitted. No mention is made, for instance, of Jehan Malwel, Malouel, or Malvel, who, as De Laborde discovered, was painter and *varlet de chambre* to Philip the Hardy, and whose diptych was placed every day before the Duke's praying stool; nor of Jean Beaumez, also one of Philip's salaried painters. The sculptor Nicolas or Claux Sluter also might well have been included, although the new details concerning this artist published by M. A. Michiels in his interesting study of Flemish Art at Dijon, which appeared a few months ago in the *Journal Officiel*, could not have been known to Dr. van Vloten at the time when his book was in the press.

Taine, in his *Philosophie de l'Art dans les Pays Bas*, divides the art of the Netherlands into four distinct artistic periods, exactly corresponding to four distinct historic epochs in the nation's life; and truly, whether we account for it on Taine's philosophic system or not, Netherland art does seem to fall naturally into such divisions. First, we have the early religious art of Flanders, carried to the utmost perfection by the Van Eycks and their followers; secondly, we notice the decadence of the ascetic and ecclesiastical spirit in Quentin Matsys, and the gradual Italianisation of the national school from Jan de Mabuse to Otto Veen; thirdly, the magnificent and purely sensuous art of Rubens; and lastly, the realistic painting of the Dutch masters of the seventeenth century.

Dr. van Vloten does not recognise the second of these epochs, but divides his work into three chapters only, the first embracing the whole period from the rise of Flemish art to Frans Floris on the one side, and Lucas van Leyden and Bosch on the other. The second chapter, which deals with the school of Rubens and the art of the seventeenth century, gives more information respecting the lesser masters of this period than is usually accorded in French and English books on the subject, in which the light thrown upon Rubens usually leaves them in obscurity. Here we find notices of such men as Ferdinand van Apshoven, Jan Mertens, Anthony van Blokland, Quintin Simons, Hendrik van Goudt, Gillis and Wouter van Pede, Lambert and Adam van Noort, Lodewijk Puersele, Antoine Sallaert, of whom there is a somewhat detailed account, Jacob Fouquières, Matthews Schoevaerdts, Jan van Thielen, and many others whose names are rarely met with except in art dictionaries.

It is the same also in the chapter upon Dutch Art. Unknown, or but little known masters crowd the pages, while we have fewer details than could be wished concerning Rembrandt, Jan Steen, Paul Potter, and the other great masters of the school. Strange to say, in the account given of Rembrandt we find no allusion to Dr. Scheltema's "Redevoering over het Leven en de Verdiensten van Rembrandt van Rijn," although Dr. Scheltema was the first to clear Rembrandt's memory from the imputations formerly cast upon it, and to publish such facts as have been gained respecting his life.

Painting in the Netherlands is enlivened by fifty woodcuts that will interest art students as being different in subject from the illustrations usually given in our English text-books of art, and of which everyone is now well-nigh tired, as they have been made to do duty in several works. Unfortunately, Dr. van Vloten having elected to write in Dutch, his work will not, it is to be feared, be generally useful except to his own countrymen.

Mary M. Heaton.

NOTES AND NEWS.

An Art and Industrial Exhibition has been opened at Preston. Among the chief works exhibited are Mr. Long's *Babylonian Marriage Market*, from the Royal Academy, Mr. Pettie's *Slate Secrets*, from the Royal Academy and the Royal Scottish Academy, and Mr. Millais's *Deserted Garden*. There are water-colours by Turner, William Hunt, David Cox, and other masters. The Science and Art Department have contributed examples of ceramic ware, jewellery, mosaics, &c.

On the opening day of the Preston Art Exhibition, an address was delivered by Lord Winmarleigh which, though doubtless excellent in intention, appears to us to reproduce a very common error. Speaking of painting, Lord Winmarleigh "would give them some figures which would show what had been the increase in the appreciation of that art within the life of almost the youngest of them." Turner's celebrated drawing of *Bamborough Castle*, he went on to state, was purchased from the Rev. E. Coleridge in 1858 for 400*l.*, it was sold in 1859 for 450*l.*, and in 1872 at Mr. Gillott's sale for 3,307*l.* 10*s.* David Cox painted his celebrated picture of *Rhyl* for 160 guineas, and four years ago it was sold for 2,300*l.* Müller painted the *Chess Players* in 1843 for 25*l.*, it was sold in 1874 for 4,053*l.* Through the kindness of Mr. Agnew he had obtained this information—information which we would take leave to observe is exceedingly good as far as it goes, though, like most statistics, it proves little. Where is the necessary connexion between a people's appreciation of great art and the willingness of a few rich men to pay long prices for notorious specimens of it? It is interesting to know what Müller got for the *Chess Players*, and what the heirs of Mr. Gillott got for it. It would be more interesting to know how large or small may be the number of persons able to distinguish merit in it or any other work of art of their own free motion; and what may be from year to year the increase of such number. The answer would afford a truer test than that given by the market value at Christie's, "of the increase in the appreciation of art." But not even through "the kindness of Mr. Agnew" could that information be obtained, either for Lord Winmarleigh or ourselves.

A curious sale of pattern coins made at the Royal Mint during the reigns of the Georges, was held last week by Messrs. Sotheby and Wilkinson. Many of these pieces were said to be unique, having been issued from the Mint simply as samples or proofs and never having passed into circulation. Among them were some very fine coins by Pistrucci, including his five-pound piece of 1820, his two-sovereign piece and his crown-piece in gold. There were also several gold farthings of the date 1797, and a broad-rim piece worth twopence struck in gold, and many fine specimens of other copper and silver coins. The Colonial coins also formed a good show; and strange-looking pieces intended for an international currency, but never circulated, were to be found among the well-known English faces. The collection belonged to Mr. John Marshall, of Belmont, near Taunton.

The fourth Field Meeting of the Woolhope Club was held at Brecon on the 12th inst., under the presidency of the Rev. C. J. Robinson. The weather interfered greatly with the programme, and compelled the abandonment of the proposed excursion to the site of the Roman station, sometimes called *Bannium*. A lengthened visit was paid to the noble Priory Church, which has just undergone very careful restoration at the hands of Sir G. G. Scott, and may now take rank as the third church in the Principality. The first place must, of course, be assigned to St. David's, and the second may be conceded to Llandaff; but Brecon has distinct features of its own which in their way are unsurpassed. The proportions of the building, and the extremely simple and massive character of its various parts are exceedingly striking. The Presbytery is a good example of Early English work, and Sir G. Scott has greatly increased its beauty by completing the vaulted roof which formed part of the original design; his omission of the same treatment of the central tower is equally judicious, for if it had been carried out the *coup d'œil* would have been marred, and some interesting features concealed. We cannot think that he has been quite so happy in restoring the Havard Chapel to its later instead of to its earlier character, and the removal of the Renaissance canopy above the tomb of Sir David Williams was unquestionably a mistake. The whole fabric, especially the chapels and decorated nave, deserves minute study, and there are many points in connexion with its architecture that demand further investigation. The Club also visited Christ's College, a beautiful fragment

Digitized by Google

of Early English architecture, within which Bishop Bull, with other less eminent prelates, is interred, and St. Mary's, which before its unfortunate restoration must have presented many curious features.

The collection of original drawings at South Kensington, we gather from the recently published report of the Science and Art Department, received considerable additions last year. Among them may be mentioned fourteen drawings of Italian decoration purchased from Professor L. Gruner; a series of large anatomical diagrams, by the late W. H. Sonnes; and a careful copy by S. Zeri, of the mosaic picture in the Caetani Chapel in the church of St. Pudentiana, Rome. 3,044 prints have also been acquired, chiefly illustrating the various schools of ornament since the sixteenth century. Among these may be named works of the "little" German masters, Beham, Aldegrever, Binck, and others: and various works by Jacques Callot and others of his period and school. The donations and bequests to the Art Museum include the furniture of a boudoir, in the early eighteenth century Venetian style; two paintings by Sir Thomas Lawrence; a silver cup or bowl, stated to have been the pap-boat of Oliver Cromwell; and a locket containing some of Oliver Cromwell's hair. The total number of readers in the Art Library last year was 21,365. Mr. Redgrave, the Art director, regrets that no steps have yet been taken to fulfil the desire of Mr. Sheepshanks that the pictures given by him should be thrown into a serial collection of British pictures to include those other works also belonging to the nation, which it is not desirable to hang conjointly with the collection of paintings of all schools in the National Gallery.

Professor Brunn, of Munich, condemns as works of the Cinque-Cento period the two celebrated onyx vases in Naples and Brunswick. As to the Brunswick vase it may not matter so much, since doubts had before been entertained about its antiquity, notwithstanding the fact of its history being known back to the year 1630. But to throw suspicion on the Farnese Tazza at Naples must, when it is done by a person of Brunn's authority, lead to grave doubts as to the genuineness of large cameos generally. Among the points on which he relies for this opinion are these: that the subjects represented on the cups are at first sight apparently taken from familiar Greek myths, and yet on closer examination it becomes hopeless to find a satisfactory explanation of the whole scene in Greek mythology. In the same way the draperies, though at first sight Greek, exhibit in details a want of intelligence such as is never found in an ancient artist, but suits very well a modern, who knows the general appearance of the ancient dress and nothing more. The article in which Brunn describes and condemns these two vases is published in the *Transactions of the Munich Academy of Science* (1875, i. 3).

Herodotus (ii. 106), speaking of the monuments (*stelae*) set up by Sesostris, says that among them were two, the one on the way from Ephesus to Phocaea, the other on the way from Sardis to Smyrna. These monuments consist each of the figure of Sesostris, hewn in flat relief on the face of the rock, and accompanied by an inscription in hieroglyphics. The latter of the two—that on the road from Sardis to Smyrna, near the place called Nymphi—has long been known, having been discovered, it appears, first by Burgon and Renouard. From the engraving in Gerhard's *Archäologische Zeitung* (1843, pl. 2) it will be seen how well the figure corresponds to the description of Herodotus. Till lately, however, the other figure—that on the way from Ephesus to Phocaea—had not been found, owing, apparently, to the road having been at this point changed from its ancient course. Not only that, but the stone had fallen and been lying among underwood entire and safe, it is said, till last year, when a Turcoman had pitched his tent near it and used it as a hearth-stone, with the consequence that now little more of the figure remains than is required to make its identification complete. An engraving of it is given in the new part of the *Archäologische Zeitung* (N.S. viii). The discoverer is Mr. C. Humann, an architect in Smyrna.

In the *Cornhill Magazine* for August, 1875, pp. 167-8, in an article entitled "On Some Strange Mental Feats," it is stated that William Blake, the artist, painted 300 portraits in one year from a peculiar faculty of memory, and that after awhile he became insane and remained in an asylum for thirty years, then he recovered, but was again threatened with a relapse, soon after which he expired. The article quotes this from an essay by Dr. Richardson on "Hallucinations." There is a mistake in attributing this story to William Blake; for he was not a portrait painter, nor was he in any asylum. In the *Life of W. Blake*, by Gilchrist, it is said (p. 5) that he was born in 1757 (p. 362), that he died in 1827, and for nearly forty years before his death he lived in Lambeth (p. 150), Felpham (p. 183), South Molton Street (p. 276), and Fountain Court, Strand, where he died (p. 362). Hence he could not have been in an asylum. An essay on "Hallucinations" appeared in *Chambers's Journal*, fourth series, part ci., May 31, 1872, containing the account in the same words quoted by the *Cornhill* this month.

The programme for the Michel Angelo centenary festival, as published by the committee, is as follows:—Sunday, September 12, Inauguration of the Festival. The representatives of the citizens of Florence and their foreign guests will assemble in the Church of St. Croce to pay homage at the tomb of Michel Angelo. They will then visit the Casa Buonarroti, and afterwards the inauguration of the monument on the Piazzale Michel Angelo will take place.—Monday, September 13, Inauguration of the David and the Michel Angelo Exhibition in the Academy, Vocal and Instrumental Concert.—Tuesday, September 14, Meeting of the Accademie della Crusca e delle Belle Arti in the Sala del Senato. For the benefit of all those taking part in the festival, a guide will be published indicating the museums, churches, and private institutions in which works and manuscripts by the great artist are preserved.

The fifth annual report of the trustees of the Metropolitan Museum of Art, New York, is to be read with interest by those who, like ourselves, attach great importance to the extension throughout America of a care for good art. Reference to the report will show that since the establishment of the Museum nearly fifty thousand pounds has been paid in subscriptions to the fund, while donations of works of art to the value, as is estimated, of about twelve thousand pounds, have been made to the Museum. Out of the fifty thousand pounds received, more than half has been spent upon the purchase of paintings and drawings. About ten thousand pounds has been given for the Cesnola collection—afterwards spoken of at greater length—while between six and seven hundred pounds has been spent in the purchase of etchings, and a like sum in acquiring reproductions of objects exhibited at Kensington. The remainder of the money has gone in the expenses of the undertaking. The report gives the following interesting scraps of suggestion and information on the progress of the humbler arts of house decoration and of pottery in America:—

"It is especially desirable for an American Museum, that large space should be at its disposal for such works of art as particularly interest and benefit mechanics and artisans. This class of our citizens are among our most steady and studious visitors. It is a fact, familiar to all who have examined the subject, that very little of the best decorative work done in American homes is done by American workmen; a large proportion of this class of work is done by foreign artisans who have received that training and that education which the art collections of Europe make accessible to all. The children of these able mechanics, born and brought up in our country, in an atmosphere different from that of their fathers, without opportunity to see the works of old times, and to learn with what skill men have, in various periods, made the useful to be also the beautiful, are as a rule inferior workmen, when they follow the trades of their parents, and in fact usually seek other walks in life. Hence it occurs that there are comparatively few skilled American workmen engaged in the decorative arts, and there is very little original American art in American house furniture and adornment. . . . Pottery has long been made in this country. But American potters, apparently unacquainted with the fact that foreign potters can make a beautiful article as cheaply as one without beauty, have contented themselves with the plainest forms of utility, and the loan collection illustrates how few attempts have been made in America to rise above the simple utilitarian idea in the ceramic art."

The trustees are going to prepare handbooks which it is promised shall be condensed introductions to the study of the different departments of art history in the galleries. They have prepared such a handbook on pottery and porcelain, "utilising, as far as possible, the material in ancient art which the Cesnola collection contains in abundance, and also the valuable specimens of modern art which are in the Loan collection."

The Roman correspondent of the *Allgemeine Zeitung* announces that in the beginning of this month an interesting inscription was brought to light by the workmen engaged under the archaeological commissioners of Rome to make further excavations on the Esquiline, near the arch of Gallienus. This inscription, which is believed, from the form of spelling and other indications, to belong to the dictatorship of Sulla, is an edict for the cleansing of places of public resort, in default of which it indicates that certain fines and penalties, "arbitratu aedilium," will be imposed.

It would appear that the "High Art and Technological Association of Munich," which proposes to celebrate the twenty-fifth anniversary of its incorporation by holding a great exhibition in the Bavarian capital in 1876, intends to conduct this undertaking on novel principles, avoiding as far as possible some of the more flagrant mistakes of the earlier great exhibitions in London and at Paris and Vienna. Time will show how far the Munich exhibitors will excel their predecessors in aesthetic sense and decorative arrangement; but good promise of improved effectiveness is undoubtedly afforded by the proposal to avoid the juxtaposition and excessive crowding of objects of the same kind, and to dispose furniture, decorative articles of *vertu*, &c., in separate compartments, as they would be seen in halls, galleries, and rooms of houses. Visitors, instead of seeing the objects ranged on interminable counters and in presses, will thus have an opportunity of admiring them as component parts of the ornamentation of suites of appropriately decorated apartments.

The German papers announce that on September 7 the foundation-stone will be laid at Union Hill, New Jersey, of a memorial to the poet Fritz Reuter. It is proposed that the monument shall consist of a bronze statue, in life-size, of the poet, raised upon a granite pediment. The cost of the memorial, the plans and execution of which have been entrusted to the sculptor Edward Earle, will be defrayed by the German residents of Hoboken and the neighbouring districts.

The inauguration of the great national monument to Hermann, or Arminius, the deliverer of Germany from the power of the Roman, in the earliest age of her existence as a nation, was celebrated last Monday amidst unwonted enthusiasm and rejoicing. In many respects this Hermann memorial is the most important of all the many monuments that have been raised in Germany since the war with France. For one thing, it is not a war monument, though it is singularly sig-

nificant, as it happens, at the present time of the deliverance of Germany from another enemy than Varus and his legions. But it is neither erected as a boastful record of victory, nor as a sad memorial of the slain. It is simply a great nation's expression of its hero-worship; and a mighty task has been imposed upon its sculptor to give its hero a noble and definite form. It almost needs a Michel Angelo for such a work. Ernest von Bandel, the veteran German sculptor, who saw on Monday the accomplishment of his lifelong work (he made the first sketch for the Hermann monument in 1819), although not a Michel Angelo, has, at all events, been more successful in his endeavour after typical grandeur than most of the modern sculptors of Germany, who seem to have been trying of late to attain sublimity simply by making their statues of Germania of larger and larger dimensions. The Hermann statue is more than usually colossal, measuring as it does from the feet to the point of the uplifted sword no less than eighty-five feet; but it has other claims than its size upon attention. Herr von Bandel has worked at it almost entirely with his own hands through years of neglect and public indifference, often spending his own money it is said upon the necessary expenses; for it was not until public patriotism was aroused by the events of the late war that the nation felt any great interest in his work. Now, at last, however, it is recognised as a noble achievement, and due honour paid to the persevering and single-minded artist. The gigantic statue itself is of cased copper, and represents the old German chieftain with uplifted sword and inspired strength accomplishing the mighty deliverance of his nation. It is raised in the very forests where the memorable defeat of the Romans took place so many centuries ago, and is placed on the top of a hill where it can be seen for many miles around. The pedestal on which it stands is in the form of one of the circular temples with round arches and massive pillars belonging to early German architecture.

In the *Portfolio* this month a long article by Mr. Comyns Carr is devoted to the study of the work of our lately lost artist Frederick Walker. Several amusing little pen-and-ink sketches illustrate the article, but we should have liked also a Goupil photogravure from one of his paintings. There is an interesting one in the number of Legros' *Chaudronnier*, the old man mending brazen pots and pans, which our readers will remember in the Royal Academy last year. Unfortunately the wonderfully expressive face of the care-worn tinker comes out a little too dark in the photograph. The third modern painter with whom the *Portfolio* deals is the wild, if not mad, Belgian artist, Antoine Joseph Wiertz. No one who has ever visited the Musée Wiertz in Brussels can forget that painful exhibition of "vaulting ambition that did o'erleap itself." The great powers of the painter only make their unrestrained frenzied exercise the more terrible. The biographical notice of Wiertz is by Mr. J. B. Atkinson. An etching, by Brunet Debaines, of Turner's *Port Ruysdael*, and one, by L. B. Philips, of *Kingston on Thames*, exhibited in the Royal Academy this year, complete the contents of the number.

In the current number of *L'Art* M. Philippe Burty finishes his interesting series of articles on "Japonism" with the history of Ko Mati, the celebrated poetess of Japan, called "the Bee" on account of the sting of her irresistible beauty and the honey of her verses.

From Hiogo, Japan, it is reported that an Exhibition and Museum are to be established at Osaka, "the former to be open one hundred consecutive days in each year, and the latter on certain specified days in each month all the year round. The scheme includes the exhibition of all articles of foreign and native trade, is laid out to have a nine years' existence, and is avowedly in furtherance of commerce."

THE STAGE.

"MONSIEUR ALPHONSE."

It was not enough for M. Dumas, the younger, to wake, like Byron, and find himself famous. It was his happiness to wake one morning and find himself moral. And he has somehow never forgotten the circumstance. He has not remained satisfied with the reputation of a dramatist. Cost what it might, he must be a moralist too. So that his later work has to be tried by two tests, if you would wish the author to believe you inclined to do justice to it. Or, at the least, you will have forced on you the consciousness of the second aim while you are seeing with what success Dumas has realized the first.

And yet it is hardly a common moralist that M. Dumas elects to be, for he does not write a play to fit it in with a foregone conclusion, but so develops a story that a theme is suggested for discussion; the story mattering little, the theme mattering much. Or again, at times there is no one main theme for the moralist, but here and there convenient moments for *à propos* sermons. The action pauses while the General, the Admiral, the Doctor and Mdme. la Marquise discuss a social problem with as little dramatic character as ever the popular English essayist gave to his "friends in council." Now in *Monsieur Alphonse*, the latest work of Dumas—of which a version by Mr. Campbell Clarke was produced at the Globe Theatre on Monday—the author has set up a certain M. de Montaiglin to show what a man of good heart should do under trying circumstances. What are the trying circumstances? Let us listen to the story.

M. Alphonse—a poor young gentleman of three-and-thirty—has decided to accept comfort and wealth together with the hand of Mdme. Guichard. Mdme. Guichard is forty-five, heavy, ugly, and undeniably jealous. Nor, if the future is to copy the past, is there reason for surprise at Mdme. Guichard's jealousy; for Alphonse in his earlier youth was father of a child, and the child, now thirteen, has been lodged at a boarding-school where her father has shown the depth of his affection by six morning calls. He has never declared himself to be her father, and in her eyes is a benevolent and distant friend. But now, as he is about to marry, he wishes to be once for all well rid of the charge of her, and who will take better care of her than her mother?—the wife of M. de Montaiglin. To Raymonde de Montaiglin, then, the light-hearted Alphonse takes his child, and mother and child understand each other and so far all is well. But in order to persuade M. de Montaiglin to receive the girl, Alphonse has had to avow his relationship. Who the mother may be, matters little to either of them. The excellent captain at all events has no suspicions. But in the second act that occurs which produces in his mind at one moment a fear and at the next a conviction. Something has gone wrong with Adrienne, and Raymonde de Montaiglin pleads for her with terrible earnestness—argues, entreats, declaims—loses herself in her passionate care for the girl. Then the captain looks up from his writing-table and says, "You are her mother!" And now what will the captain do, when he has got up from his writing-table and has received on his manly breast the blonde head of the lady who, he just discovers, was a mother thirteen years ago? Shall he have done with the lady, or forgive the fault? In life he would have taken a day to think about it. But M. Dumas, in the heat of a dramatic situation, cannot wait for the tardiness of our common life; so M. de Montaiglin decides rapidly. It was long ago. She had done him no wrong—had told him no falsehoods; for he had asked her nothing of her youth. "Go then, Raymonde. Go and kiss your child."

And now when Raymonde, reassured, has gone to kiss her child, the Captain, with the prompt assistance of a notary's clerk, prepares an act of adoption. "By these presents . . . Adrienne, of parents unknown," is to be the child of the De Montaiglins. Behold, however, the arrival of the astute but good-natured Mdme. Guichard. She has been informed that M. Alphonse is the father, and partly from excess of good-nature, and partly because the action will give her an additional hold on the future of her betrothed, she too has come to adopt the child. She, too, is furnished with an act, and in the drawing-room of M. Montaiglin these two sit, each flourishing a document which concerns the adoption of Adrienne. For the honour of being Homer's birthplace no towns contended more earnestly than do the *dramatis personae* of M. Dumas for the parentage of the child. To screen his wife, M. de Montaiglin pretends to Mdme. Guichard that he himself is the father of the girl, and that the light Alphonse was only acting for him in the matter when he confessed his own relationship. Nor is the light Alphonse, who cares for no one seriously, at all averse from accepting this version of the case. But Mdme. Guichard seeks to know who is the mother. The child is illegitimate. Evidently if the captain is her father his wife cannot be her mother; for, if so, the child would years ago have been acknowledged by both. Mdme. Guichard applies a ruse not unsuggestive of Solomon. The girl having gone into the garden, Mdme. Guichard puts herself in a place whence she, and she alone, can see her, and then with well-feigned horror reports an accident. A heart-rending cry from the captain's wife reveals the secret, and for the second time in the piece the words are said, "You are her mother." Well, the ruse has succeeded. Alphonse, then, is the father, and he has meanly and carelessly denied it. The shrewd woman will send him adrift, and console herself somewhere else, if need be. And the curtain falls on the promised happiness, the confidence in the future, between the admirable captain and his wife and his wife's child.

Two characters have taken a certain hold of the Parisian public: Mdme. Guichard and the indifferent Alphonse. In describing Alphonse, M. Dumas has no doubt hit upon a type; as regards Mdme. Guichard he owes more to the actress. What of the other characters? They are less characters than symbols. Raymonde de Montaiglin is representative of the endurance of instinctive love—the transiency of passion. De Montaiglin himself represents duty done generously, or generosity that thinks itself duty. We meet him now and again in the world—oftener in the studies of M. Dumas. Of the moral of the piece—since M. Dumas wishes us to think of that—it may be seen that it is unexceptionable: nay, for once, plainly and simply high. Of the art of it—that is another matter.

It is curious to see how the insistence upon the moral side of this piece weakens its development. The art falls as M. Dumas drives the moral home. We have more and more of talk that is tedious, at all events unless heard admirably delivered, in lucid and epigrammatic French: more and more of the expression of sentiment—the mother's sentiment, the daughter's—that is to the honour of France, to the credit, too, in a sense, of her authors, who know how to seize it, but stopping needlessly and awkwardly the action of a play. The first act is wholly dramatic; it is as fine and as complete an exposition as we could name in modern drama. There is nothing irrelevant here: nothing weak: nothing of mere pastime. You are plunged at once into the interest of a story. Complications, clashings of aim, mixtures of motive, are before you in an instant, and all is presented with firmness and reality from the beginning to the end. No one can help feeling the firmness of that grip—as against the slack hold, and purposeless approach of the most of native playwrights. The first act is a master's work. In the second and third acts, again, there is much work, I will not say of a master, but of a capable craftsman. Dramatic situations abound. But you feel too often of them that they are situations conceived in a study: arranged for, in a

study. They are not due to the gradual actions of events and characters in life.

The acting at the Globe on Monday was not very bad. Mdlle. Beatrice assumes the part played in Paris by Mdlle. Pierson, and with it a certain amount of Mdlle. Pierson's manner—one cannot add of Mdlle. Pierson's charm. For Mdlle. Pierson the *rôle* was excellently suited. Her strength as an artist is not in exceptional moments, but in the capacity to be very delicately natural. She "fills the stage" as actors say, but never with obtrusiveness—with a very quiet presence that gives strange reality to the scene—an art so wholly one with nature that it escapes analysis, and is generally ignored. Well, Mdlle. Beatrice has little of this; but not only is she careful, and free from all the grosser faults; she has a little of the effectiveness of Mdlle. Pierson's method—the half tone, the arrested expression, the look and gesture always well within the means—never beyond it. But sometimes Mdlle. Beatrice carries her reticence too far, and is impassive where there ought to be a revealing expression. Mr. Carter Edwards plays the Captain, very sensibly and thoughtfully; gives a performance remarkable at no particular moment, but well considered throughout. Mr. Harvey's part—that of M. Alphonse—is an odious one, and he does not seek to alter its character. As a matter of not unimportant detail, we would counsel him to break up the longer addresses—so characteristic of the French stage—which fall to his lot in the first act. He has more than one *beau récit*, or *récits* which art might make *beaux*. A French actor likes them—and knows how to treat them—remembering that there are some speeches which Hamlet never would have said should be spoken "trippingly." Miss Charlotte Saunders plays Mdme. Guichard as it could have been played by only one other person in England—excellent Mrs. Raymond, who was at the Strand. Her energetic vulgarity is the result of undoubted skill. The piece loses something at the hands of a young lady who cannot give to the look and talk of the child Adrienne much of the required naïveté. But even in an English version, most unequally acted, the work of Dumas deserves to be seen. For there is force in it, and fibre. The characters are not mere reproductions of stage puppets who have danced themselves to death. If they are not figures from life, they are at least the product of the concentrated study of an individual mind.

FREDERICK WEDMORE.

A MOMENTOUS event has happened in the theatrical world. One of the dogs, who having performed in Paris had been engaged to appear on Monday night at the Mirror Theatre, under the management of Mr. Horace Wigan, has met with an accident. The accident has necessitated the postponement of the piece, which Mr. Wigan had proposed to produce last Monday, with the dog in the principal part. *A Cleft Stick* fills the gap until the distinguished member of the theatrical profession shall be restored to health.

FOR Thursday in this week *Louis the Eleventh* was announced at the Crystal Palace Theatre, with Mr. Vezin for the first time in the part made familiar to the public through the acting of Mr. Charles Kean.

THE Prince of Wales's Theatre will reopen, it is understood, about September 18, when, for a short while, Lord Lytton's *Money* will again be found in the bills.

Shaughraun—Mr. Boucicault's new piece—will be brought out this day fortnight, at Drury Lane. There are doubtless Irishmen in town who can tell us what *Shaughraun* means. The benighted Londoner does not know.

THE Vezin-Chippendale company are this week playing at Brighton.

MISS ADA CAVENDISH is starting on her provincial tour.

AT Ryde, a company under the acting-management of Mr. Frederick Hughes is performing legitimate comedy—Miss L. Wilmot enacting Constance, Pauline, and other accepted heroines.

IN days when the tour of the Rhine was as fashionable as that of the Engadine is now, and when it was sufficient happiness for the continental traveller to gaze on the Drachenfels and quote *Childe Harold*, we used to hear with interest of spectre-haunted castles which have now become insignificant. One of these castles, the castle of Spectresheim, figures prominently in Mr. Robert Reece's adaptation of Mr. J. R. Planché's *Romantic Idea*, produced a few nights since at the Alhambra. The little work with which Mr. Cave, the manager, seeks to delight his summer patrons, has music sung prettily enough for the purpose by Miss K. Munroe and Mr. H. Walsham. Mr. William Rignold has a great share in the dialogue, and such humorous action as the piece contains is supported by Mr. H. Paulton, Miss E. Chambers, Miss M. West, and others. The music is selected from Hérold, Lecocq, and Offenbach; and the scenery is by Messrs. Calcott and Maltby.

MR. CHARLES MATHEWS is announced to appear, very soon, at the Gaiety Theatre.

MDLLE. SAMARY—a niece of Augustine and Madeleine Brohan—has just been engaged at the Théâtre Français. She distinguished herself at two *concours* at the Conservatoire: at the one we recently recorded, and at the one held in the summer of last year. She promises, they say, to be a somewhat brilliant comedian.

A THREE-ACT piece by MM. Meilhac and Halévy—for music by Offenbach—has just been read to the actors of the Théâtre des Variétés. It is called *La Boulangère a des écus*. The scene is laid in Paris, in the days of the Regency. Mdmes. Schneider and Paola Marié, MM. Dupuis, Pradeau, and Baron, will have parts in the piece.

MDLLE. MARIE COLOMBIER has become a great actress—in the opinion of the chorus of Bordeaux. That "premier sujet de l'Odéon" has been appearing at Bordeaux, in *Jeanne d'Arc*, and so assured is the chorus of Bordeaux of the existence of a talent not hitherto vastly esteemed in Paris, that its members have signified their belief in the usual manner—by offering a testimonial. And Mdlle. Marie Colombier, touched by this unexpected recognition, was unable, otherwise than by eloquent gestures, to thank the critical chorus.

SOPHIE HAMET is dead. She played at the Porte Saint Martin, with remarkable power, La Frochard of *Deux Orphelines*; but before she first appeared in that part she had been for many years absent from the Paris stage. Her health had for some time been feeble, but her energy in acting was apparently undiminished.

AT the Variétés, they have fallen back on *Les Trentes Millions de Gladiator*, owing to the failure of the *Manoir de Pictordu*. *Les Trentes Millions de Gladiator* was one of the pieces given, in French, at an English theatre this season. It was deemed amusing, and was known to be broad. The part of the heroine has been played in Paris by Mdlle. Céline Montaland, who gave a vulgar part some little air of distinction. In London, Mdlle. Wilhem undertook this task, and got through it gracefully enough. But now in Paris, the *rôle* falls to Mdlle. Berthe Legrand, who can adapt herself to many things. She has pleased the public by her new assumption.

A COMEDY in three short acts in verse, by M. Camille Doucet, has been revived at the Théâtre Français. It is called *Le Baron de Lafleur*. For many years people have been able to read the piece, so there is no need to tell its story, and contrary to expectation, it has not been altered for production at the Français. The Comédie Française has only suppressed its second title: *les derniers valets*, and this is a pity, for the second title told something of the scope of the piece, and the first tells none. M. Camille Doucet's early work will by no means draw the town—will hardly, indeed, draw the delicate public most frequenting the theatre—but it will please people pretty well when they come, and will make a pleasant change in the bill. It will take its rank as a piece of the second class in the repertory: that second class very neatly described by M. Vitu, as a "collection charmante d'esquisses légères où revivent les phases diverses de l'esprit français, avec ses nuances changeantes comme des caprices de la mode." In the principal part, Coquelin is considered excellent. Two actors of promise—Messieurs Dupont Vernon and Joumard—appear in the piece, and so does Mdlle. Dinah Félix, whom one has seen in the *soubrettes* of Molière.

Jean-nu-pieds—the drama by M. Albert Delpit, brought out last week at the Paris Vaudeville—is pronounced by the crowd to be a success. M. Sarcey chronicles an opposite opinion, and differs, not for the first time, from many of his brethren of the press. His brethren declare it a fine work. He avers that it will not last very long, and in such success as it has already obtained he sees only a proof that the public taste tends, as he has said before, in the direction of *drame* and tragedy, and he counsels the younger actors to make ready to fall in with this new demand. Few of their elders, he says, are at all prepared to meet it. He begs Mdlle. Patry not to neglect her talent. Here, he cries, is a young girl born for *drame*, and to his disgust she plays for three hundred nights in an overpraised *spectacle*, the *Tour du Monde*. But to return to M. Delpit and his new great piece at the Vaudeville. He has chosen a theme which is not new, and which moreover a remarkable master has treated only lately, in *Quatre Vingt Treize*. The storm of 'Eighty-nine breaks over a noble family. The father is a Breton gentleman, devoted exclusively to the old *régime*. He has given three sons to the King, and of the three, two have remained faithful to the legitimate cause. The other has espoused new principles: he is on the side of the Assembly and the people. At a given moment, this rebellious son will find himself face to face with father and brothers, and then, in some way, the struggle will come between what he may think his duty to his country and what he may think his duty to his family. In that alone there are feelings in opposition—there is some material or other, though perhaps a well worn one, for a drama. Now suppose that two of the brothers—one of them a Royalist, the other a Republican—love the same woman: that young woman, the daughter of a wild delegate of the Convention. She loves, secretly, the Royalist son: the father naturally wills that she shall marry the Republican. Suppose all that, and then, says the critic, "vous compliquerez la situation, et vous aurez des occasions sans nombre de déployer des passions contraires, qui se heurtent avec éclat." Well, that is the subject of M. Delpit's drama; but how is it constructed?—how is it arranged? "Elle fourmille d'invraisemblances, de scènes mal préparées, d'entrées et de sorties incompréhensibles;" but even this might count for little if he gave us characters strongly marked and scenes instinct with passion. He does not, thinks M. Sarcey, give us these. High literary art is wanting to the work, the love-scenes lacking tenderness and warmth as much as the patriotic scenes lack force and reason. The versification is pronounced poor, and "the poet never chances on the one right word to use." Two parts are well played, or at the least well looked. These belong to M. Saint Germain, who succeeds in being amusing, and to Mdlle. Massin who succeeds in looking agreeable. One critic predicts a speedy fall for the piece: other critics predict a continued success.

Digitized by Google

MUSIC.

CHERUBINI.

Cherubini: Memorials Illustrative of his Life. By Edward Bellasis, Barrister-at-Law. (London: Burns & Oates, 1874.)

Few, perhaps, if any of the great composers whose names are held in honour by musicians have been so little appreciated in proportion to their real merits by the general public as the master whose name stands at the head of this article. Several of his operatic overtures, such as those to *Medea*, *Les Deux Journées*, *Anacreon*, *Faniska*, &c., are familiar to concert-goers at the Crystal Palace and elsewhere; and the opera of *Medea* has been produced several times with our greatest dramatic soprano, Mdlle. Titiens, as the heroine; *Les Deux Journées* was also given once (June 20, 1872), at Her Majesty's Opera, with a result which, in the present state of public taste, is perhaps more discreditable than surprising, the house being half empty; but the greater part of the fine music which the old Florentine has left behind him is entirely unknown save to those few earnest musicians who feel it their duty to acquaint themselves with all the great productions of their art. And yet Cherubini is no merely second-rate composer. Though he cannot be ranked as the equal of Mozart or Beethoven, he yet stands but one degree below them. Of him, as of Schubert, it may be said that he had within him a spark of the divine fire. In nobility of idea, in dramatic feeling, in finish of detail, in purity of style he has seldom been surpassed; while as a master of counterpoint those who are familiar with his sacred music will admit that he was second only to Bach.

Whence comes it then that with such merits he should be so little known, and, except by the few, so lightly esteemed? We are inclined to think that the answer to this question may be easily given. One thing Cherubini lacked, and that was warmth. His music produces upon us a feeling akin to that with which we look upon a perfect specimen of antique statuary; it excites our interest and admiration, but it leaves us comparatively cold. Ferdinand Hiller, in his interesting *Recollections of Mendelssohn*, tells us that on one occasion the latter made the remark concerning Cherubini: "What an extraordinary creature he is! You would fancy that a man could not be a great composer without sentiment, heart, feeling, or whatever else you call it; but I declare I believe that Cherubini makes everything out of his head alone." Mendelssohn, one of the most intelligent and thoughtful of modern musicians, was no doubt right in his criticism; and it is because so much of Cherubini's music seems to come from the head rather than from the heart that it appeals rather to the intellect than to the feelings, and that its great merits are such as to be more readily appreciated by the scientific musician than by the general public. Besides this, Cherubini cannot be called a great melodist. Tune of a certain kind abounds in all his music, but one seldom or never finds in his works those themes which dwell in the memory, as in the case of Mozart, Weber, or Schubert. The impression left by one of his operas is rather one of general power, of dramatic fitness, and of clever workmanship, than of melodic charm.

Luigi Carlo Zanobi Salvadore Maria Cherubini was born at Florence on September 14, 1760, his father, Bartolomeo Cherubini, being at that time *maestro al clavicembalo*, i.e., accompanist on the harpsichord at the Pergola Theatre in that city. At the age of six years he began to study music under his father, and then under a professor named Felici. At thirteen years of age he began to compose, his first work being a mass, which has not been published. At the age of seventeen he was placed under the care of Sarti, a great admirer of Palestrina. To the instructions received from him are doubtless to be attributed many of the peculiar excellences of style observable in the masses and other sacred music, the composition of which occupied the greater part of Cherubini's later years. Under his new master the pupil made such progress that Sarti soon employed him to write the secondary airs and recitatives for his own operas. At the age of nineteen, Cherubini's first opera, *Il Quinto Fabio*, was produced, with no great success however, and was followed by two others, *Armida* and *Adriano in Siria*. It is needless to give the names of the many other works produced at this period of his career, as his style was not yet matured, and none of them rank among his masterpieces. In 1784 he was invited to visit this country, and he remained here about two years, composing during his visit two operas, *La Finta Principessa* and *Giulio Sabino*, for the King's Theatre, Haymarket. The first was favourably received, but the second, according to Dr. Burney, was murdered by a bad performance. Disgusted with its failure, Cherubini went to Paris in 1786, and henceforth this city became his home.

Hitherto the composer had chiefly devoted himself to Italian opera; but in 1791 he produced his *Lodoiska*, the first of the series of French operas by which what may be termed the second period of his career was distinguished. It was not, indeed, actually the first opera in French which he had written, having been preceded in 1788 by *Démophon*, an unsuccessful work; but it was in *Lodoiska* that Cherubini first showed that originality of style and that power of dramatic conception which are so strikingly displayed in his later great operas *Medea*, *Les Deux Journées*, and *Faniska*. The chief impression produced by the examination of these scores is one of great power. In style they remind one more of *Fidelio* than of any other work; indeed the influence of Cherubini on Beethoven's dramatic style is well known. Such movements, for example, as the trio "Gut, Söhnchen, gut," or (making allowance for the individuality of the two composers), "Euch werde Lohn" in *Fidelio* might be inserted in the scores of *Lodoiska* or *Faniska*, without producing any startling feeling of incongruity upon those who heard them for the first time in their new connexion. And yet even *Medea* and *Les Deux Journées*, perhaps on the whole the two greatest of Cherubini's operas, will never produce the effect upon the public of *Don Giovanni* and *Fidelio*, because of the comparative coldness of style already mentioned. In *Medea*, for instance, in some respects the grandest tragic opera ever written, the impression produced, even in the most dramatic parts, such for instance as the magnificent duet between Medea and Jason which closes the first act, or in the whole of the stormy and passionate third act, is that though Cherubini has undoubtedly struck the right note, and has written music most appropriate and fully worthy of the situation, he has done so rather because he understood than because he felt it. Perhaps this will be seen by comparing the passages referred to with such pieces as the duet "Fuggi, crudele, fuggi," or the air "Or sai chi l'onore" in *Don Giovanni*. Striking and impressive as it is, Cherubini's dramatic music does not go to the heart like Mozart's.

The differences between Cherubini and Napoleon are probably too familiar to our readers to need more than a passing word. The composer was no courtier and the general no musician, and when on one occasion the latter, after hearing one of Cherubini's operas, remarked (as did the Emperor Joseph to Mozart) that it had too much accompaniment, Cherubini retorted "You like music which will not distract you from thinking about State affairs." When Cherubini visited Vienna in 1805 to produce his *Faniska*, Napoleon, then Emperor, came there after the battle of Austerlitz, and sent for the composer. Asking after his last opera, he received the reply, "It would not please you, Sire." "Why not?" "It has too much accompaniment!" said Cherubini, quoting Napoleon's own words; and the latter never forgave him. *Faniska* appears, like *Fidelio*, to have been only partially successful on its first production; the great political events which were then distracting Europe probably left the Viennese but little in the mood to appreciate music. In any case, Cherubini shortly afterwards broke his engagement and returned to Paris, where for about two years he almost abandoned composition, producing only a few small and unimportant pieces.

A mere accident seems to have led him back to his art. In 1808 he set out, accompanied by his pupil Auber, on a visit to his friend the Prince of Chimay, at his country seat in Belgium; and, while staying there, a little musical society in the village of Chimay ventured to send a deputation to him asking him to write them a mass for St. Cecilia's Day, which was approaching. To this apparently trivial circumstance is owing not merely Cherubini's great mass for three voices in F, but the turning of his powers in a new direction, in which he was to achieve greater triumphs than he had ever done by his dramatic music. Henceforth, though he did not cease altogether to write for the theatre—his operas *Les Abencerrages* and *Ali Baba* and a few smaller pieces being written subsequently to this date—he devoted himself chiefly to sacred music; and few will dispute the statement that it is his masses and requiems which constitute the most striking monuments of his genius. In these we see the full results of the severe scholastic training which he had received under Sarti. His mastery of counterpoint and fugue shows itself on every

Digitized by Google

page; he seems to unite the technical skill of Bach with the harmonic freedom of Beethoven; and probably no finer examples of the *ars celandi artem* are to be found in the range of musical literature than such movements as the "Quam olim Abrahae" in his first Requiem, or the magnificent double fugue "Cum sancto spiritu" in the great mass in D minor. Nay, more, the very qualities which are felt as shortcomings in his operas become almost merits in his masses; the statuesque coldness and reserve, the severe simplicity of style to be found in much of his sacred music, seem admirably in keeping with the service of the Church, and almost appear suggestive at times of the gothic aisles of a cathedral. Nowhere in Cherubini's masses do we find such trivial, or sometimes even frivolous, movements as are to be met with (with all respect be it said) in Haydn, or even occasionally in Mozart; all is dignified and stately, and in his most jubilant work, the great Coronation Mass in A, we never lose the impression that it is *sacred* music to which we are listening. And how is it possible to speak adequately of his two Requiems? Neither of them suffers by comparison with the immortal masterpiece of Mozart. True Cherubini nowhere approaches the seraphic beauty, the ideal tenderness of Mozart's "Recordare," or of his wonderful cadence on the words "Cum vix justus sit securus;" but if inferior from an abstract point of view, we are inclined to consider Cherubini's two services even superior as funeral music. Space will not permit an analysis and comparison of the respective works, or it would be easy to give reasons for this opinion. The comparative neglect which these two great works have experienced may be accounted for first by the fact that their composer is so much less known and popular than Mozart, and secondly by the form of the works themselves. Neither contains any solo parts, and thus our public, which is mostly attracted by singers rather than by music, has no opportunity in them of hearing any of its favourites. Besides this, the second Requiem (that in D minor) is written for male chorus only, and male-voice choral societies, though common enough in Germany, are rarely to be met with in this country.

On the fall of Napoleon and the restoration of the Bourbons, fortune at last smiled upon Cherubini. In 1816 he was appointed maître de chapelle to Louis XVIII., and in 1822 he was placed at the head of the Conservatoire. When the celebrated Société des Concerts du Conservatoire, which under its conductor Habeneck obtained a European reputation, was established in 1828, Cherubini was named president. The most important of his later works were his opera *Ali Baba*, written in 1833, and his second Requiem, which dates from 1836, the composer being then in his seventy-sixth year. He died on March 15, 1842, at the age of eighty-one.

Cherubini's personal character seems to have been such as to command respect and esteem rather than love. Though kind at heart, he was brusque and stern in manner, and many amusing anecdotes illustrating this are given in the volume before us. Our notice has already extended to such a length that we can only quote one—

"Halévy once took Cherubini to hear one of his operas. At the end of the first act he asked his master how he liked it. Cherubini made no reply. At the end of the second act Halévy repeated the question. Again no answer. 'Vous ne me répondez point,' exclaimed Halévy. 'Que vous répondre?' replied the inexorable maestro, 'voici deux heures que vous ne me dites rien'" (p. 270).

A few words will suffice in notice of Mr. Bellasis' book. It contains a large quantity of interesting materials, with a very unusual proportion of quotations from the writings of others. Speaking roughly we should conjecture that at least half the volume is made up of extracts. We are far from objecting to this, because the original critical matter is the least valuable part of the work. Mr. Bellasis gives us analyses of the principal operas and masses, dealing largely in generalities, the style of which will be sufficiently clear from the following extract, referring to the Mass in D minor:—

"The Agnus Dei begins with a triumphant instrumental strain, but the beautiful replies between the voices are full of the most mournful pathos; the words expressing thoughts both of joy and sorrow. At the word 'miserere' the voices glide away one after the other in imitation down the scale, suggesting the idea of a sinner's fear in the presence of his God, the whole part closing with a passage most expressive of earnest supplication" (pp. 203–4).

There are also various inaccuracies in the work, such for instance as the constant printing of "Glück" for "Gluck," and "Pinini and Zacchini" (p. 45) for "Piccini and Sacchini." Mr. Bellasis' French also does not seem always faultless, judging from his translation of a passage in Berlioz's *Mémoires* given on page 315, where "j'étais loin de m'en douter" is rendered "I was far from doubting it," instead of "I was far from suspecting it," thus giving exactly the opposite of the sense intended. Nevertheless, in default of a better, we welcome this book, as giving (so far as we know) the only full and complete account of Cherubini in our language. To musicians the most useful part of the work will be the catalogue, given at the end, of all the composer's works, arranged in chronological order, and founded mainly on the catalogue prepared by Cherubini himself. The book also contains what is frequently wanting in works of its class, a very complete index.

Ebenezer Prout.

MUSIC NOTES.

The chief event of musical interest on the Continent at present is the grand orchestral rehearsal now going on at Bayreuth of Wagner's great Nibelungen music. A correspondent of the *Musikalisches Wochenblatt* writes on the 7th inst.:—

"*Rheingold* and *Walküre* have been already done; to-day comes *Siegfried*. The rehearsals are now arranged as follows: in the morning a rehearsal for orchestra *alone* (one act at each rehearsal); in the afternoon the same act with the singers also. Some parts already go quite well (for instance the 'Feuerzauber' yesterday), although we cannot yet speak of great refinement. The part of Siegmund, declined by Niemann, is now sung by Vogl, who takes the Loge also. That the total impression produced by the work, in spite of a here-and-there imperfect performance, is grand I need not tell you. Betz (Wotan) sang yesterday in the *Walküre* like a god; nothing like it has ever been heard. Yesterday the scene was set for the second act of the *Walküre*; it is really splendid."

It is stated that the first novelty this winter at the Royal Opera, Berlin, will be Wagner's *Tristan und Isolde*. General Intendant von Hülsen has invited Wagner to direct the first performance in person, and the composer is not disinclined to accept the invitation. Other novelties in contemplation for next season are Goldmark's *Königin von Saba* and Ignaz Brüll's *Das goldene Kreuz*.

Rubinstein's *Makkabäer* and Verdi's *Aïda* are in preparation at the opera in Prague.

The *Musikalisches Wochenblatt* states that M. Gounod is at work upon a new grand opera entitled *Jane Gray*, which is intended for the opening of Mr. Mapleson's new opera-house on the Thames Embankment.

Verdi's *Requiem* is shortly to be produced at the Stadttheater at Hamburg. The same composer's *Aïda* is also being studied.

M. Boucheron, the director of the music at Milan Cathedral, proposes to publish the catalogue of all the music preserved in the archives of the cathedral. It will be a sort of introduction to the musical history of the metropolitan church of Milan, which well deserves to be written, as that of St. Mark's at Venice has been by M. Francesco Caffi. Documents are not wanting, and the sacred compositions of the masters who, since Franchino Gaforio, have directed the music in Milan Cathedral are not only for this reason, but (as regards a considerable number) from their intrinsic musical value, of considerable interest. At Milan these masters have been nearly all Italians, while in the larger number of the other musical towns of the peninsula in the fifteenth and sixteenth centuries similar posts were mostly held by Flemings.

TABLE OF CONTENTS.

	PAGE
Bristol, by John Taylor	183
Mazade's La Guerre de France, 1870–1871, by Col. R. Home	184
Mrs. Burton's The Inner Life of Syria, by Professor E. H. Palmer	186
Harting's Our Summer Migrants, and Morant's Game Preservers and Bird Preservers, by the Rev. James Davies	187
Malleson's Historical Sketch of the Native States of India, by Major-Gen. Sir F. J. Goldsmid	188
Leger's Études Slaves, by W. R. S. Ralston	189
New Novels, by Mrs. Owen	190
Current Literature	191
Notes and News	192
Notes of Travel	193
International Congress of Geographical Sciences in Paris, IV.	194
Boston Letter, by T. S. Perry	195
Selected Books	196
Correspondence:— *The Tinted Venus of John Gibson*, by Sutherland Menzies; *M. Broca on Basque*, by the Rev. Wentworth Webster; *A Forgotten Campaign of Charles the Great*, by Douglas W. Freshfield	196
The Geology of Bristol, by F. W. Rudler	197
Mehren's Edition of Dimashqi's Cosmography, by Dr. A. Neubauer	199
Final Reports of the Royal Commission on Scientific Instruction, I., by J. S. Cotton	199
Science Notes (Astronomy, Philology)	200
Audsley and Bowes's The Keramic Art of Japan, by Pr. Burty	201
Van Vloten's History of Painting in the Netherlands, by Mrs. Charles Heaton	202
Notes and News	203
"Monsieur Alphonse," by Frederick Wedmore	205
Stage Notes	206
Bellasis's Cherubini: Memorials illustrative of his Life, by Ebenezer Prout	207
Music Notes and Table of Contents	208

BRITISH ASSOCIATION, BRISTOL.

WILLIAM GEORGE, Bookseller, top of Park Street (near Museum).—Library Supply Lists, Parts Fifty-four and Fifty-five (sixty pages), gratis. SPECIALTY: Local History and Archæology. Photographs of Antiquities (Sole Publisher).

SATURDAY, AUGUST 28, 1875.
No. 173, New Series.

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

MEMOIRS OF GENERAL SHERMAN.

Memoirs of General William T. Sherman. By Himself. In Two Volumes. (London: Henry S. King & Co., 1875.)

It was a bold thing to write this book, for General Sherman does not hesitate to express his opinions freely about living men, and as soldiers are proverbially sensitive to criticism, we must suppose that so outspoken a narrative has created a considerable sensation in America; but the absence of self-laudation and the natural honesty of the writer, apparent in every page, may go far to soften the irritation which such plain-speaking might otherwise excite. In reading this book, we may remark by the way, one cannot but be forcibly struck with the differences of speech which are gradually rising up in the United States, and which as years go on must make the American language a separate tongue; the writing of this book has a more distinct accent than anything we ever heard spoken. Another notable thing brought out by the narrative, is the really republican simplicity which appears to have distinguished the mode of living of the leading American generals during the war. With us a man might rise from the ranks, but if he became a general commanding in the field, we should consider him a very great personage off duty as well as on, and he would be surrounded even on service with an atmosphere of etiquette and ceremony. But General Sherman, whether alone, or when his wife and children came down to see him during a pause in the campaign, seems to have lived with almost as great simplicity as any subordinate officer.

The story of General Sherman's life also illustrates the enormous advantages offered by the expansiveness of American life for getting on in the world, in the ready opening offered for leaving one profession and taking up another. Educated at West Point, and gazetted to the artillery somewhat more than thirty years ago, Sherman was stationed in California during the Mexican war, and thus lost the only opportunity which it seemed likely an American soldier would have of seeing service. He took an active share, however, in the first occupation of California during the exciting times of the first gold discoveries, and when the most difficult duty of officers was to prevent their men from deserting. Finding no prospect of a career in the army, and great difficulty in maintaining himself on his pay, especially with Californian prices, Sherman retired and embarked in business, first as a banker, then as a lawyer, and eventually re-engaged in public employment, as Superintendent of the Louisiana State Academy of Learning and Military Academy, a sort of public school under State patronage and *quasi* military organisation, but apparently a self-supporting private speculation, like most of our own public schools. Here the war found him; Sherman had no hesitation in throwing in his lot on the side of the Union; nor indeed had he any closer than his official connexion with the South, and he resigned his appointment under circumstances which show that he must have gained the warm respect of the governing men of Louisiana. He was soon after to be opposed to his own pupils. Sherman's first intention was to remain quietly in the employment he had obtained as manager of a railroad company at St. Louis, and he gave offence at Washington by refusing the chief clerkship of the War Department which was offered him; but after the capture of Fort Sumter by the Confederates, and when war became inevitable, he offered his services to the Government, and was appointed a colonel, and soon a brigadier-general of volunteers; previously to which latter promotion, however, he had taken part in the battle of Bull's Run, in command of a brigade.

"General M'Dowell had resumed his headquarters at the Arlington House, and was busily engaged in restoring order to his army. . . . We were all trembling lest we should be held personally accountable for the disastrous result of the battle. General M'Clellan had been summoned from the West to Washington, and changes in the subordinate commands were announced almost daily. I remember, as a group of officers were talking in the large room of the Arlington House, used as the adjutant-general's office, one evening, some young officer came in with a list of the new brigadiers just announced at the War Department, which embraced the names of Heintzelman, Keyes, Franklin, Andrew Porter, W. T. Sherman, and others, who had been colonels in the battle, and all of whom had shared the common stampede. Of course, we discredited the truth of the list; and Heintzelman broke out in his usual voice, 'By ——, it's all a lie! Every mother's son of you will be cashiered.' We all felt he was right, but, nevertheless, it was true; and we were all announced in general orders as brigadier-generals of volunteers [i. 191]."

Sherman soon left the eastern armies, being appointed to the army of the Cumberland under the orders of an old friend, and making it an especial condition that he should be employed in a subordinate capacity. But his senior soon broke down under what Sherman calls "the mental torture" of his command, to which the latter succeeded; and at this point of his narrative he discusses calmly the account of his own insanity, of which the local papers were full, and his book gives a clearer picture than we have ever seen presented before, of the difficulties and worry that beset the generals who had to organise the armies raised in that part of the country, amid a population partly hostile, and while the Washington Government was acting with feeble uncertain movement, still failing to realise the extent of the difficulties to be encountered and of the measures needed to overcome them. Eventually, however, as we know, a huge army, or rather congeries of armies, was raised in the West and placed under the command of Grant; Sherman, whose rise in public estimation was slow but steady, being advanced from the charge of a division to that of an army corps, and eventually to that of a separate army. It was with these armies, too, as we know, that the Washington Government first began to make head against the Confederacy, till finally Sherman's successes made him, next to Grant, the foremost man in America.

It would be impossible, in this place, to discuss the strategic or tactical aspect of the protracted campaigns in which the author was engaged; nor is that the view presented in these volumes, which are strictly what they are styled, personal memoirs. Indeed, to follow intelligently the narrative here given involves on the reader's part a considerable previous acquaintance with the events described. Nor do they solve the problem which must present itself to every student of military history, namely, what were the relative qualities of the armies which fought in this war, as compared with the standard of military efficiency aimed at among European States? Judged by the powers of marching displayed, and the toils undergone in the way of military works, as for example at Vicksburg, the quality of the troops would seem to be very high, and they took their punishment well, suffering losses in the numerous pitched battles of the war, which it might be thought would have disorganised even a better disciplined army. And yet the fact that the Northern troops were never successful except when they had the advantage of greatly superior numbers, and that they so frequently suffered defeat when the odds were enormously in their favour, is altogether contrary to the traditions of European warfare, the experience in which goes all to show that no degree of valour and discipline will suffice to make up for great inferiority of numbers, if the other side consists of reasonably good troops. And the necessary inference seems to be that the American armies on both sides never succeeded throughout the war in overtaking the confusion and difficulty with which they started, in having to improvise everything. Officers rose to high command without ever having mastered the duties of subordinates, and thus the first elements of discipline, the self-respect arising when each man knows his place and his work in the official chain, must have been wanting. But, by general testimony, the best disciplined and most efficient force in the Union was the army which, under Sherman's command, marched through the South, and proved such a potent instrument for putting an end to the war. This must have been really an army in every sense of the word, wherein general and soldiers regarded each other with mutual respect.

Perhaps the most conspicuous feature in this great war, after its magnitude, and the stubbornness with which it was fought out, was the political moderation which distinguished the victorious leaders; the absence of any unnecessary cruelty or severity in the time of triumph. No one set a more admirable example in this respect than Sherman. His humanity is as marked as his

sagacity, and we may add as his modesty. These memoirs are brimful of illustrations on this head. He was thought an alarmist and insane, because he reported at the beginning of the war that 200,000 men would be needed to put down the rebellion, as he styled it, in the west; at a later period it was his office to moderate the excessive zeal and vigour of the triumphant Government of Washington.

Very characteristic is his advice to the editor of a Memphis newspaper, when his headquarters were at that city in 1862:—

"Use your influence to re-establish system, order, government. . . . If I find the press of Memphis actuated by high principle and a sole devotion to their country, I will be their best friend; but if I find them personal, abusive, dealing in innuendoes and hints at a blind venture, and looking to their own selfish aggrandisement and fame, then they had better look out; for I regard such persons as greater enemies to their country and to mankind than the men who, from a mistaken sense of State pride, have taken up muskets, and fight us about as hard as we care about. In haste, but in kindness, yours, etc." (i. 270).

Very shrewd, too, is the analysis of the different classes which made up the inhabitants of the Southern States (i. 336):—

"First, the large planters. . . . I know we can manage this class, but only by action. . . . Nothing but the logic of events touches their understanding. . . . If our country were like Europe, crowded with people, I would say it would be easier to replace this class than to reconstruct it, subordinate to the policy of the nation; but, as this is not the case, it is better to allow the planters, with individual exceptions, gradually to recover their plantations . . . and to adapt themselves to the new order of things."

Second, the small farmers, mechanics, &c., who were essentially tired of the war, and would shirk back home if they could. Third, the Union men of the South, who give no assistance or information, and are loudest in their complaints at the smallest excesses of the soldiers:—

"Fourth, the young blood of the South; sons of planters, lawyers about towns, good billiard-players and sportsmen, men who never did work and never will. War suits them, and the rascals are brave fine riders, bold to rashness, and dangerous subjects in every sense. They care not a sou for niggers, land, or anything. They hate Yankees *per se*, and don't bother their brains about the past, present, or future. . . . This is a larger class than most men suppose, and they are the most dangerous set of men that this war has turned loose upon the world. They are splendid riders, first-rate shots, and utterly reckless. Stewart, John Morgan, Forrest, and Jackson, are the types and leaders of this class. These men must all be killed or employed by us before we can hope for peace. . . ."

When the Confederate cause was crushed, the generals not unnaturally took a more generous view of the situation than the civil government, and the terms which Grant made with Lee, and Sherman with Johnston, were repudiated by the President and the War Department. Sherman had proposed to guarantee a general amnesty on condition of the disbandment of the Confederate army, whereas all that the Government at Washington would authorise was that the disbanded soldiers should be permitted to return to their homes. Mr. Stanton's disallowance of the conditions offered by General Sherman to the Confederates, and his orders that hostilities should be pressed against them to the utmost, were publicly notified in a way most humiliating to that officer, especially when the splendid services which he had rendered to his country are considered, and Sherman's brilliant campaigns came to an end under a sort of slur, from which, however, he has long since been cleared in the estimation of both Europe and America.

There were those among us, at the time of the great civil war, who hoped that it would end in the independence of the South, not so much from sympathy for that side, as from the belief that in the spectacle of two rival nations in the West facing each other across several thousand miles of border, there would be found a guarantee for the continued independence, if not the political supremacy, of England. Those who are still in that way of thinking must surely, we may hope, be few. Whatever may have been the merits of the quarrel in the first place, the final issue of the war has been a blessing to the world. When we look at the state of Europe, and see how one great war becomes merely the forerunner of another to be still more momentous and destructive; how we seem to be getting further and further from the chance of peace, as whole nations are taken away from the work of life to be used in the work of death, and the neatest way of killing our fellow-creatures occupies every day more and more attention: one might despair for the future of humanity if we could not turn to the opposite picture presented by the western world. There, at any rate, we have an instance where a cruel war has yet led to a lasting peace; and in the spectacle of a great continent peopled by an undivided nation, which has had the firmness and fortitude to put down internal dissensions at any cost, we have surely a political condition which is immeasurably superior to that presented by Europe, where the different nations, all armed to the teeth, are only waiting for the chances of fortune to be on their side to fly at each others' throats. The condition of the United States shows happily that this degraded condition is not an essential condition of humanity. And men like Sherman, who gave up their peaceful occupations in soberness and sorrow, and took to war in order to make war impossible in their country for the future, are patriots in the truest and most noble sense.

G. CHESNEY.

Reisen in der Asiatischen Türkei. Von Julius Seiff, Civil-Ingenieur. (Leipzig: Hinrichs, 1875.)

M. SEIFF'S account of his travels in some of the less frequented portions of Syria and Asia Minor belongs to a class of books far more common in Germany than in England. Painstaking, observant, and intelligent, he evidently noted down with minute diligence all that he saw, and has given the result of his observations faithfully to the world, without any attempt to dress them up in the style required, or supposed to be required, in this country by the ordinary class of circulating-library readers. But every such record of the impressions of a traveller through countries still little frequented, and as yet free from the irruption of the ordinary tourist, has a sterling value, and will always add something to our imperfect knowledge of districts abounding in interest of every kind.

With regard to Asia Minor, indeed, the work of M. Seiff has lost the attraction of novelty to the English reader from his having been forestalled by his fellow-traveller, Mr. Davis, whose book we reviewed a few months ago. The two made the whole tour through the south-western provinces of Anatolia together, and hence we cannot expect to find much in the observations of the one that had not already found expression in the pages of the other. Probably, however, there are but few readers of English books of travel in Germany, as we know that there are very few readers of German travels in England. There is, therefore, little doubt that there was room for both; and that the persons who will suffer by having to travel a second time over the track so recently traversed will be too few to require much consideration.

A portion also of M. Seiff's travels in Syria lay through scenes and places that, though not so thoroughly hackneyed as Palestine and the adjoining coasts, are yet so familiar to the English reader that he will be apt to be impatient at the minuteness of detail with which they are described by our author. The temples of Baalbek, and the porticoes of Palmyra, have been so often visited and so often described by English tourists within the last forty years that it is difficult to add anything new to the impressions we already possess: while travellers would do well to remember that no amount of verbal delineation will ever impress on the minds of their readers those vivid pictures which they have themselves carried away from the reality.

His journey through Northern Syria, from Homs to Aleppo, and thence by Antioch to Alexandretta, is much more interesting, as the line of route is one that is rarely followed; and though none of the localities visited are altogether undescribed, we have no doubt that his descriptions of many of them will be practically new to the greater part of his readers. Among these the striking ruins at El Barah especially attracted his attention, from their presenting the unique spectacle of the remains of a large town, of massive and solid construction, and in a state of preservation almost equal to those of Pompeii, but of which the history and even the very name are totally unknown. All that can be said is that from their style of construction they may be referred to the period from the fifth to the tenth century, and that the presence of two churches unequivocally assigns them to a Christian people. It is probable that they, in common with the interesting ecclesiastical remains at Kalat Siman, which were also visited by M. Seiff on his way from Aleppo to Antioch, were deserted by the inhabitants after the first Mohammedan invasion of Syria in the seventh century, and have remained untouched ever since. Many similar groups of ruins, though of less importance, are met with throughout the mountain country of Northern Syria, and "in their dreary soli-

tude produce an impression of indescribable melancholy."

M. Seiff was destined to carry away a still more melancholy impression, from being almost an eye-witness of one of those great natural calamities that have in all ages been the scourge of Northern Syria. On his route from Aleppo to Antioch he received intelligence that the latter city had been "almost utterly destroyed" by an earthquake the day before (March 3, 1872). Great damage had been done by the same shock at Aleppo, while the travellers, who were making a *détour* through the mountains, had felt nothing of the kind. The intelligence, as usual, proved to be somewhat overcharged, and though a large part of the town lay in ruins, and thousands of the unfortunate inhabitants were deprived of house and home, while hundreds had perished in the catastrophe, the greater part of the mosques, and even the tall, slender minarets rose over the masses of confused rubbish, which had once been walls and houses, erect, if not uninjured—a circumstance from which M. Seiff justly drew the conclusion that the manner in which the ordinary houses had crumbled into shapeless heaps of *débris* was due not so much to the violence of the shocks as to the wretched construction of the dwellings themselves.

It is a characteristic trait of the state of society in these countries that the lawless inhabitants of the neighbouring mountains immediately descended upon the unhappy city to plunder whatever they could gather amid the ruins. "It is not here, as with you in Europe," observed the Kaimakan to M. Seiff, "where, in the case of similar calamities, collections are made to relieve the unfortunate sufferers. Here, their neighbours only seek to plunder them of what little is left to them." The Kaimakan, however, seems to have exercised a praiseworthy vigilance in sending out troops on all sides to guard the ruined city, who in their turn displayed their zeal by keeping up a dropping fire, though no enemy made his appearance.

Among the provinces of the Turkish Empire which were visited by M. Seiff, unquestionably the least known is the island of Cyprus. Though the remarkable results of the excavations which have been carried on upon some of the ancient sites by the English and American Consuls, Mr. Lang and M. de Cesnola, have recently drawn attention to the promising character of the island as a mine of archaeological discoveries, it is still wholly untrodden ground to the tourist, while it has never yet been subjected to a regular exploration by any competent traveller, who would do for it what was done for the neighbouring island of Crete by Mr. Pashley. It must be admitted that, according to M. Seiff's experience, it offers far less attraction to the ordinary traveller than the sister island. Whatever may still remain to reward the labours of the excavator, none of the ancient sites present ruins of any striking character or interest. A single corner of a wall, built of colossal blocks of stone, but having no trace of architectural decoration, is all that remains of the famous temple of Aphrodite at Paphos; and though the site of Salamis, once the most important city in the island, has long been abandoned and desolate, it is occupied only by a chaotic mass of fragments of hewn stone, lying scattered amidst tangled brushwood.

Nor does the beauty or richness of the scenery appear to be such as to compensate for the deficiency of antiquarian interest. M. Seiff hardly makes sufficient allowance for the time of year at which he travelled in the island, and when he complains of the want of foliage and verdure in the neighbourhood of Larnaca, it is but fair to remember that he landed there in the middle of January. Still the fact remains that the broad plain, which extends across the island from the Bay of Morphu to that of Famagosta, is almost wholly uncultivated, and affords only scanty pasture to flocks of sheep and goats, though the richness of the gardens and orchards, wherever due diligence has been applied to their cultivation, shows that there is no reason to suppose that Cyprus is in any degree inferior to Crete in natural advantages, or to doubt the statements of ancient writers concerning its great fertility.

The most picturesque part of the island is the western extremity, where the central chain of mountains approaches the sea, and the journey across these to the northern coast presented scenery of a very striking character. The traveller is indebted for the power of following this interesting route to the existence of several monasteries at a great elevation among the mountains, which afford him shelter and scanty fare; while one of them, the highest of all, named Kikko—at an elevation of more than 3,500 feet above the sea—is so celebrated as a place of pilgrimage that a well-beaten path leads up to it from the sea-coast on both sides. Unfortunately the forests which clothed the mountain sides in ancient times and furnished the kings of Egypt with timber for building their fleets during several centuries, have almost entirely disappeared, and the scanty remnants are rapidly perishing under the ruthless axe of the peasants, who destroy noble pine-trees for the purpose of procuring a little rosin. It is a painful experience which is continually recurring to the traveller, both in the Greek and Turkish provinces, that where almost all the advantages of civilisation are wanting, one of its worst accompaniments is to be found in the rapid disappearance of those magnificent forests which once contributed so much both to the beauty and fertility of the country.

E. H. Bunbury.

SIR JOHN RERESBY.

Memoirs of Sir John Reresby of Thrybergh, Bart., M.P. for York, etc., 1634–1689. Written by himself. Edited from the original MS., by James J. Cartwright, M.A. Cantab., of H. M. Public Record Office, author of "Chapters of Yorkshire History." (London: Longmans & Co., 1875.)

Mr. Cartwright has done good service in rendering these memoirs more accessible. They had become scarce, the latter of the two editions bearing date 1813. Besides, on the original MS. coming into the possession of the Trustees of the British Museum, two years ago, it was compared with the printed version, and "not only had great alterations been made in Reresby's language and manner of narration, but also much interesting matter had been altogether omitted." The present edition, therefore, claims to be a "substantially new work."

The Reresby MSS. (29440–3) are in four volumes, containing, besides the consecutive autobiography which starts in Mr. Cartwright's Chapter II., the account of the family from which he has taken the narrative of his Chapter I., the rough draft of the earlier portion of the *Memoirs*, and the (intended) dedication of the whole to the writer's uncle, Sir Tamworth Reresby. Mr. Cartwright, modestly avoiding the too-prevalent tendency to over-illustration, has been too sparing in his extracts from the interesting series of letters from Reresby to Halifax, placed at his disposal by Earl Spencer. The reader would have been grateful for information as to Reresby from other sources than his own writings. The index is poor. It would have been better to follow the MS., in putting the year at the head of every page. And is no portrait obtainable?

The "exact words" of the writer are professedly adhered to. No doubt this is the case generally, but anybody acquainted with the edition of 1813 will miss certain coarse but characteristic expressions in the talk between Reresby and Halifax about the Duchess of Portsmouth. Reresby's remark is no loss, but the scandal about Danby and the Duchess might have been mentioned in a note. As it is, Mr. Cartwright's text is ambiguous. Again, no hint being given as to the nature of the operation which Reresby was accused of having ordered his Moor to undergo, it reads as if it were only the fatal result of ordinary medical treatment which put Reresby in peril of life and goods. Delicacy seems out of place when the "exact words" of a Restoration writer are in question; but Sir John offends so little in this respect, that very few passages require modification for the most scrupulous. What offence there is lies not in his mode of telling, but in what he has to tell.

To the writer, the chief business was autobiography, and the interesting illustrations of manners with which the work abounds are merely *obiter dicta*. In the dedicatory page of the MS. he says: "I shall only draw the gross lines of my own little story without any other gloss or embellishment than that of truth, which shall be an ornament to the narrative whatever it be to the person."

Sir John Reresby was born April 21, 1634. He came of a race of Yorkshire squires that had held the manor of Thrybergh since the days of Henry III. They were a proud, highhanded, mettlesome folk. His great-grandfather, knighted by Elizabeth, had quarrelled with his wife and son, and had been fined 1,000*l.* for pulling Sir William Wentworth's ears on the bench at Rotherham Sessions. Nearly all the Reresby wives were masterful and not too scrupulous. Generation after generation, mother defrauded son of money and goods. Sir John's father had paid dearly for his "malignancy," and his impoverished heir found it prudent to be very cautious in his intercourse with exiled Royalty, as he travelled about to the Hague and Paris during the Common-

Digitized by Google

wealth. On the Restoration, he found his relations at Whitehall, and began life. But he says remorsefully: "I did not pursue my own advantage at that time as I might have done. I went to Court more to converse and look about me than to be so assiduous or diligent near those princes as I ought to have been." His reformation in this particular was earnest and thorough.

Reresby was always ready to listen to the arguments of power. He thought the country party—two of whom, Lord Russell and Lord Cavendish, had "conducted him into the House"—had "much reason in their debate." But when Danby, who was then "gaining votes more by purchase than affection," took him in hand, he listened deferentially to the minister's asseverations of the King's intention to govern by law. Soon after, Charles himself condescended to repeat the assurance, and to analyse, for Reresby's benefit, the composition of the country party. "Rogues all" was the burden of the King's discourse. It was his favourite theme, and Reresby on another occasion, heard it exemplified by instances of episcopal hypocrisy.

The character of Charles II., given in Mr. Green's *Short History of England*, is one of the most successful likenesses in that brilliant series of miniatures. It is there said that the King's "persistence carried out his aims in a tentative irregular fashion, which it was as hard to detect as to meet." This trait is curiously illustrated by the passage in these memoirs, wherein Reresby describes the perplexities of Halifax from the King's unsteadiness and hearkening to back-door counsels, and narrates the conversation next day with Danby in the Tower — Danby, too, complaining of the uncertainty of the King's humour. They both experienced how "close the King could be when he found it necessary." And he generally did find it necessary, since he was determined to carry out a policy which was hampered by mere vague suspicion of his design, and would have involved him in utter ruin had its extent been known.

Since Charles was a brilliant rogue, people were inclined to give the dull James the credit of being honest. This was Reresby's opinion for a long time, till he found that the Duke's "smiles were not always real." Both brothers knew how, by personal courtesies and flattering distinctions, to keep alive the expectations of a useful man like Reresby. At one time James condescends to ride after his runaway horse; at another Charles walks about Newmarket with him, and "observed I had but thin shoes, and advised me to get a stronger pair, to prevent getting cold, which I here mention as an example of that prince's great goodness and care of those persons who came near him, however inconsiderable." On other occasions Charles assured him of his affection, and declared his intention to "stick to his friends."

Reresby obtained his appointment of governor of Burlington by dexterously drawing an opinion from James that the fort of Burlington was useful, and then going to my Lord Treasurer (who had denied its utility) with the Duke's opinion and recommendation. But he had to wait nearly six years for the fulfilment of the promise, not only watching all the fluctuations of Court influence, but keeping up his importance by Parliamentary services. He vigorously defended Danby in the debates which ended in the Treasurer's impeachment; and at the instance of the King stood for the next Parliament. He was elected "by a Providence," which did not seem so manifest when his election was declared void. In his disappointment he had sad thoughts for his country; "the state of the kingdom and government looked very melancholy."

The times were certainly troublous and ticklish, requiring an alertness in turning and tacking which must have been fatiguing even to the supple Reresby. Thus, if Monmouth were set up as his uncle's rival in the succession, and if nobody could tell how Charles would go, Sir John had to pay cautiously balanced attentions to each, entertaining Monmouth on his return from Scotland, and waiting on James as he journeyed thither.

Reresby's energy in tracing out the murderers of Thynne relieved Charles from the embarrassing suspicion entertained by the "anticourt party" that the victim intended was not Thynne, but their leader Monmouth. The fruit of his long court attendance was thus suddenly ripened, and he was made governor of York. Hyde had endeavoured to cut down the salary, but Sir John's application to Charles procured him the "full emoluments" of the post. Reresby's queer *Te Deum* runs thus:—

"And here have I reason to praise Almighty God that, considering I had no great relations or friend to assist or help me, but those God had raised up to me by my own industry: no extraordinary parts, and a very mean figure or person; he was pleased to give me so honourable and profitable an employment when men much exceeding me in quality, merit, and in service to the Crown were ready to starve for bread."

In one of the MSS. he enumerates nine commissions and employments he had from that "great and benign prince" Charles II., all of which James continued to him, and gave him besides the captaincy of a troop of horse.

With his "great and gracious master's departure out of this world," the main interest of Reresby's *Memoirs* ceases. He continues to act on inspirations "from above," as he significantly phrases it. He saw the coming troubles, and his ambition began to cool. "Could I have persuaded myself to come up to the point that some did, I had a fairer opportunity of raising myself now than ever; but I was convinced that safety was better than greatness."

Reresby's prospects were blighted by the Revolution. He had been really averse from it, as an uncomfortable derangement of his plans, and had deprecated in a half-hearted way the violent measures which had made it necessary. When it was accomplished he found himself coldly looked on by both parties. He was not unreasonably suspected of having connived at the surrender of York, and known to have sent some of his likeliest tenants to James at Southampton. It was some time before he could get admission to William's presence. His introducer, Halifax, was also facing both ways. A mysterious "lady"—was it the Countess of Dorchester?—was entrusted by James with the office of tampering with Halifax. She went roundly to work, accusing Halifax of double-dealing in having pretended anger at James's flight, which he had himself hastened by alarms of violence intended to the King. Halifax made friends with this emissary, in case he should need her good offices, and "took care always to speak very respectfully of King James."

Reresby's loyalty to the new order of things was still more suspected when 400 of his brother's men deserted—it was said at their colonel's instigation. "It was very hard for one who did not come early and heartily into the present government to live either in town or country without censure." He urged Halifax to undertake for him, but William seemed to require better assurance. Eager for employment, he revived his old suit to be sent out as envoy. Halifax advised him to have patience for two or three months, "to see what became of things." In less than a fortnight Reresby took his journey, of which the record remains in Thrybergh Church—"died May 12, 1689." It is like the fall of a trapdoor in the Vision of Mirza.

The *Memoirs* lack the nobility and stable worth of Evelyn, and the utter frankness of Pepys. There is a reticence throughout which entitles the reader to regard what is written as the deliberate expression of the author's mind, and not as easy gossip imparting confidence and claiming indulgence. What of self-revelation there is, is unconscious. Hallam calls Reresby "cunning and self-interested." The latter epithet seems the more appropriate. His scheming was neither subtle nor deep. He quietly grabbed at everything within his reach. To vary slightly a well-known phrase, he kept "begging away." He had his peculiar vein of piety, having been so far indoctrinated in Christian principles as to acknowledge "that we must sometimes forgive."

In his marriage Sir John rose above his ordinary level of selfishness—foregoing advantage to follow his love—and in his family relations he appears in a favourable light, dealing equitably with his brothers and sisters according to his father's intention, though in straitened circumstances and under no legal obligation to do so. But his paternal solicitude takes an odd turn. He thinks Court is the wickedest place on earth, and he puts his boy under the protection of the Duchess whose depravity he jests upon, because God's grace is sufficient in all places, and poor little Tamworth might have been naughty elsewhere. He carries his wife and daughter to see the favourite shortly after he had witnessed her insult to the Queen. His parental care was duly rewarded. His heir spent the "1,700*l.* a year and 4,000*l.* in moneys" which his father had been "blessed by God Almighty with life and estate to purchase," and died a tapster-prisoner in the Fleet. In the next generation the family name was "clean put out."

His quarrelling temper is perhaps his most notable characteristic. It might be that his "mean person" had the effect which Bacon assigns to deformity, making him "extreme bold." He could not bear a word

or look that savoured of disrespect. From his earliest manhood he disproved the popular fallacy that a bully must be a coward. He gave the lie, and delivered a sword-thrust or a leaden inkstand, on the slightest provocation. There was some prudence in this too, considering the violence of the times, of which many instances are here recorded. His enmity was keener than his friendship. He ruined a postmaster from sheer malice. He nearly quarrelled with his life-long "brother," Sir Henry Goodricke, because the latter had ventured to accuse some aldermen, Beresby's *protégés*, of notorious crimes. In his public capacity, Beresby was one of those safe, respectable men, who can be depended upon to support any abuse sanctioned "from above." It is some comfort to reflect that their honesty is the measure of their strength, and that there are no readier tools to secure the overthrow of a tyranny than those who have been its most subservient instruments. R. C. Browne.

TWO BOOKS ON WINE.

From Vineyard to Decanter. By Don Pedro Verdad. (London: Edward Stanford, 1875.)

The Wines of the World. By Henry Vizetelly. (London: Ward, Lock & Tyler, 1875.)

From Vineyard to Decanter is the fanciful title of a little book on sherry, written by a gentleman who assumes the *nom de plume* of "Don Pedro Verdad." We can cordially recommend it as giving a very readable and truthful account of the growth and manufacture of the wine which has been for three centuries the favourite of this country, notwithstanding which, an astonishing amount of ignorance prevails on the subject. Don Pedro has some amusing remarks on the number of gentlemen now-a-days who, having had no technical education, but merely on the strength of "a good connexion," think themselves qualified to enter the wine trade: and these observations at the present time are not uncalled for. The wine departments of co-operative stores for the same reason incur the author's indignation; he maintains—and we believe rightly—that even on the score of cheapness these societies do not compare with first-class wine-merchants, while as to excellence it is impossible to rest with confidence on the choice of an unskilled committee. We suspect, however, that the sting of the book is in the tail, where the author decries published analyses in general, and the much advertised "Spécialité Sherry" in particular. He argues that, even if every particular of the analysis is true, there is no evidence as to the quality, value, or character of the wine, and, in fact, nothing to prove that it is wine at all. The author's method is very simple: "Do you want to know if the wine is good? Taste it. Does it agree? Drink a bottle at dinner, and then you will get knowledge truly empirical, positive, and not to be disputed." As we are mercifully inclined, we would say something more than half a bottle; and we wish that our host at many an entertainment during the last six months had subjected his wines to so simple a test.

The Wines of the World is the amplified report of the English Commissioner on the wines exhibited at Vienna in 1873; and the task of Mr. Vizetelly and his colleagues was certainly no light one. Mind and body alike recoil from the idea of tasting 20,000 specimens of fermented drinks; and we can well believe that the thirty jurors, divided into four or more separate groups, were nearly two months performing their colossal task. We should like to know which of the wines were judged towards the close of this period, for we confess to feeling a little sceptical as to the purity of taste that could be preserved at the end of such a "dégustation." Bordeaux had the advantage of being taken first, but the jury must have been sadly disappointed to find that not a single sample of Château Lafite was exhibited, nor yet of Château Haut-Brion, the Burgundy of Clarets. With what relish, then, must they have fallen upon Château Margaux, which Mr. Vizetelly describes somewhat unctuously: "Generous without potency, it refreshes the stomach while respecting the head, and boasts of a bouquet that clings to the lips and perfumes the breath." To this and the next in merit—Château Latour—medals of progress were awarded, as also to Gruaud-Larose-Sarget. From hence downwards the wines of the Gironde seem to have been well represented, and Mr. Vizetelly gives many interesting particulars relating to their growth and history. He also adds a classification of the vintages of the grand red wines of the district since 1840:—Very good: 1841, '44, '46, '47, '48, '51, '58, '64, '65, '68, '70; Good, 1857, '62, '63; Bad and indifferent, 1840, '42, '43, '45, '49, '50, '52, '53, '54, '55, '56, '59, '60, '61, '66. It is noteworthy that in a good year the bulk of the wine is exported to England, while in a bad year it goes to Germany.

Passing over the Burgundies, the wines of the Côte du Rhone, and those of the South of France, we come to the Champagnes. These may almost be said to have been conspicuous by their absence, considering that none of the leading houses were represented. There was no Cliquot, no Roederer; neither Mumms, Moet, Marceaux, Pommery, Perrier-Jouet, Piper, Deutz and Geldermann, Giesler, Heidseck, Ruinart, nor Roussillon put in an appearance. Some excellent wine, however, was exhibited by minor firms, and the palm awarded to some of 1857, "rather deep in colour, with a full perfume and rich flavour, whose constitution was by no means impaired by its age of sixteen years," as would have been the case with a wine of less high character. Mr. Vizetelly bestows a good deal of praise on sparkling wines from other districts, which are offered at about half the cost of the best Champagnes, and advocates their more extensive use. We cannot say we agree with him; we would gladly see the present fashion of drinking champagne at every festive meeting expire, if we could be sure on the few occasions it was offered us that it was a good wine from the veritable district. Cheap Champagnes can only be divided into two classes: those (like St. Peray) which are pure are not nice, and those which are not nasty are not pure. St. Peray is distinguished by no particular characteristic except extreme sweetness, and is scarcely tolerable even with soda-water. Vouvray is thin, weak, and flavourless; Saumur is a light thin wine, with a taste recalling the gooseberry rather than the grape. The best of them is the Jura wine, but of even the best it can only be said that it resembles some good fruit-drink like perry, but is not so nice.

Travellers on the Rhine, who order the wines of the country with confidence because they are "on the spot," should read Mr. Vizetelly's account of how during the vintage, at night, when the moon has gone down, boats glide over the Rhine freighted with a soapy substance manufactured from potatoes, and called by its owners "sugar;" how this is mixed with water, often from the Rhine itself, and thrown into the vats containing the must, afterwards to be sold as the purest and most genuine of wines:—

"In fact," says Mr. Vizetelly, "a tourist with no more experience of Rhine wines than that gained from German hotels, where, with occasional exceptions, the qualities are ordinarily of the lowest, and the labels on the bottles rarely indicate the real name of the wine he is drinking, may make up his mind that he knows nothing of the finer growths which have procured for the Rheingau its merited renown."

Of the British colonies, Australia alone seems likely to become a great wine-producing country; indeed, Australian wines secured a far larger percentage of high-class rewards than fell to the share of any other country. One wine in particular, akin to Hermitage, struck the French experts with such astonishment that they insisted it was a fine French wine which had been matured by a voyage to Australia and back again to Europe. And they required a distinct affirmation from the agent in charge that this was not the case, before they would resume their labours of tasting. Our own somewhat limited experience of Australian wines is that they are pleasant to the taste, and of good strength and bouquet, with none of that thinness about them that might be expected; but there is little variety among different specimens, and the manufacturers seem to aim at blending a good passable wine throughout, rather than trying to produce individual excellence. Mr. Vizetelly ascribes most of their faults to defects of making and want of knowledge in maturing the wines, and advises the wine-growers to secure the services of able men from the Rhine, where the wines are invariably well-made, and receive perhaps better after-treatment than in any other part of the world.

The following strikes us as very curious:—

"With all the increased consumption of wine in the United Kingdom, a comparison of the quantity drunk during the year 1872 by 1,851,792 Parisians, with the quantity consumed during the same year by 31,628,338 inhabitants of Great Britain and Ireland, shows how little a wine-drinking people we really are. The Parisians drank no less than 85,849,304 gallons of wine, equal to 40½ gallons per head, whereas the entire population of the United Kingdom drank merely 16,878,169 gallons, or less than one fifth of the quantity consumed by the inhabitants of Paris alone, and only a little beyond half a gallon per head."

F. M. Alleyne.

Digitized by Google

L'Histoire de France. Par M. Guizot. Tome IV. (Paris: Hachette et Cie., 1875.)

THE posthumous volume of M. Guizot's History carries the narrative from the death of Henry IV. to the death of Lewis XIV. It need hardly be said that it is distinguished by the same qualities as those which marked its predecessors. There is the same clearness of exposition, the same readiness to sympathise with very various forms of life and thought, the same preference of that which is noble and elevating to that which is base and vicious. M. Guizot, if he knows how to interest us by the recital of events, knows too how to penetrate to those aspirations of the human soul round which events are grouped, and by which events are, to a great extent, moulded. If we leave for a moment the wars and political struggles which fill so large a part of this epoch, and listen to the still small voice of the ideas by which it was influenced, we are told by M. Guizot (391) that—

"En dehors de la simple soumission à l'Eglise catholique, trois grandes tendances se sont partagé les esprits sérieux pendant le règne de Louis XIV.; trois nobles passions ont possédé les âmes pieuses, la liberté, la foi, et l'amour ont été l'essence comme le drapeau du protestantisme, du jansénisme, et du quiétisme. C'était au nom de la liberté profonde et native de l'âme, de sa responsabilité personnelle, et de ses rapports directs avec Dieu, que la Réforme était née et avait grandi en France, plus encore qu'en Allemagne et en Angleterre. M. de Saint-Cyran, chef et fondateur du jansénisme, abandonna sans réserve l'âme humaine à la volonté souveraine de Dieu; sa foi s'éleva triomphante de la chair et du sang, et ses fidèles, méprisant les joies et les attaches de la terre, ne vécurent plus que pour l'éternité. Mdme. Guyon et Fénelon, moins ardents et moins austères, trouvèrent dans le tendre mysticisme de l'amour pur ce secret de Dieu que cherchent toutes les âmes pieuses; au nom de l'amour divin, les quiétistes renoncèrent à toute volonté propre, comme les jansénistes au nom de la foi."

Why was it that these tendencies of serious minds, these noble passions of pious souls, made so little impression on France as a whole? Modern England sprang from a union between the Puritanism and the Churchmanship of the seventeenth century. In France, Jansenism and Quietism are dead, and Protestantism has no hold on the average mind of the country. To solve the problem, to trace the causes which sent the French mind in another direction altogether, is to write the history of France.

M. Guizot has something to say on the question. But it must be acknowledged that, as a whole, his last volume is disappointing in a way in which his earlier volumes gave reason to expect better things. It is a succession of admirably told episodes with no historical connexion between them. Certainly an historian is not bound to follow the plan of the mediaeval annalists—to interrupt, for instance, the narrative of a military expedition on March 24 to tell how a church was dedicated in some distant province on the 30th, and then to return to an important battle fought on the 31st; but for all that, the chronological order of events can seldom be far departed from with advantage. The business of the historian is to show the connexion of cause and effect; and though he may often be led astray by mere chronological sequence into the logical pitfall of *post hoc, ergo propter hoc*, he will be sure if he pays no attention to chronology, to set before his bewildered audience a phantasmagoria more or less brilliant of effects without causes, and of causes without effects.

It is not too much to say that M. Guizot in this volume deliberately disregards chronology. He chooses to proceed in another fashion, being probably influenced by the original form in which his work was produced. In teaching his grandchildren he may have thought it advisable to break up his subject into several heads, each of them covering enough ground for a single lesson. Thus, instead of being enabled to watch the development of Richelieu's policy, and to trace the influence of this or that event upon his actions, we have to look at five separate chapters on the King and the Cardinal in connexion with the Court, the Provinces, the Catholics and Protestants, Foreign Affairs, and Literature. The result is deplorable. In the first of these chapters, for instance, we have the rebellion of Montmorenci in 1632. We have to wait till the third chapter to learn anything about Richelieu's statesmanlike treatment of the Protestant insurgents in 1628 and 1629, which made the suppression of Montmorenci's rebellion so easy by attracting the Southern Protestants to the side of the King. Nor is it less strange to find the siege of Rochelle narrated in full, while the English Marriage treaty, the results of which were of no slight weight in bringing on that siege, is left to a future chapter. In one respect this unfortunate arrangement cannot but convey an impression which M. Guizot was certainly far from intending to convey. It is not fair to take all Richelieu's harsh measures towards his opponents at Court and to lay them before the reader before he is called upon to admire his devotion to the interests of his country. We may not condone all acts of tyranny done for a high object. But such acts, if they are done for a high object, ought to be judged more leniently than similar acts done through mere personal greed and selfishness. Cromwell asked to have his face painted, wart and all. M. Guizot in Richelieu's case begins with the wart, and when our disgust is raised, he shows us the rest of the face.

Such a system of writing recoils upon the writer. He loses the fine sense of the living order of things without which he is sure to go astray. Again and again M. Guizot's judgment of Richelieu is based on the most questionable grounds. He follows the Memoirs, in spite of Michelet's warning, as if they were to be implicitly trusted. For example, he does not see that Richelieu's policy in demanding toleration for the English Catholics as the price of the hand of the Princess Henrietta Maria, was a disastrous blunder, leading to complications which were almost certain to set the two nations by the ears. He does not see that Richelieu's policy in supporting Bavaria and the League in Germany was another blunder. Charles I., too, has faults enough of his own to answer for, without being accused of deserting Rohan by omitting his name from the treaty of 1629. The fact is that Charles had every private assurance from France that the French Protestants, and Rohan in particular, would be favourably treated.

These, however, are but matters of detail. The main fault of the book is its want of chronological sequence, a fault which culminates when we hear of the final disasters of Lewis XIV., of the defeat of La Hogue, and the defeat of Blenheim—before we hear of the Revocation of the Edict of Nantes, which, by depriving the King of the services of his Protestant subjects, had not a little to do with those disasters.

Such faults—and they lie upon the surface—will always prevent the present volume from being a safe guide to the history of France in the seventeenth century. Those who are content with a succession of separate pictures of events which took place in France in the course of that century, or those whose knowledge of history is already sufficiently good to supply the relations of cause and effect from their own mental stores, cannot find a more pleasant and trustworthy guide than M. Guizot.

SAMUEL R. GARDINER.

Scientific London. By Bernard H. Becker. (London: Henry S. King & Co., 1874.)

MR. BECKER is fortunate in having chosen an unhackneyed subject, and he deserves credit for seeing that an account of the scientific institutions of London was wanted. He has done his work well as far as it goes, but a much larger volume than his would be required to give anything like an adequate idea of the subject. Its contents first appeared, we believe, week by week, in the pages of *Iron*, but there is nothing on the title-page or in the preface to show that the articles are mere reprints. There is internal evidence, however, in several places that the author has not taken sufficient care to revise his work in its collected form. Thus we read that "Lord Brouncker *was* the first president; William Ball, the treasurer; John Wilkins and Henry Oldenburg the two secretaries; Sir Robert Moray, and the celebrated Boyle, members of the council;" and are also informed that a sum of money was "finally employed in striking a gold medal of the value of five pounds." The word "medallist" is so frequently misused that Mr. Becker may shield himself under authority when describing Stephen Gray as "the first Copley Medallist," but the expression is none the less wrong, for a medallist is the maker of a medal and not the receiver of one.

The facts are not always correct, as when the original MS. of the *Principia* in the possession of the Royal Society is described as "entirely written by Newton's own hand." It was really the work of an amanuensis with the author's corrections.

Weld's *History of the Royal Society*, and Dr. Bence Jones's Account of the Royal Institution are elaborate monographs on their respective subjects; but with the exception of papers on some of the societies in Knight's *London*, the open ground has remained unoccupied until Mr. Becker came forward to till it. Foreigners have been supplied with the information they required by Dr. Ed. Mailly, of Brussels, who pub-

Digitized by Google

lished in 1869 a careful account of the scientific institutions of Great Britain and Ireland, which is concise, yet full. A few years before, Comte Achmet d'Héricourt had published in Paris an *Annuaire des Sociétés Savantes de la France et de l'Etranger*, but if we may judge from the English entries, it is far from being an accurate work. Defunct societies are introduced and proper names are sadly travestied. In one place the French public are gravely informed that the Geological and Polytechnic Society of the West *Riding* of Yorkshire is not a "Société hippique."

In Mr. Becker's book there are fourteen chapters, each devoted to the history of a scientific society, and to some extent we can trace in them the history of science in England. First in point of date is Gresham College, founded by the will of Sir Thomas Gresham, in which directions were given for the daily reading of lectures on seven specified subjects. Oliver Cromwell once interfered with the election of a geometry professor, and in a letter to his "loving friends," the Gresham Committee, he told them to await his pleasure in the matter. The Royal Society was long intimately connected with Gresham College, whose professors were *ex officio* fellows of the society, but while the one institution has gone on prospering, the other, through bad management, has fallen to decay. For near two centuries Sir Thomas Gresham's magnificent bequest has done little or no good. The delivery of the lectures has become a mere farce, and at the lecture on geometry which Mr. Becker attended on January 23 of last year, there was an audience of seven persons, four only remaining to the end. The history of the Royal Society is the history of science in England. It grew out of the meetings of a knot of philosophers, whose "invisible college" existed during the political troubles of the Civil Wars. At the Restoration the Society was started with sixty-five members. It afterwards became popular at Court, and the charter under which the Society still acts was granted by Charles II. on April 22, 1663. The King there declares himself the founder. Science was then new, and the grand object of the Society was to try all things and to take nothing for granted, as is expressed by their Horatian motto, "Nullius in verba." The effect was that the meetings were very entertaining, and attended by courtiers and persons we should not expect to hear of there. Prince Rupert took a real interest in them, and the King himself a *dilettante* interest. Some of the investigations seem absurd to us read by the light of modern knowledge, but of the various tracks that were followed by the working fellows very few led to an "impasse." Robert Hooke drew up a list of enquiries for the use of those who might have occasion to visit Greenland or Iceland. It would be interesting to compare these with the scientific instructions that have been given to the officers of the *Alert* and the *Discovery*, but the Arctic Manual certainly does not contain any question such as the following included in Hooke's enquiries: "Whether spirits appear, in what shape, what they say and do; anything of that kind very remarkable, *and of good credit?*" The impracticable, however, was soon put aside, and the Society built up for itself a high reputation. The Royal Society was long the only home of science in England, but gradually the different branches, which had greatly increased, were severed from the parent stem. Mr. Becker does not give a correct account of these offshoots, for he writes: "The Royal Astronomical Society was the first of these, and was followed by associations for promoting the study of geology, botany, zoology, geography, and statistics." Now the fact is that the Linnean Society, founded by Sir James Edward Smith in 1788 for the cultivation of zoology and botany, was the first off-shoot, and the Royal Astronomical Society did not start into existence until 1820. It is curious that while Sir Joseph Banks, the autocratic President of the Royal Society, was favourable to the formation of the Linnean Society, he fiercely opposed the secession of the astronomers. He refused to recommend Babbage for a seat at the Board of Longitude, on account of the part he had taken in the institution of the Astronomical Society, and induced the Duke of Somerset to decline the office of President on the ground that the child would be the ruin of the parent. Time brings about great changes in opinion, for now the principle of union in division is universally accepted, and it is understood that papers bearing upon broad generalisations should go to the Royal, and those on geological, zoological, botanical, and chemical details to the sectional societies. Time has also brought about changes in the constitution of some societies, and Mr. Becker justly points out that the Society of Arts and the Royal Institution have exchanged objects:—

"Like its younger sister in Albemarle Street, the Society of Arts is a notable instance of that drifting faculty which exercises so great an influence on all human institutions. Launched with widely differing objects on the stream of events, these societies have to a certain measure displaced each other. . . . One single comparison will demonstrate my meaning. In the beginning of the century—under the auspices of Count Rumford—the Royal Institution undertook to improve the dwellings of the working classes, to warm and ventilate workhouses, hospitals, and cottages, and to exhibit and patronise improvements in the economical consumption of fuel and the teaching of culinary science. In the present year the Society of Arts, founded originally to encourage young artists, has offered premiums for the best kinds of culinary and domestic warming apparatus, and has directly fostered attempts to instruct the people of England in the best methods of preparing food."

There is a double action at work in the growth of science; thus, as it becomes more divided in one direction it is more welded in another. What Mr. Justice Grove did for the correlation of the physical sciences others are now doing for the natural history sciences. Scientific men formerly looked with contempt upon the labours of the antiquary, but one of the latest born of the societies—the Anthropological—has helped to draw the antiquary into the fold of science. There is still plenty of popular ignorance, but the scientific taste has grown so fast of late that we seem separated by a gulf from the feeling expressed in Sir John Barrow's famous letter to Ronald, when the latter pressed the electric telegraph upon the notice of the Admiralty. Barrow acknowledged the receipt of Ronald's letter, but informed him at the same time that the Admiralty had already a *perfect* telegraph, and did not want any other. Mr. Becker's version of this note is, we believe, incorrect.

Mr. Becker gives a short history of the different sciences cultivated by the societies he notices, but his chief object is to deal with the present state of these societies, and his notices of the meetings he attended are lively and truthful. The institutions treated of in this book may be divided into three classes:—1. Those in which science is cultivated for the initiated, as the Royal, Chemical, Telegraphic Engineers' Societies, &c.; 2. Those where science is diffused among the outsiders, as the Royal Institution, Society of Arts, &c., and 3. The teaching establishments, as the Birkbeck Institution, Department of Science and Art, Museum of Practical Geology, &c.

The author writes from too exclusively a West End point of view, and speaks of the East End as if it were a veritable *Ultima Thule*. His remarks on Finsbury are so far from just that one might imagine his steps had never taken him so far eastward. Finsbury Square is certainly not dismal in the sense of dull, and the Circus has always seemed to us to be a charming retreat from the bustle of the streets, and the one agreeable place to live in within the City liberties.

We hope, however, that a second edition of this book will soon be required, and that the author will then take the opportunity of enlarging his plan, and adding in another volume some notice of the many important societies that are now omitted, such as the Geological, Linnean, Astronomical, &c. We may also suggest that a few pages devoted to information about subscriptions, days of meeting, and number of members of each society, would greatly add to the value of the book. At present it does not by any means give a complete view of Scientific London.

Henry B. Wheatley.

NEW NOVELS.

A Narrow Escape. By Annie Thomas (Mrs. Pender Cudlip). In Three Volumes. (London: Chapman & Hall, 1875.)

Sir Marmaduke Lorton, Bart. By the Hon. Albert S. G. Canning. In Three Volumes. (London: S. Tinsley, 1875.)

Fair, but Not False. By Evelyn Campbell. In Three Volumes. (London: S. Tinsley, 1875.)

Mrs. Cudlip possesses just enough literary faculty to be able to write stories which are not absolutely unreadable, inasmuch as there is some plot and some character-drawing in them; but her powers are very far indeed from enabling her to write what is worth reading or agreeable to read. Her own judgment passed upon this, her latest book, in a few words of familiar preface addressed to Mr. Edmund Yates, is that it is her "least undeserving work." If that be her candid opinion, the sentence she has passed on its predecessors is a very severe one indeed, for *A Narrow Escape* has no merits whatever apart from the two pieces

Digitized by Google

of mere knack adverted to above. It is not merely that the English is slipshod and the story uninteresting, but the whole tone is petty, coarse, and vulgar throughout. There is a somewhat large gallery of portraits, without one even fairly pure-minded or honourable character in it. The hero, concerning whose type and actions Mrs. Cudlip obviously changes her views and intentions shortly after his introduction in the first volume, is finally depicted as the very soul of honour, which does not prevent him from luring a motherless girl to compromise herself with him almost irremediably, from telling a lie about another young woman he has in tow, and from keeping up, at the very time he is intending to marry the heroine, two more than platonic attachments to ladies who are certainly made widows during the narrative, but who both preferred him very much to their husbands when alive. The heroine begins her career by riding alone to a railway station to see the hero off after dancing with him the night before, and agrees to go on with him in the train to get married in Paris or elsewhere, regardless of leaving behind a sickly and widowed father. She is pulled up at Paddington by a fellow-passenger, who casually lets her know that Captain Bellairs is already married — a situation appropriated from *Sword and Gown*—and returns home. We are afterwards told that it was all a mistake on the part of her warner; but the context makes it pretty clear that this was an afterthought, and that the original situation was meant to stand, else why any elopement at all, instead of frank application to the lady's father, a distinguished officer in the same service as the lover? The young lady turns up again later, hardened instead of softened by her experience, and throws herself next at the head of her cousin, an engaged man, striving to make him break his plighted word, and only not doing so because he is too vacillating a coward to make up his mind. The lady he does marry, and who dies within a year, is represented as stupid, selfish, and shrewish. His two sisters are one sordid and the other sour and satirical. A young woman who entangles him after his wife's death, and throws him over at the last moment for his sister's wealthy and worthless betrothed, whom she has seduced from his allegiance, is represented as false, crafty, vindictive, and greedy. One of the two widows who try for the hero, at first drawn as gentle and loveable, is finally displayed as selfish, grasping, thankless, and treacherous; and the two most respectable characters in the work are the hard and worldly mother of the secondary hero, and one of the two widows who made love to the principal hero while their husbands were alive. There is another proof of hasty change of plan during the progress of the book through *All the Year Round*. Mrs. Cudlip makes a great sensation of the misery of one of her widows when, on her husband's sudden death, the only will discoverable is one made *before* his marriage, leaving everything to his brother and that brother's children, and her sister-in-law greedily enforces that will to the prejudice of the widow and orphans. Somebody has plainly told Mrs. Cudlip that marriage voids a will made before it, and that the brother could not have claimed under the will at all unless it had been reaffirmed; and so she has tried to patch the incident right, without any success. She cannot be expected to know law, but she must have read Mr. Wilkie Collins' *No Name*, and ought not to have made such a blunder. The whole presentment of life and character in this book is mean, base, and petty, with no redeeming features introduced; and whether Mrs. Cudlip be drawing her personages from memory or from imagination, she is equally to be pitied. She can undoubtedly do much better if she please, and it is matter of regret to see her real cleverness wasted on producing books of such an unpleasant and inferior type.

To be the author of a thoroughly stupid and uninteresting novel is neither a difficult nor uncommon achievement, but the Hon. Albert Canning has at least the distinction of hitting on a new way of making a book unreadable, instead of keeping in the well-worn rut, so that *Sir Marmaduke Lorton, Bart.*, may defy competition as quite the dullest story of the season. If Mr. Canning had merely contented himself with the narrative, such as it is, having what is intended to be its interest solely dependent on the humours of the domestics in two disreputable London lodging-houses, and had thus cut it down one half, it would still have been heavy and tedious; but he has intensified these qualities by the very effort to give variety. One half of the book, whose whole plot is that a dissipated and frivolous young man about town is murdered for no adequate reason by his brother-in-law, a vicious and bankrupt peer, is written in a jerky style of indirect narration, reading like copious notes from which to put the story together rather than the actual finished tale itself; while the other half is supposed to be from the pen of one of the characters, a Reverend Luke Brandon, a bore and prig of the first magnitude, whose chief employment is acting Boswell at conversations where there is no Johnson present. Bald, dreary prosings at dinners and luncheons on politics, theology, and literature, having no bearing whatever on the story, or on the evolution of character, are set down at remorseless length, and we are expected to listen to commonplace opinions expressed on the comparative merits of Scott, Bulwer, and Dickens as novelists, of Gladstone and Disraeli as Premiers, and of Roman Catholicism and Protestantism as religions, padding being freely supplied by copious extracts from such recondite sources as Macaulay's Essays and the like. No doubt there is some convenience in this, for Mr. Brandon's name at the head of a chapter becomes a notice to skip; but that only affects readers who are capable of taking sufficient interest in the remainder of the book to care for perusing it, and where they are to be found is very hard to say. Mr. Canning declares himself on his title-page to be also the author of an essay on Christian toleration. If he mean that statement as a mute appeal for leniency, well and good; but if he imagine that any intelligent human being, after once getting instalments of that essay from the Reverend Luke Brandon, is likely to read more of the same kind of stuff in cold blood, with nothing in the shape of a story, however flat, to make it go down, his faith in human patience and simplicity must be almost pathetic.

Fair but Not False, is a pleasant, wholesome little tale, slightly melodramatic in part of its plot, and exhibiting frequent tokens of inexperience in the author; but with real promise for the future. It belongs to the same school of novels as those by the lady who has written *St. Olave's*, *Janita's Cross*, *The Blue Ribbon*, and some other tales; not aiming very high, but succeeding in being cheerful and readable in their own modest sphere. The style needs more directness and finish, and its weakest part, as might be expected in a lady's book, is the occasional introduction of phrases intended as humorous asides of the author to the reader, as the puppets of the tale are playing their several parts. But these are chiefly confined to the first volume, dropping away as the story proceeds, while there is true humour of a higher kind, although still slight and far from vivid, in some of the situations and talk which, whether reproduced from life or thought out independently, exhibit some faculty of observation and drawing. The story is not very skilfully pieced together, nor is the machinery for its evolution very happily contrived; but this defect is one which practice will remedy, as the art of constructing plots, where there is any genuine literary faculty, becomes after a time a pure matter of knack, altogether inferior in value and interest, as Mr. Wilkie Collins has satisfactorily established, to the power of drawing character or writing good conversation; a power which this new author displays, not indeed in an exceptional degree, but sufficiently to have enabled her to give her readers pleasure now and hope for greater pleasure hereafter.

Richard F. Littledale.

RECENT VERSE.

Baby May. Home Poems and Ballads. By W. C. Bennett. (H. S. King & Co.) It was Miss Mitford, if we mistake not, who first drew attention to Dr. Bennett's gift of song, a gift which she exaggerated after her own genial gracious fashion. Her prophecy that the young writer would be universally received as "a richly-gifted poet" has not been fulfilled, but a certain success of which she did not dream he has without doubt attained. Dr. Bennett is the laureate of them that go down into the loud places of the nursery, whose inmates, like cherubim and seraphim, continually do cry, and in the English Mother's cult of the Baby, his poems occupy the office of Hymns Ancient and Modern. No one can describe as he does those—

> "Catchings up of legs and arms,
> Throwings back and small alarms,
> Clutching fingers, straightening jerks,
> Twining feet whose each toe works,"

which all womanhood falls down and worships. The result has been unbounded popularity in a stratum of society down to which the best poetry never filters. Nor are his baby poems all his claim to the laurel; he has written a confidentially conjugal collection, entitled "The Worn Wedding-Ring." He has painted "Queen Eleanor's Vengeance" in popular colours, and with a profusion of obvious moral. He has aided with his verses all sorts of schemes for sanitary and ethical im-

provement, never, in spite of Baby May, ceasing to be sane, straightforward, and manly. It is not difficult to understand how it happens that this, technically speaking, very imperfect poetry has taken so firm a hold of bourgeois popularity. The people undoubtedly like to have their own best thoughts translated for them into simple verse far better than to be forced to listen to what is ever so little above their habit of comprehension. When a writer like Dr. Bennett takes them frankly into his private family life, tells them that Mrs. Bennett's name is Emma, and is confidential about his little boys and girls, he seems to us, perhaps, to be laying himself open to ridicule; but he knows better, he understands his audience, and feels by instinct that they will appreciate and not misuse his genial confidence. After all, it is better to learn these limpid, fresh, and earnest verses, slight and tasteless though they be, than to be drugged with the sentiment of Eliza Cook or fooled with the pompous platitudes of a so-called "Proverbial Philosophy." We cannot refrain from quoting two verses of an address to the poet's wife:—

"Older? Yes, but only dearer
Loved more deeply with each day,
Nay, your beauty grows but clearer
As its radiance fades away;
Older? dearer with each morrow,
Dearer through all joy, all pain;
Deeplier loved through smiles and sorrow,
And hopes shared, though hoped in vain.

"Can I in those eyes be gazing
And not see how years have given
Less of earth for my fond praising,
But, oh! how much more of heaven!
Softened with a saintly fairness,
More divine look lip and brow,
All transfigured to a rareness
Never seen, dear wife, till now."

The Messenger. By Thomas Sinclair, M.A. (Trübner & Co.) This curious poem, written in blank verse that is rarely dull and sometimes very sonorous, is difficult to understand and almost impossible to characterise. It is like the hollow of a wood on a very warm spring day, full of heat, and life, and promise, but too misty and too oppressive to be endured or explored. It is a kind of allegorical dream or vision of a future state of intellectual blessedness under a "Phoebaphroditic Saviour of man," in which Poesy will be the mainspring of life, bringing food, peace, liberty and life to mortals. It is a pity that Mr. Sinclair, who possesses indubitable gifts in writing, cannot free himself from a certain dimness of vision and vagueness of expression that destroy the charm of almost every line he writes. Without style it is impossible to make a mark in literature, and at present he is wholly without it.

The Tweed and other Poems. By John Veitch, LL.D. (Glasgow: Maclehose.) Professor Veitch discourses of the Tweed in blank verse that recalls the descriptive poetry of the beginning of this century, a thing now utterly dead and gone. The success of the *Task* induced Grahame to write the *Sabbath*, Bowles to write *Combe Ellen*, Amos Cottle to "sing of Wales," and other little people to write long landscape poems that were quite in the fashion then and are now unreadable. The taste for a country life and for simple and true description of nature was at first insatiable, and the barest notes of hill and valley, river and lake, found a welcome. But Wordsworth and Shelley came, and after tasting wine like theirs, who could return to the toast-and-water of the topographical poets? After all, which of them excelled or approached the terse vigour and point of their legitimate father, that Sir John Denham who immortalised Cooper's Hill! Professor Veitch dedicates many lines to the glorification of Leyden, the orientalist and poet, a man decidedly above the average, but who seems a mere pigmy by the side of Sir Walter Scott. Yet Professor Veitch does not hesitate to make the astounding statement that "as far as massive intelligence is concerned, Leyden's promise" (he lived to be thirty-six) "was greatly higher than Scott's realisation."

Sonnets and the Consolation to Livia. By Philip Acton. (Longmans.) As it is difficult to say anything good or bad about Mr. Acton's verses, we shall content ourselves with quoting an average sonnet on the fashionable topic of the day.

BURIAL.

"When I shall sink to everlasting sleep,
Place not my vestiges upon a pyre
To be consumed by scientific fire,
Nor plunge them in the whirlpools of the deep,
Nor raise around my residue a heap
Of brick or stone, and plumber's work, to tire
And cheat the little worm of a desire
About its poor inheritance to creep;
But lay me gently on my mother's breast,
In such slight coverture as shall embower
Yet not withhold me from her fond embrace;
There let me, naturally, take my rest,
With her embroidered mantle o'er my face,
Tissued with many a sprig and tiny flower?"

But what will the parish authorities say?

Echoes of Old Cumberland. Poems and Translations. By Mary Powley. (Bemrose.) Miss Powley writes of Cumberland with all the grace, knowledge and enthusiasm that mark Mr. Stokes' pleasant books of verse about Cornwall. Her book naturally addresses a local audience, but there is much in it that appeals to us all, and much that has more than a transitory importance. Her notes,—how pleasant and how old-world a thing it is to meet with wise and learned notes in a book of verse,—are full of erudition and delightful gossip, and so eager has she been to learn all she can about the antecedents of her beloved county, that she has made herself mistress of the modern Scandinavian tongues. In returning from Denmark she has filled her apron with flowers of Danish verse, and gives us, rendered in her strong Cumberland English, various fine lyrics of such unfamiliar poets as Oehlenschläger and Heiberg, Hertz and Ingemann. We recommend all our readers who propose to visit the Lakes this autumn to take Miss Powley's volume with them, and gossip with her about Cross-Fell, Langanbye, Hartside, and the rest.

This World and the Next: A Dramatic Poem. By Myles Macphail. (A. Hall & Co.)—"A Mad World, my Masters!" The author is so much afflicted with the "convulsion of established thought," men acting, to use his own perspicuous language—

"As if Creation did exist itself
And God was nowhere,"

that he has written an uncouth drama to explain what will come of it all. Blanche de Vere, Percy Howard, a professor of history from New Zealand, Death, Time, a Guardian Angel and other tourists visit the ruins of what once was London, and they talk promiscuous nonsense together for the space of 204 pages. They are joined by Satan, who is the most pleasant and chatty of the party. We had marked one or two preposterous remarks of his for quotation, but they are hardly funny enough to be copied.

Light, Shade, and Toil. Poems by William C. Cameron. With an introductory note by the Rev. W. C. Smith, D.D. (Glasgow: Maclehose.) The best pieces in this volume remind us strongly of the best in Dr. Bennett's; the domestic confidences are similar, the tone of feeling identical. Dr. Walter Smith, in a preface that is the very perfection of modesty and good taste, does not attempt to force Mr. Cameron's poems upon us as very exalted or very original, but he claims for them the credit of being kindly, manly and healthy, and that this is true we heartily admit. We learn that Mr. Cameron is a working shoemaker, but education of the head as well as the heart is fortunately too common in Scotland for such graceful gifts as his to be exceptional in the way that Clare's or Bloomfield's were. On the whole we think that his verses in the Scottish dialect are the best, as being the most simple and direct, and unmarred by the somewhat faded finery of language that he has hung on some of the English ones. This instruction to a little babe-girl, who is learning to walk, occurs in the very first poem; the caution it contains, and the tact with which the circumstance of Jessie's not being able to walk alone is condoned, are not to be excelled:—

"Ah! cannie—cannie, Jessie dear,
Place feety weel an' sure,
A slipp'ry stane lies by the cheek
O' almost ilka door!
Aye has it been—and aye will be—
That mony a sturdy one,
Could hardly hirple a fu' ell
Gin they were left alone!"

Museus; a Tale. By Thomas Edward Clack. (Hodder & Stoughton.) The subject of this tale has nothing to do with the author of "Hero and Leander," nor is he connected with the distinguished German author of the same name, who flourished last century. He was a mythical bard born "in bland Devonia," and nursed by Nature in her wildest scenes. He had a high opinion of his own effusions, for he remarked on one occasion:—

"Though Shakespeare's wild invention now is o'er
And Milton tunes the lay sublime no more,
Celestial muse, that from thy secret cell
Nightly revisit'st me where'er I dwell,
Still on thy bard thy wonted influence pour;"

which seems a little conceited. No wonder that after a while his mind grew "worn and weary," while "his head was faint." In sleep he composed a great number of execrable verses, conscientiously recorded by Mr. Clack. We refuse to follow him later in life, when he lost his sister by death. He seems to have felt it a good deal, for according to Mr. Clack "he left the place"—

"And long it was before he could rehearse
The tone of sadness in the following verse.

What verse? No matter!

Interleaves. By Percy Greg. (Trübner.) This is, we regret to say it, a spiteful little book. There are people who cannot open their lips without expressing or hinting some sordid, ignoble or ungenerous opinion. *Interleaves* is too much of the same sort. Under a pretence of speaking up for the old true-blue mottoes of English Conservatism, it contrives to sneer at everything that we are in the habit of considering liberal, intelligent, and magnanimous. These verses are too indifferent to do harm, but the reader can judge of the author's wish, as well as of his good feeling and good taste, from such a sample as this:—

"What is a Radical? One who would level
All above him, and send all below to the devil;
Who honours the dagger and shrinks from the sword,
Who bullies a labourer and backbites a lord."

Twelve National Ballads. By Philhelot. (Tinsley.) Even in the most national ballad "Shah" should not rhyme to "Czar." The remarkable feature of this collection is, that all its impressive passages are printed in italics, and that its sentiments on all points are ultra-democratic.

Sappho. A Tragedy in Five Acts. By Stella, Author of "The Pearl of Poland." (Trübner.) We distinctly remember being intensely amused with the absurdities of the *Pearl of Poland*, but in some respects *Sappho* outdoes in funniness even that masterpiece. It is too serious to be really what one would at first take it to be, a burlesque, and there are no puns; yet it could hardly be made more preposterous with the best intentions. The stage is crowded with poets, who converse thus:—

"*Sappho.* Erinna, dearest, order wine and fruit!
[Exit *Erinna.*
A little wine will set thee up, Alcæus!"

And thus:—

"*Erinna.* And how the young Anacreon?

Digitized by Google

Sappho. He has a wine-nose, sloven, riotous mien;
Anacreon should sing behind a screen.
Anacreon (aside). I'll owe her one, and sing before the screen."

"*I'll owe her one*" in a Greek tragedy! But one stage direction is too exquisite to be omitted:—

"Enter *Sappho* and *Erinna* by door, left. *Pisistratus, Phalaris, Phaon, Alcaeus* and other *poets* enter by garden, and are seen eaves-dropping among the vines, each unperceived by the other."

"Marry, if she that writ *Sappho* had played Pyramus and hanged herself in Thisbe's garter, it would have been a very fine tragedy; and so it is, truly, and very notably discharged." Editor.

NOTES AND NEWS.

We hear that Mr. Tennyson is to write some new scenes for the acting version of his *Queen Mary* at the Lyceum.

Mr. F. A. Perthes, of Gotha, will issue in a few days a German translation of *The Desert of the Exodus*, by Professor E. H. Palmer, of Cambridge.

Mr. and Mrs. Arthur Arnold have left London for a tour in Russia, Persia, and Turkey, from which they will return in the spring of next year.

The Roman Catholic Bishop of Galway is preparing for press the manuscript of his Commentary on the Holy Gospels. It will appear in December in two royal octavo volumes, to match his previous work on the Epistles, which has now reached a third edition. Mr. Kelly, of Dublin, is the publisher.

Messrs. Macmillan have in the press a new edition, entirely recast, of P. G. Hamerton's valuable work on *Etching and Etchers*, which is now out of print. The illustrations will all be new and the text re-written so as to include the latest methods and improvements in the art.

A new edition of Chatto and Jackson's well-known history of wood-engraving is announced by Messrs. Chatto and Windus as being in course of preparation. The first edition of this important work was published in 1839, with the title of *A Treatise on Wood Engraving, Historical and Practical*, with 300 illustrations on wood by John Jackson. In 1861 a second edition was put forth with 145 new illustrations. In this the historical portion was entirely re-written by W. Andrew Chatto, author of the *Origin and History of Playing Cards*. The book is now announced simply as Chatto's *History of Wood Engraving*, but the fine woodcuts that illustrate it, 445 in number, are still the work of the distinguished English wood-engraver, John Jackson.

The pressure of Dr. Richard Morris's new duties as Head-master of the Royal Masonic School has obliged him to stop for a time the progress of his important Four-Text edition of the *Cursor Mundi*, for the Early English Text Society; but he has already finished for issue next January a Part III., as large as either of the two former Parts has been. The text of the poem will not be completed till Part V. is out.

It is with no common regret that we record the death, at Twickenham, last Saturday, August 21, of Mr. William Smith Williams, who was so long the working head of the publishing department of the firm of Smith, Elder & Co. It was his kind letter to Miss Brontë that first encouraged her in her work, and led to her re-cast of *Jane Eyre*. He was one of the most courteous, kind, and true gentlemen that ever lived, a worthy representative of Chaucer's Knight. In the memories of his wide circle of friends his name will live with its old fragrance of affection and esteem.

Mr. Charles E. Wilson is engaged in translating the *Baharistan* of Jami into English from the original Persian.

M. van Eys is preparing a third edition of his valuable *Basque Grammar*. It will embody the philological discoveries worked out in his late *Etude sur l'origine et la formation des verbes auxiliaires Basques*, as well as others which he has made relating to the Basque pronouns.

The second edition of Mr. Sayce's *Principles of Comparative Philology* will be out in a few weeks. The work has been thoroughly revised, and a preface added in which he explains his views as to the historical character of a Root-period and the origin of flection, more in detail than could be done in the body of the book.

We regret to hear that the completion of Mr. Robert Cowtan's work on *The City of Canterbury* from 1774 to 1874 is postponed for the present in consequence of the author's ill-health.

The Third Annual Congress of the Association for the Reform and Codification of the Law of Nations begins at the Hague on September 1, under the presidency of the Hon. David Dudley Field, of New York.

A book of gossip entitled *Leverana*, containing some of Charles Lever's earlier writings, and anecdotes of his friends and contemporaries, will be published by Mr. Kelly of Dublin in December next.

Miss Braddon's *Hostages to Fortune* will be issued in the orthodox three volumes early next week, by Messrs. John Maxwell and Co. At the same time a cheap edition of Miss Braddon's *A Strange World*, will be published by Messrs. Ward, Lock and Tyler.

The Ballad Society has just issued to its subscribers its second book for 1874, being Part VI. of the *Roxburgh Ballads*, edited by Mr. Wm. Chappell, and completing volume II. There are several Robin Hood ballads in the Part—"The Lamentable and Tragical History of Titus Andronicus," "A Table of Good Nurture," to tell boys how to behave:—

"Thy garments unbutton'd delight not to weare,
Lest slovenly nick-name fall unto thy share;
Thy hose, if ungartered, deserveth like shame,
Whereby thou wilt purchase thy tutor much blame."

"The Virgin's A B C," plenty of love ballads, "A True Relation of Susan Higges," the female highwayman who committed a murder, and then confessed it, "The Three Merry Cobblers," &c., &c.

Messrs. Chatto and Windus will shortly publish 150 plates from Canova's works in sculpture and modelling. They will be engraved in outline by Moses, and printed on India tint paper. A memoir of the great sculptor, by Cicognara, and descriptions of the engravings, by the Countess Albrizzi, will form the literature of the volume.

The same publishers have also in preparation the *Life and Times of Thomas Rowlandson*, with a history of his caricatures and a key to their meaning. This work will form a handsome illustrated volume, uniform with that curious and interesting book *Gillray the Caricaturist*, brought out by Messrs. Chatto and Windus some time ago. It is not stated who is to be the editor of the present volume.

The first part of the Philological Society's *Transactions* is kept back for a few weeks to enable Mr. Alexander J. Ellis to complete his revision of Mr. F. T. Elworthy's complete list of West Somersetshire words, with their pronunciation in the Glossic Alphabet invented by Mr. Ellis. Mr. Elworthy had made such an excellent classification of the words of the dialect, and such exhaustive lists of those words, that Mr. Ellis resolved to go carefully through every word with Mr. Elworthy, and thus stereotype for ever—so far as letters can do it—this dialect in our Victorian time. Mr. Elworthy will read another paper on the dialect before the Philological Society next session, treating certain peculiarities of it that he had not time for in his former paper. Prince Louis-Lucien Bonaparte will probably also bring before the Society the modifications of his classification of the South-Western Dialects which his further researches into them this season have induced him to make.

Messrs. Sampson Low, Marston & Co. will issue on September 1, the first part of a new monthly periodical, entitled *Studies from Nature*. Each number will be illustrated with four permanent photographic plates. A special feature will be the publication in this work from time to time of views of nature and life in action. Accompanying each plate will be a page of descriptive text by the editor, Mr. Stephen Thompson.

We understand that M. Boutmy, Director of the Ecoles des Sciences Politiques of Paris, and Professor of Constitutional History therein, has lately arrived in London for the purpose of making some researches at the British Museum into the history of the English Constitution.

A valuable relic of O'Connell and Catholic Emancipation is now on view at Mr. Kelly's in Dublin. It consists of a thick folio volume, containing 296 letters from various political personages, being their replies to the secretary of the committee which organised the great Protestant meeting for Catholic Emancipation, held in the Rotondo in 1829. The price asked for the volume is fifty-five pounds.

Concerning the transcriptions of Irish MSS., and the action taken by the Royal Irish Academy thereon, Mr. Whitley Stokes writes from Simla, under date June 14, to M. Gaidoz, editor of the *Revue Celtique*:—

"I hear that the Royal Irish Academy are going to send you a letter denying most of the statements that I have made about the mistakes in their lithographic fac-similes. . . . There are only three persons in the British Isles whose opinions on the subject would be worth anything, viz., Messrs. Hennessy, Bradshaw, Rhys. Let the Academy have photographs made of the originals of the incriminated passages and send copies to the above three experts and also to Mr. Nigra. To their judgment I would yield—but only to theirs."

The Early English Text Society is reprinting its edition of *The Complaynt of Scotland*, by Dr. James A. H. Murray, which has run out of print. The reprint will contain a note by the Editor on the recent interpretation that has appeared in *Notes and Queries* of the celebrated *Complaynt* scene on board ship. The main features of the scene were rightly described by Mr. G. M. Hantler in the Early English Text Society's edition; but in exposing the funny mistakes of M. Jal, a French critic, who has explained the manoeuvres to his own entire satisfaction, the correspondent of *Notes and Queries* has also suggested improved versions of some of the English commenter's remarks.

This year's Programme of the "Realschule" of the Johanneum at Hamburg contains the first part of the Life and Poems of William Wordsworth, written in English by Dr. Albert Feis. The author is already known by his prize essay on the Orthography of the Pliny MSS., proposed in 1860 by the University of Göttingen. Is it not strange that the German Grammar Schools, not to speak of the Universities, should have professorships for the English language and literature, while there is none in either of the Universities of Oxford and Cambridge?

We last week called attention to some new additions to the Manuscript Department of the British Museum, illustrating such widely different subjects as Old German Plays, the Topography of Cheshire, and the History of Archery. Among other miscellaneous acquisitions by the same department we may also briefly notice—A Register of documents relating to the estates of Sir Roger, and his son Sir Peter, Manwood, of Hackington,

Digitized by Google

co. Kent, sixteenth and seventeenth century; Some Original Letters of French Princes and others, of the sixteenth, seventeenth and eighteenth centuries; Index to the monumental inscriptions contained in Davy's Collections for Suffolk; W. Hals' *Parochial History of Cornwall*; Transcript of Thos. Tonkin's *History of Cornwall*, with additions by J. Whitaker; Letters relating to Hals' History; Letters of Thomas Moore, Sheridan, and others—account by H. Burgess of the assassination of Mr. Percival by Bellingham; Miscellaneous Papers partly relating to property at Whitehall; Translation of Vida's Hymn to God the Father, with other poems, by Dr. Morell; Weekly accounts of wages paid to the servants of Prince Rupert, etc., 1679–1682; *The Caledonian Mercury*, a printed journal, August 5 to December 30, 1745, imperfect, with MS. additions; Sermons on Early Repentance, and the Communion, early eighteenth century. Extracts from Cave's *Ecclesiastica*; *Dialogue on Religion*, written in 1618, and printed under the name of Lord Herbert of Cherbury; the Eighth Book of Dr. Jackson's *Commentary on the Apostles' Creed*, 1635, copied in 1686; Rental valuations, &c., of the estates of Edward Byng in Middlesex and Essex, 1731–1738; Processus ad Coronationem Georgii II.; Roll of the Procession of Charles II. through London the day before his Coronation, April 22, 1661; Roll of the Coronation Procession of Charles II. from the Hall to the Abbey, April 23, 1661; a Collection of Foreign Autographs; Miscellaneous English Arms, for Funerals; Arms of the Sees of England, and of various families; Genealogical Notes, &c.; Notes and Extracts relating to old English and French Plays, probably by a Rev. Mr. Ashby, at the end of the eighteenth century; a Vellum Roll containing an Account of Receipts and Expenses of Bailiffs of Manors of the Archbishop of Canterbury, about the time of Edward I.; Genealogy of the Sovereigns of England to Charles II., with Arms, by Francis Reade, 1627; "The descent, pedigree and armes of the ancient famelye of A-rowe or Rowe in the co. of Kent," seventeenth century; Cookery Recipes collected in Parma, 1596 (Italian); *Capitulare Consiliariae*: statutes for a Venetian councillor, given to Antonio Grimani, 1563; Entry book of cases heard by Chancellor Finch, Earl of Nottingham, 1673–1682.

The New Shakspere Society sent out to its members last week the Second Part of its *Transactions* for 1874, and the First Part for 1875–76, with its Committee's Report of its first year's work. The Report says, on the one hand:—

"One result of the Society's first year's work has certainly been, to bring out the value of metrical tests to an extent unexpected by Englishmen, and to render these tests henceforth an indispensable part of Shakspere criticism here, as they have long been in Germany, though there their value in helping to distinguish spurious work from genuine had been quite overlooked;"

while on the other hand:—

"Against the unwise attempt to make these tests the sole ones of the dates of the plays, as strong protests have been uttered in the Society's rooms and publications as have been heard outside."

Prince Leopold's gift of the parallel-text quartos of *Romeo and Juliet* to every member of the Society is thus noticed:—

"The Committee desire to record their gratification that the first public act of a son of the Queen of England has been the worthy one of giving a valuable Parallel-Text of Shakspere's first Tragedy to the Members of the New Shakspere Society; and they wish publicly to thank Prince Leopold for his princely act."

And lastly the Committee says:—

"The results of he Society's first year's work are most encouraging. It has led the revival of interest in Shakspere that the theatres and press bear witness to; it has enrolled nearly 450 Members; it has established Branch Societies, and helped to form many reading parties; it has issued four Texts, besides the three presented to it; it has forced on the notice of the English public that most powerful and useful instrument in Shakspere criticism, 'Metrical Tests;' it has made known to this generation the genuine and spurious parts of *Henry VIII.*, *The Two Noble Kinsmen*, *Pericles*, and perhaps *The Shrew* and *Timon*; it has re-opened the question of Shakspere's Politics and the Political use of the stage in his time; it has gone far to establish the genuineness of the Porter-scene in Macbeth; it has published the Parallel-Texts of *Romeo and Juliet*, and the separate Quartos of 1597 and 1599, besides some very rare Allusion-books; it has procured the publication of a new and cheaper edition of the Englished *Gervinus*, and the issue of a cheap edition of Singer's *Shakspere*, &c. Its members Mr. Halliwell and Prof. Dowden have published valuable works on Shakspere.

"It wants but an increased list of Members, and more workers with good heads, to ensure its lasting success."

The French Association for the Advancement of Science began its fourth meeting at Nantes on the 19th inst. The opening address was delivered by M. d'Eichthal, president.

The literary remains of Hans Andersen, especially his large collection of letters—his own and those addressed to him—will, according to a correspondent of the *Dannevirke*, be, in conformity with the last will of the deceased, given up to Director C. St. A. Bille, formerly editor of the *Dagblad*, and to Candidate Nik. Bögh, for arrangement and eventual use.

We had only time last week to announce the death of a man too remarkable to pass away without farther notice. The Rev. Robert Stephen Hawker was born at Plymouth in 1805, graduated at Oxford, and in 1827 gained the Newdigate prize for a poem on Pompeii. In 1834 he was appointed Vicar of Morwenstow, the most northerly parish in Cornwall, a wild district exposed to the whole force of the Atlantic Ocean. In this retirement he devoted himself to archaeology and poetry. In 1840 he published *Ecclesia*, in 1846 *Echoes from Old Cornwall*, in 1864 *The Quest of the Sangreal*, and in 1869 he collected his spirited and popular *Cornish Ballads*. He was a person of great eccentricity and individuality of manner. Every day he might be seen driving his cows down the cliffs of Morwenstow, or S. Morwenna, as he chose to call it, and reascending in their rear, helping himself up the steep ascent by holding on to the tail of the hindermost, his tall spare figure arrayed, as always, in cassock and college cap. It is understood that Mr. Hawker first introduced to the attention of Mr. Tennyson the Arthurian legends of the Cornish coast, and his own poems of this class are as independent of the Laureate's influence as Mr. Morris's are. But it is by his vigorous and beautiful ballads that he will be remembered in literature.

The German papers announce the death, on August 16, of the well-known German journalist Karl Theodor Andree, who was born in 1808 at Brunswick, where he established himself as a *littérateur* after he had completed his academic studies at Jena, Berlin, and Göttingen. Andree deserves most commendation as a successful cultivator of the study of geography, meteorology, and kindred studies, and his annotated translations of Malte Brun, Chodzko, Achille Murat, and Balbi testify to his industry, learning, and sound judgment. In 1838 began his connexion with the press by his assumption of the editorship of the *Mainzer Zeitung*. Beside numerous translations from different languages, Andree has contributed towards the diffusion of geographical knowledge in Germany by several original works of great merit, and by founding the *Globus*, 1861–1867, a periodical whose pages were especially devoted to the discussion of questions of ethnological, geographical, and topographical interest; he has done good service to the sciences which he had made the special subjects of his own studies. His *Geography of the Commerce of the World* (Stuttgart, 1863–1873), which supplied a want that had long been felt in German literature, associates with his own the name of his son, Richard Andree, who has earned for himself the title of a sound geographer and an original thinker by his articles on the "Czechs and Wends," on "the Gaels of Scotland," and by other treatises on ethnology and sociology.

A VISIT TO BRISTOL AND BATH A CENTURY AGO.

An Irish clergyman, some leaves from whose manuscript diary in London a century ago we have already printed (*See* Academy, October 17, 1874), has also left behind him a humorous account of his voyage across the Channel, and of his visits to Bristol and Bath, which will perhaps be read with additional interest just now when the British Association is attracting so many strangers towards the same neighbourhood. On Monday, August 3, 1772, he set sail from Dublin on board the "*Prince*, William White, Commander," and after the captain and company had toasted to each other a very good voyage in "humble grog," the narrator tumbled into his hammock, from whence he was rudely stirred by the captain lifting up one of his legs to get at some Jamaica rum which lay in his sea-chest below. On the succeeding night (to continue the story in the divine's own words):—

"We, the respectable sojourners of the state cabin, were all alarmed with an uncommon noise aloft about the companion, occasioned by some pilfering pirates who came on board in the dead of night, under pretence of piloting us into Bristol, but with a real keen appetite to devour the relics of our sea-store, thinking no doubt we had no further occasion for it as we were so near the end of our voyage. However, for fear a new gale might spring up, which haply should drive us back again to sea, the captain shook himself and went aloft, and with his gang armed with handspikes soon cleared the deck, sweeping those vagrants into their own boat again, and sent them off to High Homes light-house, with sore bones and empty stomachs, and, like true chameleons, to feed upon a fine and thin air or water gruel, both indeed equally easy of digestion, much more easy than to hang dangling from the yard-arms of that ship, which their villainous neglect had exposed to so eminent danger."

"Thursday, August 6. The deep and tremendous harbour of the very ancient famous city of Bristol more nearly opens to our view (on a very lovely morning) just as the sun emerged from the sea to new-gild every object, rejoicing as a giant to run his course, most freely permitting us at the same time to run ours and enter the muddy river Avon, whose channel contains not so much gold as yellow clay, and whose banks surmount the topmost pennants of a first-rate man-of-war. . . . . The most elegant of the English chateaus we this day saluted were Sir Edward Southwell's and Mr. Cook's Folly, whose enchanting woods, extensive lawns and hanging gardens drank plentifully of the streams of Avon, as appeared from the blooming verdure of their groves and lively hue of the herbage and plantations adjoining the river. And, since 'tis generally allowed that travellers as well as poets have either granted or take extraordinary liberties, give me leave to introduce the sequel of Mr. Cook's Folly by way of episode to this nearly finished voyage. This gentleman, they tell you, was a citizen of Bristol, who, by his extensive knowledge and industry in trade, had acquired a very large fortune. But how to dispose or secure it gave him the greatest anxiety and uneasiness imaginable. To put to sea again would he thought be running the like risks he had so often escaped, and to build his happiness on a very sandy and precarious foundation of the winds and waves. To lodge his capital in the funds would produce only a very inconsiderable interest of four per cent.; if the Treasury stopped payment, as formerly in Charles 2nd's days, he might be reduced to starve in the midst of plenty. He was resolved therefore what to do; and in consequence purchased this farm, pulled down the old barns and built greater, wherein he fancied he might bestow the whole fruits and goods of his time and labour. He was determined, let the worst happen that could, to prepare at least an inn to bait at by erecting a famous monument for himself and a tower as high as that of Babel, consisting of many winding stories in the inside but

quite perpendicular and smooth without. This very whimsical structure, we are informed, owed its rise to the vision of a spectre he saw (or strongly fancied he saw), which told him that notwithstanding his great fortune and accumulated wealth, he should at length most certainly be devoured by a snake. Self-preservation therefore prompting him to live here as long as he could, he raised this Folly, over which he thought those dangerous reptiles could not have the least influence or dominion, which was to him a kind of heaven.

"We all went ashore about ten, and were obliged to leave our luggage aboard till brought by the proper officers to be examined by those hungry and nimble-handed harpies at the Custom House. But after all their rummaging they seized nothing but the relicts of our provisions, which they fell upon without mercy and made them pay double duty, devouring them even before we quitted the ship, and swallowing them down in the twinkling of a bed staff, marrow bones and all. However since our trunks and portmanteaus were condemned to remain in the cabin one night longer, we loaded our pockets with such things as were necessary only, and then marched rank and file over the first bridge we met with, to Mr. Bouchier's at the White Hart, the best inn and tavern in Bristol, where we bespoke dinner, for which they made a very reasonable charge not taking it upon their conscience to put down in the cross bill they filed against us on the occasion more than four shillings for two poached chickens, and every other article in proportion. The whiling time before dinner was employed in visiting their Exchange, a very superb building not much inferior to that of Cornhill, and the entrance beautified and adorned with a long range of brazen pillars presented to the Corporation of Bristol by one Peter Elliot, a quondam right worshipful mayor of the city. Their Townhall also is very magnificent and grand.

"Leaving Bristol that evening,

"We set out for Bath, where we arrived about eight o'clock in the evening at the St. Christopher, one of the best inns in the city, directly opposite the Town Hall whereon appear, fronting Belvedere Buildings, two elegant little figures peeping out of their niches on the fishmongers' stalls. Ordering supper about ten we strolled about the city till then, &c.

"Friday, August 7. Rising at six I sallied out to view the curiosities of the ancient and celebrated city of Bath. The morning was extremely fine and doubly gilt every object exhibited to the view. And even the Crescent, which has not yet filled the extremity of its globe with light, seemed to shine with greater brilliancy from those superfluous rays that were borrowed and otherwise must have been absorbed and sunk in the circus. The inhabitants of this part of the moon seem to have as elegant taste for architecture as if they had been the earthly disciples of Palladio or Vitruvius. Their buildings are all regularly uniform and of equal height, highly decorated with balustrades above, the entablaturing of which are supported with noble Corinthian pillars encompassed with iron pallisades below. The lunar mountains with which this city is surrounded amply supply the materials for the work which has raised a princely fortune for the present man of the moon, one Mr. Allen, though his step brother above was remarkable only for his thorn bush and never had, and never can have to his dying day, a single golden shiner without borrowing from his neighbours, so that at last he must become a bankrupt. But to descend a little from those lofty metaphors, I stepped down from this Turkish crescent and reviewed the Circus, where some masons were employed in laying a platform and a pedestal whereon to erect a statue to the memory of the late Duke of Cumberland. Not far from hence I surveyed the new rooms, built at the expense of seventy gentlemen who subscribed 300*l.* a piece, over which Mr. Wade presides as gentleman usher of the public diversions. The apartments are extremely elegant and grand, &c. . . . . When I came into the Pump Rooms I beheld in a niche the statue of the late Mr. Nash in full length with a label in his right hand inscribed with a scheme for a general hospital—his breast all open, and but three buttons closed in his waistcoat. On one side of this niche there stands a clock presented by Tompion, who is the common regulator of the whole town, and on the other a sundial made by the same ingenious artist. The names of all the chairmen with the number and places of abode are here hanging up, that if any of them transgress it may be known where to find them. Such a regulation would be of great utility in Dublin and every other great city. The gentleman here in waiting told me he pays a smart rent for this room, viz., 500*l.* per annum, which no doubt must be worth his while, as there is scarcely a family in the three kingdoms that does not some time or other, if they be persons of any distinction or fortune, reside several months at Bath."

HIGHER EDUCATION IN THE SOUTHERN STATES OF AMERICA.

WE have received the following communication respecting the present condition of the university of that State from a correspondent in Virginia:—

"Among the cheering signs of the gradual recovery of the South, there is none more encouraging than the revival of literary activity. It proves that both the writers and the readers of books have once more leisure at their command, and interest in science and literature, after a melancholy period of nearly twenty years, during which the horrors of war and the cares of existence alone filled the mind of the people. The process of establishing a system of public instruction in the Southern States is going on with satisfactory steadiness and encouraging success. Old institutions of learning are revived, and new ones are established; the latter mainly by the different religious sects which begin to strive energetically for supremacy in educating their ministers and obtaining control over the minds of the young. It is true that thus the great evil of an utterly disproportionate number of colleges and so-called universities is daily increasing, and the standard of instruction must necessarily remain very low. But fortunately, at the same time, an effort is about to be made to establish a genuine university on a broad and safe basis in Baltimore, a wealthy friend, Mr. John Hopkins, having left the munificent sum of 3,000,000 dollars for the purpose. The board of trustees, besides having this handsome annual revenue of 40,000*l.* at their disposal, find themselves, moreover, untrammelled by any conditions in their expenditure, neither political nor sectarian influences being connected with the proposed institution. They have so far acted very cautiously, determining to provide instruction only of the highest character, and choosing a president in the person of Mr. C. D. Gilman, late president of the University of California.

"Until this great institution goes into operation, the University of Virginia, founded by Mr. Jefferson, and supported by his native State, is, as far as it goes, the only true university in the land. It was modelled by the great statesman after the universities of Germany, giving to the students perfect liberty in selecting the studies they proposed to pursue, and making the income of the professors, beyond a very modest salary, altogether dependent on the fees paid by their hearers. The principle has worked admirably; the professors labour faithfully and zealously, since their daily bread as well as their reputation depends upon their efforts; and the students work equally hard on their part, since, in the absence of a curriculum, their success in the shape of a much-desired diploma depends entirely upon the issue of strict annual examinations. The first professors had to be summoned from abroad—now fifty years ago—as the country at that time did not seem to Mr. Jefferson to furnish men of sufficient erudition and renown to attract scholars to a genuine university. Of the first faculty three members still survive, worthy witnesses of the sagacity of the great founder. They are Messrs. Key, Long, and Sylvester, long and meritoriously connected with the literature and the science of England. But there are still several foreigners connected with the institution; among them Professor John W. Mallet, whose name was recently presented by Mr. Huxley himself for fellowship in the Royal Society, an honour well earned by his many valuable contributions to the science of chemistry, which have for many years appeared in the *Proceedings* of the Royal Society. Others have studied abroad, and now emulate the thoroughness and accuracy of German scholars in their publications. Thus the new edition of Persius the latest work of Professor B. L. Gildersleeve, and published by Messrs. Harper and Brothers, in New York, promises to be the best edition of that comparatively little known author. Several other professors have united in bringing out a series of text-books, under the name of the 'University Series,' which has also been published in New York, by a stock company formed for the purpose, but is almost exclusively used in Southern schools and colleges. The mathematical series, rising from a primer on arithmetic to a volume on the philosophy of mathematics, is prepared by Professor C. S. Venables, whose long experience as a teacher is by no means rendered less valuable by the fact that he received his early training as a scholar in German universities, and his later schooling as a man in the military family of General Lee, on whose staff he held a prominent position during the late war. Professor W. J. Peters, in his manner a pupil of the great Boeckh in Berlin, and a fighting colonel in the war, has just published an abstract of his lectures on Latin syntax, a work of great merit and eminent practical usefulness. Nor are the members of the two faculties of law and of medicine—a theological faculty was purposely omitted by Mr. Jefferson—behindhand in their literary activity, but their publications, strictly professional, are necessarily of less interest to the public at large. There is reason to hope, from these signs of returning literary activity in the leading institutions of the South, that peace has truly returned to this large and important part of the Union, and that among other blessings it will bring a renewed love of learning and a sound general education to its much-suffering people."

GERMAN LETTER.

(I. *Art, Philology, &c.*)

Gotha: August 18, 1875.

There is at the present moment the liveliest activity in the domain of art history; efforts are made on all sides to collect and to sift materials in monographs, and at the same time to make the results of research accessible in a generally intelligible form to a larger circle. An undertaking is dedicated to the first object, in which, above all, greater regard is paid to the personality of artists than has lately been the case. A number of learned men, among whom I will only mention Dobbert, Falke, Jordan, Springer, have united to produce the work *Art and the Artists of the Middle Ages and of Modern Times, Biographies and Characteristics*, published by R. Dohme, Imperial Court Librarian (Leipzig: Seemann). The number before me contains *The Brothers Van Eyck*, by O. Eisenmann, and *Martin Schongauer*, by W. Schmidt. The latter has undertaken to give in brief touches an altogether clear and interesting picture of the Upper German master, who, as a pupil of Rogier van der Weyden, has done so little to introduce the artistic method of the Netherlands into Germany, and is, on the other hand, connected by means of his engravings with Perugino and even with Michel Angelo. The woodcuts also given are not of equal value, but may afford a view of the artist's character. In the same publication appeared, also illustrated by numerous woodcuts, *Sebald and Barthel Beham*, two painters of the German Renaissance, by A. Rosenberg. The two artists, one of whom was born in the year 1500, the other two years later, are true children of this period of wild fermentation. The first certain document which gives information regarding their lives, is the protocol of a court of justice at Nuremberg of the year 1524, according to which they with the painter Georg Pencz are accused as adherents of Karlstadt and Münzer. In this they are styled "prächtig, trotzig, und von sich hochhaltend;" they are charged with despising all religion and authority, and their answers show a state of mind which we, in the present day, should look for only in the Parisian Commune. Barthel Beham said, it appears, that he knew of no Christ, that he felt as though he heard men speak of Duke Ernest who had gone into the mountain, and Sebald, as also Pencz, declared that they knew of no authority but God. It is easy to understand that such men should, above all, turn to the rich sensuousness of the Renaissance; hence we are delighted, especially in their woodcuts, by a wanton and uncontrolled enjoyment of life. They are un-

questionably akin to the Italians of the period, and, in fact, the works of the younger brother have been compared with those of Marcantonio. Herr Rosenberg endeavours, with little success, to obliterate the most prominent features of these characters, and to represent them, especially Sebald, who kept a tavern at Frankfort on the Main, and was, according to tradition, drowned on account of coarse immorality, as respectable men, although the portrait of the master, painted by himself, might suffice to stultify such an undertaking. The fourth number of the *History of Modern German Art*, by F. Reber, Professor of Art History at the Polytechnic at Munich (Stuttgart: Meyer & Zeller), has appeared. One cannot, indeed, say that this work corresponds to the former labours of the excellent *savant*. Even in the first number the style and arrangement were neither tasteful nor skilful, though the general statements, especially those of the characteristics of Raphael Mengs, Schadow, Carstens, Thorwaldsen, were clear and intelligible; but the weak points of the work become more and more evident in the continuation. The most successful, in spite of great shortcomings in style, is the description of the German colony at Rome under Overbeck and Cornelius, of whom the frescoes of the Casa Bartholdy are a lasting memorial; on the other hand, the exposition of modern art at Düsseldorf, Munich, and Berlin is as much wanting in clear division of the whole subject as in keen judgment on special points. The sections: Enamel, Glass-painting, Mosaic, Lacquering, Miniature, illustrated by many very good wood-cuts, are all finished by the editor in the *History of the Technical Arts*, edited, in conjunction with other learned men, by B. Bucher (Stuttgart: Spemann). The reproduction in chromo-lithography (Munich and Berlin: Bruckmann) of *Carl Rottmann's Italian and Greek Landscapes* does one's heart good. We Northerners all work together to a certain extent towards an artistic comprehension of Southern landscape: when we, gazing on our formless and colourless home-scenes, think of that which we have seen beyond the Alps, pictures with broad and pleasing outlines, with warm and vaporous colours, with full golden light, take such shapes in our memory as we may perhaps never find again. In Rottmann's frescoes, however, we see the ideal of our fancy realised by a masterly hand. The technical execution is entrusted to Herr R. Steinbock's establishment at Berlin, the same from which the excellent copies of Hildebrandt's water-colours were issued. Three numbers have appeared up to the present time, the last of which contains, beside the frowning rocks forming the gate of the Veronese mountain pass, a splendid view of Palermo, or, to speak more correctly, of Monte Pellegrino, and a pleasant sea-piece of the Gulf of Baiae. The illustrations of German poets will receive a very noteworthy contribution in Th. Storm's *Housebook from German Poets*, a splendid edition, with illustrations on wood by Hans Speckter (Leipzig: Mauke). These add a new charm to a collection already very favourably distinguished from the books of this sort now extant. For while it was formerly the endeavour of such anthologies to satisfy the claims of many by giving as many points of view as possible, Storm's *Housebook* is put together in accordance with an entirely individual but artistically cultivated taste. One cannot obtain a very complete view of our lyrical poetry from the whole work, but one can scarcely find a poem in it which has not an artistic interest of some kind. Copies in chromo-lithography of the large *Landscapes of the Odyssey*, which were discovered in the year 1848 on the Esquiline, and were preserved in the Vatican in the same room as the *Aldobrandini Nuptials*, will appear at Ackermann's at Munich. The editor is Herr K. Woermann, Professor of the Academy of Art at Düsseldorf, whom we have to thank for a very pretty essay on the feeling of the Greeks and Romans for rural nature.

While I was able in my former letter to announce that the Archaeological Institute was engaged upon a catalogue of Roman antiquities, I can now inform you of a finished work of the same character. Herr H. Dütschke has by commission from, and with the support of, the Institute, supplemented his *Ancient Statuary of Upper Italy*, which treats of the Campo Santo at Pisa, by a second part, *Scattered Ancient Statuary at Florence* (Leipzig: Engelmann). A specification of the marble statues collected in the Uffizi is to follow in a short time, and a catalogue of the museum at Mantua will appear later. Thus a foundation is afforded for archaeological research by the certain registration of the materials extant, the want of which has hitherto been painfully felt. Meantime, the work, preparatory to a great undertaking by the Institute, is making delightful progress. Professor Kekulé, of Bonn, will go to Greece in the autumn, in order to prosecute his labours towards a *Corpus* of ancient terra-cottas which he had in former years begun in Italy with the greatest success. The excavations in the Altis of Olympia, which the German Government intends to undertake, will now at last be begun; and while we may, in October, expect the report of the Austrian expedition of 1873, Professor Conze will, in August of this year, accompanied by Professor Benndorf, Hauser, the architect, Löher, the sculptor, and others, visit Samothrace for the second time, commissioned by the Government of Vienna, to carry on the excavations begun there two years ago. For the *Corpus Inscriptionum* of the Berlin Academy, Professor Otto Hirschfeld of Prague will travel this winter in the south of France, in order to finish the preparatory work for Gallia and Germania. The unexpected death of Corssen imposes a temporary silence on the opposition called forth by his work on the Etruscan language, which has also found expression in this journal. The second volume, which is to give the foundation for his views, will appear in the autumn, at the same time as *Etruscan Researches*, by Corssen's most decided critic, Herr Deecke, of Strassburg. Herr Deecke, who has become known as a linguist through a work on Cyprian Inscriptions, will immediately travel to Italy, with a view to preparing a new edition of O. Müller's *Etruscans*.

The first book of *Eusebi Chronicorum libri duo*, ed. A. Schöne, vol. i., is going through the press, while the second volume, the chronological canons in the Latin edition of Jerome, and a Latin translation of the Armenian version of Eusebius, thoroughly revised by Professor Petermann, of Berlin, had already appeared in 1866; the first volume is now almost finished. It includes the first systematic book of Eusebius in the Latin translation of the Armenian version, also revised by Petermann, certainly the best judge of Armenian, and the Greek fragments contained in Syncellus, &c., among which the Parisian index to the *Olympionika*, compiled according to a new revision undertaken by Professor de Lagarde, is especially worthy of notice. The second half of the volume consists of a series of appendices. The Armenian and Latin *Series Regum* come first, then follows a Syriac epitome, taken from a manuscript in the British Museum, in publishing which Professor E. Rödiger, now, alas! no more, enjoyed the kind support of Professor William Wright. Next on the list is a Greek chronography, originally edited in a very cursory manner by Mai, in the arrangement of which Professor von Gutschmid, of Königsberg, took an important part, a substantial furtherance of the work being indeed generally attributable to the eminent erudition and critical acumen of this scholar. In the fifth place, as a supplement to the second volume already finished, follows the complete collation of two MSS. of the Canons of Jerome, one from the Vatican, distinguished by interesting additamenta and compared anew by Richard Schöne, brother of the editor, and a manuscript which, being previously in the possession of Sir Thomas Philipps, Bart., of Middlehill, was on payment of a fee of 2*l.*, given over by its present proprietor, Mr. Fenwick of Cheltenham, to Professor Rühl for comparison. The volume closes with the *Excerptor latinus barbarus*, so called by Scaliger, which has not been re-edited since the *Thesaurus temporum* of the great scholar. The high value of this fragment in regard to ancient history and chronology is well known. The editor, therefore, after a renewed comparison of the unique Parisian Codex, gives a verbally exact reprint of it in which the outward arrangement of the manuscript is also accurately copied.

One domain of philological study, which may always reckon upon more general interest, is mythology. Even long before the conflict between the Prussian State and the Romish hierarchy had brought ecclesiastical dogmas and institutions into the strife of political parties, an attentive observer could remark that the religious question most deeply agitates the present generation. The complaining assertion one is accustomed to hear from the representatives of ecclesiastical systems, that indifferentism is the fundamental evil of our time, rests on a misapprehension easily explained in the case of this party. At the point of religious development at which most educated men (I do not say women) now stand, a convenient indifference is precisely the ruling motive which still keeps the majority within the Church, while truly religious souls feel themselves more and more drawn into opposition to the dogmas, and to the cultus built thereon. The general interest in religious questions has just now been shown in the excitement produced in all circles by the last works of D. F. Strauss. The mental haze in which the mass of educated people exist was clearly manifested in the inharmonious din of opposition from all parties. Under such circumstances, an unbiassed view of the nature of religion, such as we obtain from the historical contemplation of different religions, may have the most beneficial effect. The reception with which Max Müller's Essays have met in Germany also demonstrates a great inclination to admit teaching from this side. Hence, some notice may be claimed by a book which appears under the title, *The Indo-Germanic Religion in the Leading Points of its Development, a Contribution to the Philosophy of Religion*, by P. Asmus, Privatdocent of Philosophy at the Halle University (Halle: Pfeffer). I must, unfortunately, add that this work has the special merit of showing how such an undertaking should *not* be conducted. It is dedicated to Professor Dorner of Berlin, and according to the detailed statements it contains of the idea of God, and of the essence of religion, we must refer the author to that theological school which, with great acuteness, contrives to cover up the logical weaknesses of ecclesiastical dogma, and to shroud them again in still greater. Far from being unfavourably prepossessed against the book in consequence, I rather believe that this theological starting-point perhaps furnishes the best foundation for an impartial and sympathetic apprehension of bygone religious ideas. The philological treatment of mythical imagery has too long left their religious import out of account, and we shall doubtless never come to a fundamental understanding of the beliefs of the Indo-Germanic nations, without establishing their general religious conceptions; but it is equally certain that the groundwork of all these enquiries can only be obtained by thorough historical research, that the religions of antiquity can only be really known by a sharp severance of their different phases, and that, in spite of its promising title, is not to be seen in this book. After the author has, in a few superficial words, passed over the first stages, the origin of religious intuitions, he gives a characterisation of the Indian, Persian, Hellenic, and Germanic religions, from which I will only quote an expression as inaccurate as it is trite, in which he describes that of the Hellenes as the "religion of beauty." He then tries to define the conception

of natural religion as opposed to spiritual religion, a distinction to which we can all the less assent, because we nowhere learn what period, for instance, of the existence of the Hellenic nations, the author had in view when he constructs a national faith out of their primitive myths. With such an author we fall into a new extreme, in that we exchange mythology for religion, and draw out a sort of dogma from the poetically formulated myths, which least suits the Hellenes. We must, in general, lay it down distinctly that in spite of all books upon mythology, we knew but little till now of the origin and development of the popular belief of the Hellenes. On the one hand we can establish the general features of a primitive "Indo-Germanic" religion from the agreement of Hellenic, Indian, and Germanic conceptions; on the other hand, a tolerably clear picture of the great currents of the fifth century can be sketched out. But the time in which an originally Hellenic and really living religion existed, lies no doubt between these two points. In order to know what the single Hellenic stock believed of its gods, and how it worshipped them, we must unravel the whole beautiful web of the Hellenic myths, and investigate the devotions to Zeus, to Demeter, to Dionysos, and Apollo, with a view to their special significance in relation to each other. These investigations can, of course, only be made on historical, not on philosophical lines, and hence even so interesting and sagacious a book as that now before us is almost practically useless.

CARL ALDENHOVEN.

SELECTED BOOKS.

General Literature and Art.

BAKER, W. S. William Sharp, Engraver. Pickering. 6*s.*
CERQUAND, M. Légendes et récits populaires du pays basque. Pau: Ribant.
HENNESSY, W. M., and D. H. KELLY. The Book of Fenagh in Irish and English. Dublin: Hodges, Foster & Co. 42*s.*
REINHARDSTOETTNER, C. von. Os Lusiadas de Luis de Camões. 2. Lfg. Trübner.
RUELLE, C. E. Etudes sur l'ancienne musique grecque. Paris: Durand. 5 fr.
SALLET, A. v. Die Medaillen Albrecht Dürers. Berlin: Weidmann. 1 M. 20 Pf.

History.

BRISSAUD, D. Les Anglais en Guyenne. Paris: Dumoulin.
CARUTTI, D. Storia della diplomazia della corte di Savoia. Torino: Bocca. L. 8.
HEINSCH, J. Die Reiche der Angelsachsen zur Zeit Karls d. Grossen. Breslau: Aderholz. 1 M. 50 Pf.
LANGHANS, V. Die Fabel v. der Einsetzung d. Kurfürstencollegiums durch Gregor V. u. Otto III. Berlin: Weidmann. 1 M. 60 Pf.
VIDIEU, l'abbé. Hincmar de Reims. Paris: Larose. 6 fr.
WORTHMANN, L. Die Wahl Karls IV. zum römischen Könige. Breslau: Trewendt & Granier. 1 M. 20 Pf.

Physical Science.

DAMON, R. Geology of Weymouth and Portland. Weymouth. 3*s.* 6*d.*
MICHELIS, F. Die Haeckelogonie. Ein akadem. Protest gegen Haeckels "Anthropogenie." Bonn: Neusser. 2 M.
SCHOENFELD, E. Astronomische Beobachtungen auf der grossherzogl. Sternwarte zu Mannheim. 2. Abth. Carlsruhe: Braun. 6. M.

Philology.

KESSLER, K. De formatione quorundam nominum Syriacorum. Leipzig: Lorentz. 1 M. 50 Pf.
SCHMIDT, J. Zur Geschichte d. indogermanischen Vocalismus. 2. Abth. Weimar: Böhlau. 13 M.
VAN EYS, W. J. Etude sur l'origine et la formation des verbes auxiliaires basques. Paris: Maisonneuve. 5 fr.

CORRESPONDENCE.

"LISSOM."

Cambridge: August 23, 1875.

At p. 192 of the ACADEMY, August 21, 1875, I read—"We are justified in doubting whether *lissom* is really *lightsome*." Surely it is well ascertained that *lissom* is really *lithe-some*; see Halliwell, Wedgwood, and Richardson.

The reason why the English Dialect Society discourages etymology, as a rule, is simply this. The etymology of an English word is either *known*, or *unknown*. Supposing it *known*, there is little sense in telling us what we can find in books already, especially when, as is generally the case, the person who volunteers the information generally succeeds in setting wrong what has already been set right. If the etymology be *unknown*, it is not very likely to be rightly discovered, for the first time, by amateurs who (probably) cannot explain fifty consecutive lines of Chaucer, and may never have heard of Caedmon.

WALTER W. SKEAT.

"HÔMÂST."

London: August 18, 1875.

While compiling the Glossary of the Book of Arda Viraf and other Pahlavi texts, which was published last year by order of the Government of Bombay, I found considerable difficulty in ascertaining the exact meaning of the word *hômâst*, which appeared to be the Pahlavi name of some portion of a religious ritual, but the allusions made to it in Pahlavi writings were insufficient to fix its meaning, and no European seemed to have obtained any information on the subject. I have since been favoured with the following explanation of the term (according to the views of the present Parsi priesthood) by Dastur Jamaspji Minocherji Jamaspâsana; which explanation may be useful to the few persons who take an interest in Pahlavi literature and Parsi religious ceremonies.

1. *Hômâst* is the recital of one Yasna daily for 144 days in honour of the following twelve angels, viz., Hormazd, Tishtar, Khurshed, Mâh, Abân, Adar, Khurdâd, Amerdâd, Spendârmad, Vâd, Srôsh, and Ardâfravash; each angel being adored for twelve successive days.

2. *Khadûk hômâst*, or *yak hômâst*, (one hômâst) is the same as *hômâst*, except that during the Ushahin Gâh of each twelfth day a Vendidad is recited instead of the Yasna only.

3. *Dvâzdah hômâst* (twelve hômâsts) is the recital of a Yasna and a Vendidad daily for 144 days in honour of the same twelve angels, each angel being thus adored for twelve successive days.

4. *Dvâzdah dah hômâst* (twenty-two hômâsts) is a similar recital to the last, but for 264 days, each successive period of twelve days being devoted to the honour of one of the twenty-two angels comprising the twelve above-mentioned and the following ten, viz., Bahman, Ardabahisht, Shaharivar, Mihir, Behrâm, Daham, Dîn, Rashnû, Gôsh, and Ashtâd.

These prayers are to be recited by priests for a woman after her purification, in order to atone for any sin committed by her during her menstruation. An expenditure of 350 rupees is requisite for the celebration of a *hômâst*, 422 rupees for the *khadûk hômâst*, 1,000 rupees for the *dvâzdah hômâst*, and 2,000 rupees for the *dvâzdah dah hômâst*; and the righteousness obtained amounts to 1,000 *tanâfûrs* for each Yasna, 10,000 for each Visparad, and 70,000 for each Vendidad recited; a *tanâfûr* being equivalent to the weight of about 1,200 rupees. Of these four forms of prayer the *hômâst* and *dvâzdah dah hômâst* are no longer used, the latter being altogether forgotten.

If this explanation may be taken as a specimen of the information regarding technical terms which Dastur Jamaspji intends to furnish in the Pahlavi Dictionary which he has prepared for publication, it is evident that that work will be of considerable value to European scholars, as well as to his own countrymen.

With regard to the recital of Parsi prayers it may not be unnecessary to notice that the recital of the Yasna is confined to the Yasna alone, but the recital of the Visparad includes that of the Yasna, and the recital of the Vendidad includes that of both Visparad and Yasna. The recital of the Vendidad must be commenced shortly after midnight, and lasts usually from 1 A.M. to 7 A.M.; but the Yasna alone should be recited in the morning.

E. W. WEST.

THE COPENHAGEN MUSEUM OF PREHISTORIC ANTIQUITIES.

Copenhagen: August 11, 1875.

I have just examined with much attention the Copenhagen Museum of prehistoric antiquities (Nordiske Oldsager), in which, as elsewhere, the stone period is divided into three distinct stadia. In the first stadium are here exclusively classed the findings in the "Kjökkenmöddinge": very rudely-made hammers, axes, knives, arrows, and lances of silex, intermixed with a few well-polished specimens; some rough combs of bone evidently cut out with flint knives; rough bone needles, &c. These weapons and implements are justly considered to be derived from the first inhabitants of Denmark, who, it is thought, were unacquainted with the use of bronze. But this latter supposition is contradicted by the findings in the "Kjökkenmödding" of Samsingerbanken, because a large bronze ring and a bronze ornament have been found there. If, as the Danish scholars pretend, this "Kjökkenmödding" were a sort of transition from the stone age to the bronze age, then there ought to be found here only polished stone weapons and implements; but such is not the case; on the contrary, in *no other* "Kjökkenmödding" are the stone weapons and implements so rudely made as in this. Bronze has not been found in all the "Kjökkenmöddinge;" but this is quite natural, because these mountains of prehistoric household remains are invariably on the very sea shore, and consist of sea-cockles, snails, oyster shells, &c., and what little metal may have been thrown away by the first inhabitants must have been eaten by the rust and must have disappeared in the damp seasalt. We have further to consider that Denmark's cold climate is totally unfit for *αὐτόχθονες*, and unless we suppose that the first inhabitants were created in woollen clothes, they must necessarily have come from a hot country, whence they brought with them bronze weapons and implements. Their stock of them has no doubt been but scanty, and, as they had to adapt their mode of life to the condition of the country, it may have taken them a long time ere they could extract copper here and procure tin to make bronze. But that those immigrants who had known the use of metal in their own country, and had brought with them a certain degree of civilisation, should on their arrival here have relapsed into complete savagery, should have completely forgotten the use of metal, and should have used the very rudest kind of stone weapons and implements—that is altogether impossible. There are, as I said, in each "Kjökkenmödding" a few polished weapons and instruments, and if there are fifty times more rudely-made than there are polished ones, it is quite natural; for the latter had cost a great deal of labour, and they were consequently not thrown away like the rough ones, which can be made in almost no time. It is quite certain that when the condition of the first inhabitants improved and they got a little more civilised, they only used polished weapons and implements of stone and gradually increased their productions of bronze; but there never existed a time in which they were totally unacquainted with bronze, or used only unpolished, rude stone weapons and implements. Polished stone weapons and implements we find even with the wild men in Africa and on the islands of Asia.

To the second stadium of the stone age are attributed here the findings in the Dolmens, which contain only polished weapons and implements and very frequently some objects of bronze. To the third stadium of the stone age are attributed here the more perfect polished stone arms and implements, which are found all over the country.

The first inhabitants used pottery, for in all "Kjökkenmöddinge" are found fragments of hand-made vases, some of which are of the very rudest workmanship, while others are better made and have incised ornaments. Still better vases, and many of them entire, are found in the Dolmens; most of them have incised or-

Digitized by Google

naments, among which the imitation of the fish-spine is conspicuous. Among the vases attributed here to the third stone period, two deserve particular attention, bearing incised ornaments, which, instead of the tubular loop-holes of the Trojan vases, have on each side two perforations, and in the same direction two vertical loop-holes in the covers for suspension with a string. There are in all sixteen covers of the very same type, from which I conclude that this sort of vases has been in general use. The covers have a striking resemblance to those of the vases of the first prehistoric city on the virgin soil at Hissarlik. Not only all the vases of the "Kjökkenmöddinge" and the Dolmens, but also those of the third stone age and of the bronze period are hand-made; even among those of the iron age I see a great many hand-made. There are perhaps in all here about fifty whorls, but they belong to the bronze and iron age; they are of amber or terra-cotta, and none of them has incised ornaments.

It appears that in all antiquity large quantities of gold and silver have been sent here in exchange for amber, for the Copenhagen Museum has the largest collection in the world of objects of these metals; and in the last few years alone twenty-six vases of pure gold were found, which are attributed here to the bronze period. It appears, however, that, except a certain number of objects which evidently come from Arabia, all the vases and ornaments of gold and silver contained in this museum have been made in Denmark itself. All my endeavours have failed to discover in this vast collection an object, however small, which resembles anything in the Trojan treasure. The ┼, which is so common in Troy, never occurs, either in the museum of Leyden or in that of Copenhagen, on the prehistoric pottery. But I found it here on an ornament of gold attributed to the bronze age. However, on a vase found in a Dolmen is engraved the monogram of a man, much like the figure, Table XXX. No. 383, of my work, *Troy and its Remains* (London: John Murray). This figure reminded me of Professor Max Müller's suggestion that the ┼ represents the monogram of a man.

As highly interesting in this most important prehistoric collection, I may further mention the vast quantities of perforated pieces of amber found in the peat; further, the skeletons of men, with part of their flesh, their hair, their beard, and with their splendidly preserved clothes, found in the very rudest kind of coffins, made of trunks of oak trees, which had been cut asunder and hollowed out by fire. As these coffins were not found in the peat, but in mounds of earth, and must belong to a high antiquity, we can only attribute the preservation of the bodies to the tanning quality of the oak tree. The heart and part of the flesh of one of the bodies is preserved here in alcohol.

If, after having examined the immense and quite inestimable archaeological treasures of this museum, one looks to the miserable building in which they are recklessly heaped up, and of which only the walls are of stone, while the floors, the ceilings, the window-shutters, and the roofs are of wood; and if one thinks that all these treasures, of which the Danish nation is justly proud, might be destroyed by fire in less than ten minutes, one feels revolted at the extreme negligence of the Danish Government, which never knows how to keep what it has, and which only opens its eyes and cries when it is too late! But if these treasures are of so little value to the Danish Government that it exposes them to the most imminent danger, why then, in the name of sound reason, does it not sell them to England or France, which would joyfully pay for them the whole amount of the Danish debt, and which would jealously keep those rich collections in museums of nothing but stone and iron?

Henry Schliemann.

SCIENCE.

Meeting of the British Association.

Address delivered before the British Association at Bristol, August 25, 1875, by Sir John Hawkshaw, F.R.S., President. (London: Printed by Spottiswoode & Co.)

Sir John Hawkshaw's Address, notwithstanding his modest comparison of these "humbler themes" with the discourses of past Presidents, deals with matters which directly concern the welfare and comfort of all civilised beings, and is well worthy of the dignity of the profession to which his lifetime has been devoted. The magnitude of the works of the engineer, and the intimate connexion between them and the profoundest social problems, justify the high esteem in which the President holds the subjects of his address. To compress into the narrow limits of a single discourse an outline of the earliest engineering triumphs and the latest developments of mechanical ingenuity is an almost impossible task; and although we confess to a feeling of disappointment at hearing so little about some matters of interest, we recognise that the task is faced in the resolute practical spirit which characterises the true engineer.

The history of the art of the engineer, like that of many other branches of knowledge, is one of rapid growth during the last century, following a slow and broken progress from the times of earliest civilisation. It has repeated its inventions in different ages:—

"The ancient Egyptians had a knowledge of metallurgy, much of which was lost during the years of decline which followed the golden age of their civilisation. The art of casting bronze over iron was known to the Assyrians, though it has only lately been introduced into modern metallurgy; and patents were granted in 1609 for processes connected with the manufacture of glass which had been practised centuries before."

Even rattening is by no means a modern practice, for (on the authority of Pliny) we learn that "an inventor in the reign of Tiberius, who devised a method of producing flexible glass" suffered the destruction of his manufactory "in order to prevent the manufacture of copper, silver, and gold from becoming depreciated."

The history of the Suez Canal furnishes examples of the repetition of blunders and obstacles from want of knowledge of what had been previously done. It was asserted that a difference of 32½ feet existed between the level of the Red Sea and that of the Mediterranean. Laplace denied this; but centuries before his time—

"a fear of flooding Egypt with the waters of the Red Sea made Darius, and in later times again Ptolemy, hesitate to open the canal between Suez and the Nile. Yet this canal was made and was in use some centuries before the time of Darius."

Early in the growth of societies, men of learning perform multifarious services; thus mathematicians and astronomers, painters and sculptors, and priests, performed the duties of the architect and engineer. But the extension of art produces specialisation, and "we find men of ability and learning devoting a great part of their time to building and architecture, and the post of architect became one of honour and profit." Division of labour existed as a necessary condition of the carrying out of large works, and in Assyria and in Egypt, as afterwards in the Roman Empire, special duties and crafts were practised by separate men.

The earliest works which display a knowledge of engineering are found in the East, and, without deciding whether the people of Chaldaea and Babylonia borrowed from Egypt, we know that "some four or five thousand years ago there were men in Mesopotamia and Egypt who possessed considerable mechanical knowledge and no little skill in hydraulic engineering."

Engineering like architecture was early associated with religion. "The largest stones were chosen for sacred buildings that they might be more enduring as well as more imposing;" a development of mechanical contrivances for moving them, an improvement in tools for working them, followed as things of course. The working of metals was perfected in making images of the gods and the adornment of shrines.

To an engineer the pyramids of Gizeh are admirable. Although they are the earliest, and were built 5,000 years ago, they are unrivalled. The masonry could not be surpassed in these days, and moreover "the design is perfect for the purpose for which they were intended, above all to endure." The building of pyramids continued for some ten centuries, and from sixty to seventy still remain; many contain enormous blocks of granite from thirty to forty feet long, weighing more than 300 tons, and display the greatest ingenuity in the way in which the sepulchral chambers are constructed and concealed.

A more difficult operation than the mere transport of weight, that of erecting obelisks weighing more than 400 tons, was performed with precision by the Egyptians, but their method of lifting them remains unknown. The use of large stones in fortifications was known to the Peruvians; in India, "from their repugnance to the use of the arch," builders have commonly used large blocks both in bridges and in buildings. But the Romans surpassed in mechanics the Egyptians who set up obelisks, since they transported them from Egypt, and afterwards erected them at Rome, where more are now to be found than remain in Egypt. Large stones were used in the temples of Baalbek, erected under Roman rule; one lies ready quarried which is seventy feet long and fourteen feet square, and weighs upwards of 1,135 tons, or nearly as much as one of the tubes of the Britannia Bridge.

The ancient Assyrians and Egyptians have recorded on their walls by painting and sculpture the methods employed in transporting these masses. Apparently the lever was the only mechanical power used, and with unlimited supplies of human labour this would be the most direct and expeditious implement; but it is probable that other mechanical aids were employed where stones such as obelisks had to be lifted. From a carved slab, moreover, which formed part of the wall panels of the palace of Sardanapalus we learn that the pulley was known in a simple form.

The use of iron, and probably also of steel,

Digitized by Google

dates from very remote times. Egyptians, Hebrews, Assyrians certainly regarded iron as a common metal, and as there is no great secret in making steel they probably had the use of this also. Steel may even have been accidentally produced by a less vigorous blast than would suffice for making wrought iron. The supply of iron in India as early as the fourth and fifth centuries seems to have been unlimited. The remarkable iron pillar of Delhi is in a single piece, fifty feet in length, and weighs not less than seventeen tons:—

"An interesting social problem is afforded by a comparison of the relative conditions of India and this country at the present time. India, from thirty to forty centuries ago, was skilled in the manufacture of iron and cotton goods, which manufactures, in less than a century, have done so much for this country. It is true that in India coal is not so abundant or so universally distributed as in this country. Yet, if we look still further to the East, China had probably knowledge of the use of metals as soon as India, and moreover had a boundless store of iron and coal. Marco Polo tells us that coal was universally used as fuel in the parts of China which he visited towards the end of the fourteenth century, and from other sources we have reason to believe it was used there as fuel 2,000 years ago."

The art of extracting metals from the ore was practised at an early date in this country. The ancient tin workings in Cornwall are well known, and as the Britons used iron they probably got it for themselves; also the Roman iron works in the Weald of Kent are remarkable for their extent. But the enormous increase of the mining and metallurgical industries began with this century; the use of coal for smelting superseded that of charcoal, and we find that in 1873 the quantity of pig iron produced in the United Kingdom was 6½ million tons, and the coal raised amounted to 127 million tons.

The early building energy of the world was chiefly spent on tombs, temples, and palaces. In Egypt, as we have seen, the art of building in stone had, 5,000 years ago, reached the greatest perfection; ten centuries later, in Mesopotamia, the art of building with brick was in an equally advanced state. The pyramidal buildings were very massive, and are only in ruins because they have served as quarries for the building of modern towns. The Assyrian mounds and temples are the largest, but the pyramidal temples of Chaldaea far surpass them in the excellence of their brickwork.

Egypt was probably far better irrigated in the days of the Pharaohs than it is now. Reservoirs were constructed on a vast scale, which is unapproached even in these days of immense works. The *régime* of the great rivers was studied in Mesopotamia or in Egypt, and records were kept of the rise of waters. Canals, dams and tunnels were made with great skill. A remarkable work was the canal which effected a junction between the Mediterranean and the Red Sea. Its length was about eighty miles; its width admitted of two triremes passing one another.

"At least one of the navigable canals of Babylonia, attributed to Nebuchadnezzar, can compare in extent with any work of later times. Sir H. Rawlinson has traced this canal throughout the greater part of its course, from Hit on the Euphrates to the Persian Gulf, a distance of between four and five hundred miles. It is a proof of the estimation in which such works were held in Babylonia and Assyria, that, among the titles of the god Vul were those of 'Lord of Canals,' and 'The Establisher of Irrigation Works.'"

The spread of knowledge of construction was from East to West, from Asia over Europe, from Semitic and Turanian to Aryan. Of all nations of Europe the Greeks were most intimately connected with the civilisation of the East. The tracks of their trading vessels gave the lines upon which colonisation followed, and thus more than any other people they helped to spread Eastern knowledge and arts along the shores of the Mediterranean and throughout the south of Europe.

The Etruscans—to pass over the vexed question of their race, in which Sir John Hawkshaw takes Mr. Isaac Taylor's side of the controversy—were the founders of Italian, as the so-called Pelasgians were the founders of Greek art, and were remarkable for their purely constructive or engineering works. Their city walls, drainage works and tunnels are most remarkable.

War, with all its attendant evils, has often benefited mankind. Siege operations have developed many inventions, and the necessity of roads and bridges for military purposes has often led to their being made where the necessary stimulus from other causes was wanting. Such was the case under the Roman Empire. The ambition of Napoleon covered France and her subject countries with a system of military roads, and in this country the want of roads, so keenly felt at the time of the rebellion of 1745, led to the construction of a system unequalled since the time of the Roman occupation. And lastly, in India, in Germany and in Russia, more than one example could be pointed out where industry will finally benefit by railways which have originated in military precautions rather than in commercial requirements.

The water supply of Rome, with its nine aqueducts, is a monument of her engineering power. Harbour works and bridges, basilicas and baths, and numerous other works in Europe, in Asia, and in Africa were executed under her rule. With the fall of the Empire progress in Europe stopped for a time: but

"With the seventh century began the rise of the Mohammedan power, and a partial return to conditions apparently more favourable to the progress of industrial art, when widespread lands were again united under the sway of powerful rulers. Science owes much to Arab scholars, who kept and handed on to us the knowledge acquired so slowly in ancient times, and much of which would have been lost but for them. Still, few useful works remain, to mark the supremacy of the Mohammedan power, at all comparable to those of the age which preceded its rise.

"A great building age began in Europe in the tenth century, and lasted through the thirteenth. It was during this period that these great ecclesiastical buildings were erected, which are not more remarkable for artistic excellence than for boldness in design. . . .

"From the twelfth to the thirteenth centuries, with the revival of the arts and sciences in the Italian republics, many important works were undertaken for the improvement of the rivers and harbours of Italy. In 1481 canal locks were first used; and some of the earliest of which we have record were erected by Leonardo da Vinci, who would be remembered as a skilful engineer had he not left other greater and more attractive works to claim the homage of posterity."

"It is frequently easier to lead water where it is wanted than to check its irruption into places where its presence is an evil, often a disaster. For centuries the existence of a large part of Holland has been dependent on the skill of man. How soon he began in that country to contest with the sea the possession of the land we do not known, but early in the twelfth century dykes were constructed to keep back the ocean. As the prosperity of the country increased with the great extension of its commerce, and land became more valuable and necessary for an increasing population, very extensive works were undertaken. Land was reclaimed from the sea, canals were cut, and machines were designed for lifting water. To the practical knowledge acquired by the Dutch, whose method of carrying out hydraulic works is original and of native growth, much of the knowledge of the present day in embanking, and draining, and canal making is due.

"While the Dutch were getting this knowledge and we in Britain were benefiting by their experience, the disastrous results of the inundations caused by the Italian rivers of the Alps gave a new importance to the study of hydraulics. Some of the greatest philosophers of the seventeenth century—among them Torricelli, a pupil of Galileo—were called upon to advise and superintend engineering works; nor did they confine themselves to the construction of preventive works, but thoroughly investigated the condition pertaining to fluids at rest or in motion, and gave to the world a valuable series of works on hydraulics and hydraulic engineering, which form the basis of our knowledge of these subjects at the present day."

We must pass over the sketch of the history of locomotive improvements in England, culminating in the invention and perfection of the steam-engine. Perhaps the greatest ingenuity and creative mechanical genius are displayed in machines used for making textile fabrics. It was not until a late period that the manufacture of such fabrics was established on a large scale in Europe. China had the use of silk for clothing some thousands of years ago; but in Europe, in the time of Aurelian, the empress had to forego the costly luxury of a silk gown: and so slowly did the use of silk travel westward, that James V. had to borrow a pair of silk hose from the Earl of Mar that he might not "appear as a scrub" before strangers.

"Cotton, of which the manufacture in India dates from before historical times, had scarcely by the Christian era reached Persia and Egypt. Spain in the tenth and Italy in the fourteenth century manufactured it, but Manchester, which is now the great metropolis of the trade, not until the latter half of the seventeenth century.

"Linen was worn by the old Egyptians, and some of their linen mummy cloths surpass in fineness any linen fabrics made in later days. The Babylonians wore linen also and wool, and obtained a widespread fame for skill in workmanship and beauty in design.

"In this country wool long formed the staple for clothing. Silk was the first rival, but its costliness placed it beyond the reach of the many. To introduce a new material or improved machine into this or other countries a century or more ago was no light undertaking. Inventors and would-be benefactors alike ran the risk of loss of life. Loud was the outcry made in the early part of the eighteenth century against the introduction of Indian cottons and Dutch calicoes."

The year 1738 saw Wyatt's invention, which was further improved by Arkwright, for spinning by rollers instead of the fingers. In 1770 Hargreaves patented the spinning jenny, and Crompton the mule in 1775. In less than a century after Wyatt's day double mules were working in Manchester with over 2,000 spindles.

"Improvements in machines for weaving were begun at an earlier date. In 1579 a ribbon loom is said to have been invented at Dantsic, by which from four to six pieces could be woven at one time; but the machine was destroyed, and the inventor lost his life. In 1800 Jacquard's most ingenious invention was brought into use, which, by a simple mechanical operation, determines the movements of the threads which form the pattern in weaving. But the greatest discovery in the art of weaving was wrought by Cartwright's discovery of the power loom, which led eventually to the substitution of steam for manual labour, and enabled a boy with a steam loom to do fifteen times the work of a man with a hand loom."

There has been in little more than one generation vast progress in steamboats, the electric telegraph, and railways, the extent of which is perhaps better known and appreciated. Yet it is amusing to hear that—

"it is not more than forty years since one of our scientific men, and an able one too, declared at a meeting of the British Association that no steamboat would ever cross the Atlantic; founding his statement on the impracticability, in his view, of a steamboat carrying sufficient coal, profitably, for the voyage. Yet, soon after this statement was made, the *Sirius* steamed from Bristol to New York in seventeen days, and was soon followed by the *Great Western*, which made the homeward passage in thirteen and a half days; and with these voyages the era of steamboats began. Like most important inventions, that of the steamboat was a long time in assuming a form capable of being profitably utilised; and even when it had assumed such a form, the objections of commercial and scientific men had still to be overcome."

The barest summary of the history of the telegraph is all that is possible on the present occasion. The first useful telegraph was constructed in 1838, Messrs. Wheatstone's and Cooke's instruments being employed, while at the present time there are 400,000 miles of telegraph in use. Among the most important inventions of recent years have been the automatic telegraphs:—

"In this country the machine invented by Sir Charles Wheatstone, to whom telegraphy owes so much, is chiefly employed. By his machine, after the message has been punched out in a paper ribbon by one machine on a system analogous to the dot and dash of Morse, the sequence of the currents requisite to transmit the message along the wire is automatically determined in a second machine by this perforated ribbon. This second operation is analogous to that by which in Jacquard's loom the motion of the threads requisite to produce the pattern is determined by perforated cards."

One of the most striking phenomena in telegraphy is the duplex system, which enables messages to be sent from each end of the same wire at the same time. This practice was early suggested, but has only been possible with our more perfect insulation.

The introduction of deep-sea telegraphs affords examples of a courage in attacking a difficult problem which has hardly ever been surpassed. Although now 50,000 miles of cable are in use, to get at this result nearly 70,000 miles have been constructed and laid. Now that cables are tested under water, and made with stronger sheathing, many of the old failures are avoided.

On the subject of Railways the President speaks thus:—

"You have all an interest in them: you all demand to be carried safely, and you insist on being carried fast. Besides, everybody understands, or thinks he understands, a railway, and therefore I shall be speaking on a subject common to all of us, and shall possibly only put before you ideas which others as well as myself have already entertained.

"We who live in these days of roads and railways, and can move with a fair degree of comfort, speed, and safety, almost where we will, can scarcely realise the state of England two centuries ago, when the years of opposition which preceded the era of coaches began; when, as in 1662, there were but six stages in all England, and John Crossdell, of the Charterhouse, thought there were six too many; when Sir Henry Herbert, a member of the House of Commons, could say, 'If a man were to propose to carry us regularly to Edinburgh in coaches in seven days, and bring us back in seven more, should we not vote him to Bedlam?'"

But in spite of the suggested insanity of the projectors coaches and railways were made.

"The Stockton and Darlington Railway was opened in 1825, the Liverpool and Manchester Railway in 1830, and in the short time which has since elapsed, railways have been extended to every quarter of the globe; and at present different countries possess in the aggregate about 160,000 miles of railway.

"Railways add enormously to the national wealth. More than twenty-five years ago it was proved to the satisfaction of a committee of the House of Commons, from facts and figures which I then adduced, that the Lancashire and Yorkshire Railway, of which I was the engineer, and which then formed the principal railway connexion between the populous towns of Lancashire and Yorkshire, effected a saving to the public using the railway of more than the whole amount of the dividend which was received by the proprietors. These calculations were based solely on the amount of traffic carried by the railway, and on the difference between the railway rate of charge and the charges by the modes of conveyance anterior to railways. No credit whatever was taken for the saving of time, though in England pre-eminently time is money.

"Considering that railway charges on many items have been considerably reduced since that day, it may be safely assumed that the railways in the British Islands now produce, or rather save to the nation, a much larger sum annually than the gross amount of all the dividends payable to the proprietors."

Whenever a railway can be made at a cost to yield the ordinary interest of money it is in the national interest that it should be made; and there are, moreover, cases where a government may wisely contribute to undertakings which would otherwise fail to obtain the necessary support.

The question of safety in railway travelling, although it depends in the first case upon the perfection of the machinery of the railway and its plant, depends also on the nature and quantity of traffic, and lastly on human care and attention.

If railways were in the hands of the Government, it is doubtful whether they would be worked with greater safety. It is doubtful whether abler men would be attracted to the service, and Government would not pay their officers better than, or perhaps as well as, the companies do. With a despotic rule the number of trains would possibly be reduced, with almost certain discomfort to the public. The employment of 250,000 men would be a seriously heavy charge, and the assumption of all the railways would bring Government into conflict with passengers, traders, merchants and manufacturers.

The returns of the Board of Trade of the numbers and averages of accidents on railways are not to be depended upon, because of the omission of the length of journey made by each passenger and the journey made by season-ticket holders. If these items are considered, a table which is subjoined to the address affords comforting evidence that the proportion of accidents increases less rapidly than the traffic in the ratio of four to nine.

Sir John Hawkshaw then briefly spoke of the economy which might and should be effected in the use of coal by manufacturers, rebuking the "intractable householder" for his wastefulness, and of the improvements in the manufacture of ordnance. He concluded his interesting retrospect thus:—

"In what we choose to call the ideal we do not surpass the ancients. Poets and painters and sculptors were as great in former times as now; so, probably, were the mathematicians.

"In what depends on the accumulation of experience, we ought to excel our forerunners. Engineering depends largely on experience; nevertheless, in future times whenever difficulties shall arise or works have to be accomplished for which there is no precedent, he who has to perform the duty may step forth from any of the walks of life, as engineers have not unfrequently hitherto done.

"The marvellous progress of the last two generations should make everyone cautious of predicting the future. Of engineering works, however, it may be said that their practicability or impracticability is often determined by other elements than the inherent difficulty in the works themselves. Greater works than any yet achieved remain to be accomplished—not perhaps yet awhile. Society may not yet require them; the world could not at present afford to pay for them.

"The progress of engineering works, if we consider it, and the expenditure upon them, has already in our time been prodigious. One hundred and sixty thousand miles of railway alone, put into figures at 20,000*l.* a mile, amounts to 3,200 million pounds sterling; add 400,000 miles of telegraph at 100*l.* a mile, and 100 millions more for sea canals, docks, harbours, water and sanitary works constructed in the same period, and we get the enormous sum of 3,340 millions sterling expended in one generation and a half on what may undoubtedly be called useful works.

"The wealth of nations may be impaired by expenditure on luxuries and war; it cannot be diminished by expenditure on works like these.

"As to the future, we know we cannot create a force; we can, and no doubt shall, greatly improve the application of those with which we are acquainted. What are called inventions can do no more than this, yet how much every day is being done by new machines and instruments.

"The telescope extended our vision to distant worlds. The spectroscope has far outstripped that instrument, by extending our powers of analysis to regions as remote.

"Postal deliveries were and are great and able organisations, but what are they to the telegraph?

"Need we try to extend our vision into futurity farther? Our present knowledge, compared to what is unknown even in physics, is infinitesimal. We may never discover a new force—yet, who can tell?"

Digitized by Google

The Marriage of Near Kin. By Alfred Henry Huth. (London: J. & A. Churchhill, 1875.)

THE extent of Mr. Huth's labour in writing this book may be estimated from the fact that the mere list of the works from which he quotes covers eight pages of small type: but it is to be regretted that he should not have shown greater discrimination in quotation; for we find poor authorities sometimes quoted as of equal weight with good ones. He sets before himself two questions: first, whether consanguineous marriages are injurious in themselves; and, secondly whether they intensify dormant hereditary taints of disease. To answer the first, he says, "we may safely apply experiment on the organic world," and the second must be settled by large statistical enquiries.

The general plan of his work is as follows: to consider the various marriage restrictions which have obtained in all races and at all times, and to explain their origin; to examine the vital statistics of various small communities which are known to intermarry much among themselves; to discuss various statistical enquiries; the effects of interbreeding among animals, and the alleged benefit accruing to mankind from a change of blood; and, finally, to consider the origin of the division of the sexes.

Throughout the book Mr. Huth shows himself a strong advocate for the harmlessness of these marriages, but he appears to be very candid in the full statement of the difficulties in his case.

In the earlier chapters he shows that many races have practised the closest intermarriage, and apparently with little or no ill results, and that an innate horror among mankind for such intermarriage is either very small or non-existent. He observes with justice how improbable it is that the unforeseeing savage should have observed those ill-effects of intermarriage, about which the moderns, with all science in support, are still disputing. He accordingly would explain all the curious marriage customs by reference to the practices of exogamy and endogamy; and he shows successfully how large an influence religious ideas and Christian asceticism have had in the establishment of the modern code of prohibited degrees. Whether the causes adduced by him are powerful enough to explain all the facts, may be doubted; although his case seems stronger than one would have been inclined to expect *à priori*. At any rate this part of his work affords a mine of curious facts for the anthropologist, and it would be of much value, even if it possessed no other merit than this.

It is, of course, impossible within the limits of this article to follow Mr. Huth in his long and careful analysis of the various statistical enquiries with respect to consanguineous marriage. It may, however, be interesting to see how the most alarming opinions held by some writers, as to evils arising from these marriages, are justified by their facts. The following summary, quoted direct from a paper by M. Boudin (*Ann. d'Hygiène Publ.* tom. xviii. pp. 5–82), is indeed a formidable accusation:—

"De l'ensemble des faits qui précèdent, nous déduirons les propositions générales suivantes:

1. Les mariages consanguins représentent en France environ 2 pour 100 de l'ensemble des mariages, tandis que la proportion des sourds-muets de naissance, issus de mariages consanguins, est à l'ensemble des sourds-muets de naissance:
   a. A Lyon, *au moins* de 25 pour 100;
   b. A Paris, de 28 pour 100;
   c. A Bordeaux, de 30 pour 100.
2. La proportion des sourds-muets de naissance croît avec le degré de la consanguinité des parents; si l'on représente par 1 le danger de procréer un enfant sourd-muet dans un mariage ordinaire, ce danger est représenté par:
   18 dans les mariages entre cousins-germains;
   37 dans les mariages entre oncles et nièces;
   70 dans les mariages entre neveux et tantes.
3. A Berlin, on compte:
   3·1 Sourds-muets sur 10,000 catholiques;
   6 Sourds-muets sur 10,000 chrétiens en grande majorité protestants;
   27 Sourds-muets sur 10,000 juifs.
   En d'autres termes, la proportion des sourds-muets croît avec la somme des facilités accordées aux unions consanguines par les lois civiles et religieuses.
4. On comptait en 1840 dans le territoire de Iowa (Etats-Unis);
   2·3 Sourds-muets sur 10,000 blancs;
   212 Sourds-muets sur 10,000 esclaves.
   C'est-à-dire que dans la population de couleur, dans laquelle l'esclavage facilite les unions consanguines et même incestueuses, la proportion des sourds-muets était QUATRE-VINGT-ONZE fois plus élevée que dans la population blanche, protégée par les lois civiles, morales et religieuses.
5. La surdi-mutité ne se produit pas toujours *directement* par les parents consanguins: on la voit se manifester parfois *indirectement* dans les mariages croisés, dont l'un des conjoints était issu de mariages consanguins (Voy. p. 10.)
6. Les parents consanguins les *mieux portants* peuvent procréer des enfants sourds-muets; par contre, des parents sourds-muets, mais non-consanguins, ne produisent des enfants sourds-muets que *très exceptionellement*; la fréquence de la surdi-mutité chez les enfants issus de parents consanguins est donc *radicalement indépendante de toute influence d'hérédité morbide.*
7. Le nombre des sourds-muets augmente souvent d'une manière très sensible dans les localités dans lesquelles il existe des obstacles naturels aux mariages croisés. Ainsi la proportion des sourds-muets qui est, pour l'ensemble de la France, de 6 sur 10,000 habitants, et de 2 seulement pour le département de la Seine, s'élève:—
   En Corse, à 14 sur 10,000 habitants;
   Dans les Hautes-Alpes, à 23;
   En Islande, à 11;
   Dans le canton de Berne, à 28.
8. On peut estimer à environ 250,000 le nombre total de sourds-muets en Europe.
9. Les alliances consanguines sont accusées encore de favoriser chez les parents, l'infécondité, l'avortement, chez les produits, l'albinisme, l'aliénation mentale, l'idiotisme, la rétinité pigmenteuse et autres infirmités; mais ces diverses propositions nous paraissent réclamer une démonstration numérique rigoureuse qui leur manque plus ou moins jusqu'ici."

Let us now see, with Mr. Huth, how some of these portentous results are established. It appears that out of two million and odd marriages registered in France between 1853–9, ·9 per cent. are registered as between uncles and nieces, nephews and aunts, and first cousins. The regulations of prefectures (says M. Dally) prescribe the registration of such marriages, yet these registrations are incomplete in the towns, and entirely neglected in the communes. The manual actually recommended by the Minister of the Interior for the *employés* who keep the registers, does not contain any declaration as to the kinships of parties to marriage. M. Legoyt, the head of the Statistical Office of France, says that these registrations are worthless except as affecting marriages between uncles and nieces, and nephews and aunts. In Paris it appears that the registers are more carefully kept, and here 1·4 per cent. of all marriages are within the above degrees. The proportion ·9 per cent. is, in the opinion of M. Legoyt, three or four times too small for the whole of France—this would bring up the proportion to over 3 per cent.*

But M. Boudin is not content with this ·9 per cent. (itself worthless), but proceeds to add a confessedly conjectural 1·1 per cent., so as to comprise within the consanguineous marriages those between second cousins. Thus the 2 per cent. on which M. Boudin founds his argument is of no value whatever. I should agree with M. Dally in thinking that from 5 to 10 per cent. would be nearer the mark. On this Mr. Huth justly observes,—

"We have, therefore, absolutely no basis from which to start a statistical enquiry as to the effect of consanguineous marriage on the offspring."

Mr. Huth makes a general statement, that it is a pure assumption that asylums and institutions are "a true mirror of the state of deaf-mutism in the general population;" and he clearly thinks that they are not so. But here I cannot follow him, as, in my opinion, he does not assign sufficient reasons for their not being so. What conceivable reason can there be for institutions to select their patients from among the offspring of consanguineous marriages by preference? If the numbers collected are large enough, it certainly seems that we ought to attain true results.

Now the cases on which M. Boudin bases his result that 28 per cent. of the Paris deaf-mutes are offspring of consanguineous marriages are only sixty-seven. And, besides, M. Dally went to the same institution, and by analysing former cases, found that out of 124 congenitally deaf-mutes, one was the offspring of an aunt and nephew, six of first cousins and eleven of distant cousins up to the seventh degree. Results so astoundingly divergent surely justify us in putting aside this part of the enquiry as unworthy of notice.

Mr. Huth concludes from M. Dally's figures, that the number of deaf-mutes at Paris, offspring of kinsmen, is not out of proportion to the estimated number of consanguineous marriages. And this coincides with the result of my own enquiry, when the number of cases collected was considerable. It seems far more satisfactory to set before one a definite relationship—as that of first cousins—than to try to hunt up any conceivable relationship between the parents. Several of those who so kindly contributed to my statistics seemed surprised at the small proportion of the offspring of first cousins among their pupils, when they came

* This is, to me, an interesting confirmation of my own results (*Statist. Soc. Journ.*, June, 1875); for I concluded that the proportion of first-cousin marriages in London was 1½ per cent., and between 2 and 3 per cent. for other districts. The equal division of property in France would tend to make such marriages more frequent there than in England.

to make accurate enquiries; for almost all had some preconceptions on this head.

Again, M. Boudin quotes M. Piroux to the effect that 21 per cent. of the deaf-mutes at Nancy are the offspring of consanguineous marriages—and these, it will be remembered, only comprise kinship within the degree of second cousins. Now M. Piroux himself says, that the proportion is from 15 to 17 per cent. as a maximum, comprising the most distant degrees of relationship.

M. Perrin is quoted as giving 25 per cent., or "au moins un quart," as the proportion at Lyons. Now M. Perrin says:—

"I have never made any statement on the subject of deaf-mutism caused by consanguineous marriages. They were merely some verbal data which I gave to M. Devay. I can hardly remember the fact myself. Besides, no register of this establishment will show whether cases of deaf-mutism result from consanguineous marriages or not."

But too much space has already been devoted to M. Boudin, and we cannot go through the rest of the formidable indictment. M. Boudin's honesty of purpose cannot be suspected, but his paper affords a curious example of how far the fervour of advocacy may vitiate an investigation.

It was not to be expected that Mr. Huth should play havoc with all the statistical enquiries as successfully as M. Dally has done with this one; but he seems to throw *doubt* on all the more alarming results. The impression with which the whole discussion leaves one is, that the evidence is so conflicting that further investigation is much wanted.

Mr. Huth then discusses the interbreeding of animals both in a state of nature and under domestication. The evidence is here again very conflicting. The very important experiments of M. Legrain on incestuous interbreeding of rabbits seem to show that the direct ill-effects are small, while the evil arising from the multiplication of identical germs, when there is any disease in the parents, may become very serious.

The facts given with respect to half-breed races of mankind throughout the world are no doubt very important; but they appear beside the mark in the present discussion, and are more appropriate to the determination of the specific distinctness of the various races of man.

The last chapter is devoted to the difficult biological problem of the existence of two sexes, and although I do not possess the knowledge necessary to criticise Mr. Huth adequately, I will venture to point out a few considerations which tell against his argument.

He argues with some truth that the separation of the sexes is a division, and therefore a saving of physiological labour, and that the functions of reproduction are carried out better thus, than if the sexes were undivided; hermaphroditism is, he says, only a less perfect form of division.

But it may be pointed out in answer to this, that, at least in the case of flowers, the waste in useless pollen and unfertilised ovules probably far outbalances the saving; and this is strongly confirmed by the case of the cleistogene flowers referred to below.

If then, he argues, there is this saving of physiological labour, are we justified in postulating another cause for the division of sexes, namely, the necessity of change insisted on by Mr. Darwin? Yet Mr. Huth admits that the contrivances of orchids show that

"there must evidently be some advantage in crossing; but it by no means follows that because we cannot just now state precisely wherein this advantage consists, it must necessarily consist in the cross, *as* a cross. In that case the necessity of crosses would not be the exception that it is; instead of nearly all hermaphrodites being *able* to cross, they would be *obliged* to do so, as are most orchids."

And he adduces the remarkable saving of pollen in orchids, as compared with wind-fertilised flowers, as a proof of the gain accruing to orchids from these complex contrivances.

It is quite true that there *is* a great gain on this head, but the case of the cleistogene flowers, of the common violet for example, seems to prove distinctly that the object of the contrivances is not merely this saving. This plant sends up, besides its ordinary flowers, with their copious supply of pollen and their violet flag, others which never open, and with only a few grains of pollen, and in which self-fertilisation is a certainty. Now what can this mean unless it is that the violet is insuring itself against the failure of its lavish investment for cross-fertilisation, at the smallest physiological expenditure?

Mr. Huth also says that as a cross tends to produce atavism, therefore it is, as such, actually damaging, from retarding the process of evolution pursued by any form. Now surely the tables may here be turned on him.

It is admitted on all hands that in no case is self-fertilisation perpetual, while in the great majority of cases cross-fertilisation is of frequent occurrence; if then crosses have an ill effect as causing remote atavism, and delaying the evolution of advantageous forms, they must have some all-important advantage *as crosses*, or else Nature would not have elaborated so many and so wasteful contrivances for certain or possible crossing, to the detriment of the general course of development. Were Mr. Huth's argument sound, we might expect to find at least some few elaborate plans in nature to secure perpetual self-fertilisation, and I am assured by my father, Mr. Darwin, that, as far as his knowledge goes, such are absolutely unknown.

Lastly, I may add that my father has now been carrying on experiments for about nine years on the crossing of plants, and his results appear to him absolutely conclusive as to the advantages of cross-fertilisation to plants; although as the investigation is as yet unpublished, Mr. Huth, of course, could not be aware of this. Now, all modern biological research points to the legitimacy of arguing by analogy between forms even as distinct as animals and plants, and accordingly the fair deduction to be made from this enquiry will be, that what is good or bad for plants is the same for mankind and animals.

But this purely scientific point stands rather apart from what is in fact the main practical question at issue, *viz.*—Is consanguineous marriage, to the extent to which it is now practised by civilised nations, detrimental, and is the detriment so great as to justify legislative interference? Mr. Huth himself must be forced to admit that it must be to some extent detrimental from the multiplication of identical pathological germs, and from the fact that no man knows with certainty until towards the end of life, what ills may lie hidden in his edition of the family constitution; but by his work he makes a good case for the opinion that the evil seems thus far practically small, and that legislative interference is so far uncalled for; and this opinion my own recent enquiry confirms.

Were it only as being a careful and complete compilation of all that has been written on this important subject, Mr. Huth's work would merit great approbation; but he deserves much higher praise than this, for he has ably shown how rash, and almost unscrupulous have been the so-called investigations of some writers, and he teaches them that even a vehement advocate may be candid and fair.* GEORGE DARWIN.

ROYAL COMMISSION ON SCIENTIFIC INSTRUCTION AND THE ADVANCEMENT OF SCIENCE: SIXTH, SEVENTH AND EIGHTH REPORTS.

(Second Notice.)

THE sixth Report of the commissioners, which deals with the teaching of science in public and endowed schools, is contained in a Blue Book of large dimensions. The Report itself occupies only ten pages, but the appendices, in which consists the real value of the publication, swell the volume to a total of more than 250 pages of folio. The secretary to the Commission, Mr. Norman Lockyer, was deputed as an assistant-commissioner to obtain through printed circulars and by personal visits, a comparative survey of the state of science-teaching in secondary schools, and of the various systems and appliances of instruction employed. This method of obtaining the required information was thought more desirable than the customary examination of a large number of witnesses, and the elaborate and luminous sub-report which it has produced amply justifies its adoption. On other subjects the commissioners have published separate volumes of evidence, but in this case their Report and the evidence on which it is based are comprised within the same volume.

The conclusion arrived at is "that the present state of scientific instruction in our upper schools is extremely unsatisfactory." "The returns furnished by the public schools show that, even where science is taught, from one to two hours' work per week may be regarded, with very few exceptions, as the usual time allotted to it in such classes as receive scientific instruction at all. Moreover, the instruction in science is generally confined to certain classes in the school." "Of the 128 minor endowed schools from which returns were received, only eighteen devote as much as four hours a week to the teaching of science, and only thirteen have a laboratory of any kind." The Report then quotes from the opinions favourable to the extension of science-teaching in secondary schools, which have either been expressed

* Since this article has been in print my father has received a letter from an illustrious Belgian man of science, wherefrom we learn that M. Legrain's experiments, referred to above, have been shown by Dr. Crocq to be "matériellement impossibles," and that the whole of his so-called investigation is merely an "indigne mystification." See *Bull. Acad. Roy. de Méd. de Belgique*, 1867, III^e *Série*, *Tom.* I., No. 1. It does not appear that M. Legrain has ever made any reply to Dr. Crocq.

Digitized by Google

by individual witnesses or been embodied in the recommendations of the four boards of commissioners which have been dealing with such schools during the past fifteen years. The present commissioners, as is but consistent with their exclusively scientific character, go considerably beyond any of their predecessors. The general tendency of previous recommendations had been that physical science should be a compulsory subject in the intermediate classes of a school, but that the younger boys should be free, and the senior boys allowed an option. The more progressive of the public schools have to a considerable extent adapted themselves to this change in their curriculum, and the general result has been that while a moderate amount of scientific information has been diffused throughout the schools, some boys, who might otherwise have done nothing, have been enabled to distinguish themselves in the new study. This amount of progress, however, and the direction which it has taken, by no means satisfy the commissioners. They have, with one exception, pledged themselves to the principles that physical science should be equally taught to the whole school from the bottom to the top, that no public school boy is too young to receive some elementary teaching, and that the bifurcation of studies encouraged by the present system ought to be postponed until the university is reached.

Their recommendations are briefly these; but it should be known that one of their number, Professor Stokes, of Cambridge, dissents from the first of them, as being too inelastic:—

"1. That in all public and endowed schools, a substantial portion of the time allotted to study should, throughout the whole course (but subject to certain exceptional options), be devoted to natural science; and that not less than six hours a week on the average should be devoted to the purpose.

"2. That in all general school-examinations not less than one-sixth of the marks should be allotted to natural science.

"3. That in any leaving-examination the same proportion should be maintained."

It is impossible to discuss this matter further in this place, but it is proper to draw prominent attention to it as being the one fundamental question upon which hinge all the recommendations of the commissioners for the higher teaching of science. Their continual contention is that science is a complementary and not an exceptional part of education; that it should not be regarded merely as a bywork, whether to satisfy the natural curiosity of most, or to develope the peculiar tastes of a few; and that, if need be, Greek should yield place to it in the universal curriculum. The secretary of the Commission scarcely exaggerates this theory when he condemns in no measured language the existence of "modern schools" as being a "modern mistake," for he regards the premature differentiation of studies as fatal to the legitimate claims of science, as well as to the proportions of a liberal education. It is clear that the ultimate solution of this question involves an entire reconsideration both of what a liberal education ought to embrace, and also of the entire relations between the public schools and the universities, which have hitherto been governed by custom or by chance. It will be a fortunate circumstance for the interests of science, if the deliberate conclusions of this laborious and distinguished Commission should have the effect of determining these difficulties in favour of the theory here maintained; which, it must be admitted, is opposed to the practical experience of the great majority of schoolmasters, and is moreover barely reconcileable with the present tyrannical predominance of competitive examinations. Another consideration, which has apparently escaped the commissioners, is that their difficulties would almost solve themselves, if only the age for entering the universities were to be brought back nearer to its old limit, being reduced by about two years from that which has of late become customary. In matters, however, of such moment, recommendations, and criticism, and even practical experience can do but little; time must be our chief assistant. A fundamental reform in our entire system of higher education cannot be effected in a day. On this topic the Report of the Commission appears rather narrow-minded, and indeed inexcusably oblivious both of the efforts which have been lately made in many schools, and of the difficulties which have been successfully encountered. The investigations of the secretary bring out only too clearly the general indifference of parents to the matter, the aversion of many boys from the learning of an extra subject, and the initial outlay of money which has at first to be undertaken. Nevertheless, it brings out with equal clearness that much good has been accomplished. An honourable status has once and for all been gained for physical science in our public schools; the headmasters and all the classical teachers have loyally co-operated in the reform; and the results which have been already gained are by no means unsatisfactory. Up to the present time few public schools have had an adequate science department for so long as ten years, and in 1870, when Mr. Lockyer was conducting his enquiries, things had not passed out of their transition stage. As regards the minor endowed schools, the date of this investigation was yet more unfortunate. The Endowed Schools Commissioners have not yet got half through their labours. All the new schemes of these commissioners require, as a substantial and indispensable branch of instruction, at least one branch of physical science. But few of the schemes were in actual operation at the time when the schoolmasters filled up the returns which are printed in the appendix to the Report, and not one for a period long enough to indicate what the probable results will be. Many schoolmasters also profess themselves embarrassed by the uncertainty which prevails as to the plans of the commissioners, as preventing funds from being applied to satisfy newly felt wants of scientific teaching. For these reasons, the Report of this Commission and the industry of the secretary, as revealed in the appendix, lose much of the value they would otherwise have possessed. It is at least unfair, if not impracticable, to judge of progress during the first years of a large experiment, and before the machinery has been brought into working order. The decision therefore of the commissioners quoted at the beginning of this notice, "that the present state of scientific instruction in our schools is extremely unsatisfactory," seems to us to be far too strongly worded, and barely true. The real value of the Report consists, not in the somewhat half-hearted recommendations which they base upon that decision, but in the elaborate mass of materials which the secretary has compiled, and in the thoroughness of the theory which they have enunciated with regard to the general position of science in a liberal education.

J. S. COTTON.

SCIENCE NOTES.

BOTANY.

Palms.—In addition to the papers on palms mentioned in our last notes, we have to notice another important contribution to palmology by Hermann Wendland and Oscar Drude. It is entitled "Palmae Australasicae: praecedit Dissertatio de Arecinarum generibus gerontogaeis," and appeared in Parts II. and III. of the *Linnaea* for the present year. The distribution of the members of this family in Australasia is an interesting question in phytogeography, and since the publication in 1855 of Baron F. Mueller's enumeration of the species then known in the *Fragmenta Phytographiae Australiae*, no general synopsis has appeared. Moreover the number of species has been doubled in the meantime by fresh discoveries, though the area of the palm region in Australia has not been thereby much widened. In Australia palms are almost confined to the sea-shore, from 22° S. lat. on the north-west coast to 37° (not 35°, as stated by the authors of the present paper) on the east coast, being, so far as we know, entirely absent from the interior and the whole of the south and west coasts above the latitude indicated. It will be remembered that one species, *Areca sapida*, occurs in New Zealand, up to about 41° S. in Queen Charlotte's Sound, Middle Island; but there is no indigenous palm in Tasmania. The authors of the *Palmae Australasicae* divide the species as follows:—1. Species imperii intratropici: *Calamus australis, C. caryotoides, C. radicalis, Saccospadix australasica, Kentia acuminata, Hydriastele Wendlandiana, Ptychosperma elegans, Archontophoenix Alexandrae, A. Cunninghamiana, A. Veitchii, A. capitis-yorkii, Saguerus australasicus, Caryota Alberti, Livistona inermis, L. humilis, L. Leichardtii, L. Ramsayi, L. Muelleri, Licuala Muelleri,* and *Cocos nucifera*; 2. Species imperii australis-orientalis: *Calamus Muelleri, Linospadix monostachyos, Ptychosperma elegans, Archontophoenix Alexandrae, A. Cunninghamiana,* and *Livistona australis*; 3. Species imperii insulae, Lord Howe's Isles: *Grisebachia Belmoreana, G. Forsteriana, Hedyscepe canterburyana,* and *Clinostigma Moorei-ana.* Thus it will be seen that most of the species have a rather limited range, and those in Lord Howe's Isles are all endemic. Excluding Cocos, which may or may not be indigenous, there are twenty-six species, of which twenty-two are found on the mainland, and ten south of the tropic of Capricorn. There is one subject for regret in the foregoing list, the large proportion of new genera founded, we are bound to say, on characters which would lead to an enormous increase of genera if adopted for the whole vegetable kingdom. It is a pity that Mr. Wendland, who is the first authority of the present time in all that concerns palms, should carry generic division so far.

Germination of Chara.—In the *Botanische Zeitung* Professor de Bary has recently contributed an exhaustive article on the germination of the *Characeae* in general. In the main the results of his researches confirm Pringsheim's views, as published in 1864 (*Jahrbuch für Wissenschaftliche Botanik*), especially with regard to the nature of the pro-embryo, which is not a direct prolongation of the oospore, but the outgrowth of one of two divisions of the latter equal in all respects at the time of partition, though subsequently exhibiting a different development. The direction and nature of the earlier divisions, formation of nodes, appearance and development of adventitious pro-embryos and roots, &c., are fully described and illustrated. But it is impossible to epitomise an article of this nature, or rather the article itself is unintelligible without the accompanying figures. It contains, however, some additional notes on parthenogenesis in the genus *Chara*, which, the author asserts, is established beyond doubt.

VEGETABLE morphology is a subject of so much importance from a practical point of view, to say nothing of the clues it affords in purely philosophical investigations, that we are pleased to see that a corner in the Economic Museum at Kew has been allotted to specimens illustrating the phenomena of this branch of biology. This includes what we may term vegetable pathology, a subject not to be lost sight of in the education and training of foresters. More recently this collection has been extended to include objects illustrating the inseparable study of vegetable teratology. To abnormal developments, or, as they are sometimes inaptly termed, malformations, we are indebted for much of our knowledge of the organography of plants. We hope to see this collection increase in proportion to its importance. We may perhaps be permitted to suggest that the entomological department, in so far as insects injurious to trees are concerned, should be the object of more attention, and that the cases containing the specimens

should, if possible, be placed within range of the eye. Doubtless they would be taken down for any one desirous of studying the insects, for we know from personal experience that every facility is given to those really engaged in the study of any particular class of objects; but many persons are too diffident, or unwilling to cause trouble, to prefer such a request. Of course, there are very many things to be considered in the formation and arrangement of collections of specimens embracing so wide a field, and small, dark rooms are not favourable to the display of objects requiring a good light to see them. On the other hand, some of the table-cases contain objects of subordinate interest. We may add that the morphological and teratological collections referred to are located in the "Old (No. 2) Museum."

The question whether varieties of plants wear out in time and become extinct is again occupying the attention of students of biology. More than half a century ago, Andrew Knight, in the *Philosophical Transactions*, propounded the theory of a natural limit to the existence of varieties; and more recently the subject was pretty fully discussed in the *Gardener's Chronicle*: Dr. Lindley, Mr. Masters and others taking part in the discussion. Dr. Lindley strongly contested the view. In the *Gardener's Chronicle* (October, 1874, p. 429) the theory is in a manner revived, in an article on the constitutions and diseases of plants; and Dr. Asa Gray, an American naturalist of the highest repute, has recently contributed an interesting article on the same subject to the *New York Tribune*, which has been copied into several of our horticultural papers, with or without comment. Knight's view that varieties propagated non-sexually (from cuttings, grafts, etc.) would not survive their seedling parents has long been disproved. Indeed, it is surprising that so unphilosophical a notion could ever have invaded the brain of a thinking man. Hitherto, there has been so little method brought to bear upon the enquiry, that we have as few facts to offer in support of either side of the argument now as the disputants of former years. The observations and experiments of a single life-time would do little towards solving the question without collateral evidence. There appears to be no doubt, and in this Dr. A. Gray concurs, that there is a distinct tendency to weazing out in non-sexually propagated varieties, and inferentially, continued self-fertilisation would lead to the same result. The investigations of Mr. Darwin and others have brought to light the fact that cross-fertilisation in plants is usually favoured, and self-fertilisation as often rendered difficult or impossible. But the facts adduced in support of either side of the argument are so easily twisted, and so diverse meanings attached to certain terms by different writers, that much time is lost in unprofitable quibbles. Mr. Darwin's choice of the term "natural selection" was unfortunate, and not intended to convey the meaning of selection in its strict sense, because there is no such action, but some of his opponents have exhausted their energies in arguing a point not in dispute. Dr. Gray contends that individuality is not actually reached or maintained in the vegetable kingdom, or, at least, that a plant or tree is no more an individual than is a branching zoophyte or a mass of coral. Of course it depends entirely upon the signification we attach to the term individual, for not "all trees and branches equally demonstrate that they are not individuals, by being divided with impunity and advantage, with no loss of life, but much increase."

Local Floras.—Mr. Roper, F.L.S., &c., and President of the Eastbourne Natural History Society, has published his *Flora of Eastbourne*, which is one of the neatest, best arranged, and, so far as it goes, most accurate books of the class we have seen; but comparisons with the surrounding parts of the county would have been of more service than with the neighbouring counties. The district coincides with the Cuckmere drainage district of Mr. Hemsley's projected *Flora of Sussex*, but the author includes only those species actually seen by himself, and consequently a considerable number of species reported on good authority as growing within the limits of the district are omitted. Common plants, such as *Papaver dubium*, *Arenaria trinervis*, *Rubus discolor*, *Campanula rotundifolia*, *Lamium incisum*, *Ophrys muscifera*, *Juncus squarrosus*, and *Festuca gigantea*, &c., which we have noted in the district, are among the number. However, we think the principle a good one, and far preferable to what may be termed historical compilation. The flora of the Cuckmere includes *Sibthorpia europaea*, *Bartsia viscosa*, *Phyteuma spicatum*, and *Seseli Libanotis*; and Mr. Roper has recently discovered *Pyrola minor*, which had not previously been recorded from the county.

From the Lewes and East Sussex Natural History Society we have received a circular announcing a projected Fauna and Flora of East Sussex, and soliciting the cooperation of all who are able to assist in any way towards such a publication. The circular gives the boundaries of the districts, as proposed by Mr. Hemsley, and the assistant secretary, Mr. J. H. A. Jenner, of Lewes, will be glad to forward it to any applicant.

FINE ART.

Ceramic Art in Remote Ages, with Essays on the Symbols of the Circle, the Cross and Circle, the Circle and Ray Ornament, the Fylfot, and the Serpent. By J. B. Waring. (London: J. B. Day, 1875.)

This volume, by the late Mr. Waring, forms a sequel to his *Stone Monuments, Tumuli, and Ornament of Remote Ages*, and has for subject the primitive earthenware of the European races, from the characteristics of which he draws some important conclusions as to the early relations between all the great families of the world. Assuming that Egypt is the primeval source from which the arts and civilisation of succeeding peoples were to a greater or less extent derived (according to nearness of locality or frequency of intercourse), he traces from thence the original type of the potter's art, modified among the Assyrians and Greeks, and by them communicated to the Germans. Primitive forms of Germanic pottery may be recognised in the Greek ware of the eighth century before the Christian era, and in the early Latin and Alban ware supposed to be of a contemporary period. The necessary inference to be drawn from which is, that there must have been a much greater intercourse between the North and the South, between Archaic Greece, Archaic Italy, and Cisalpine Europe than we have been in the habit of supposing. Of this, written history gives us few records; as has been observed, "we must seek in the interments of the dead a knowledge of the living." Earthenware helps to throw most light upon the nations who made it.

One circumstance at once strikes the student of the pottery of the tombs. We find on it no representation of any object, animate or inanimate. To what attribute this omission?

"There is no reason whatever to conclude," says Mr. Waring, "that this absence of representation of natural objects arose from any inability to reproduce them, for we know by ocular evidence, that the inhabitants of Europe, even in the dark, distant, and mysterious 'stone age,' could fashion bone and horn into imitations of animate and inanimate objects, both by carving and engraving; and to suppose their after-comers inferior to them in this respect is not tenable; we may justly come to the conclusion that they purposely omitted the representation of such objects, and this idea is strengthened by the fact, that whilst ornament more or less elaborate does occur, it is always of a conventional character, not founded on natural models; and, moreover, one especial form does occur so frequently, and so similar in every case, both in aspect and as to its position, that we are justifiably led to conclude it had in every case one and the same meaning; the ornamental figure to which we allude is that of the circle, or the cross and circle, which, as we shall be able to prove, are emblems of a particular religious creed."

This religion, Mr. Waring goes on to say, is the sun and nature worship, a worship universal among nations the most remote, from the torrid to the frigid zone, under one modification or another.

To those who do not follow Mr. Waring in his theory that these circles, simple and concentric, and these crosses within the circle, are emblems of the religion of the deceased tenant of the urn, they would appear rather as the rude attempts at ornament by the lines most simple to execute, which the untutored artist would make, and their universal adoption among different nations only goes to prove that all races, under similar conditions, will express themselves in like fashion.

Following out his theory of solar worship, Mr. Waring goes through all the various symbols connected with it which he finds on the pottery. After the circle, simple and concentric, comes the cross in all its modifications, the tau, emblematic of St. Anthony, the "mark" to be placed on the forehead of the elect, in Ezekiel, and on the worshippers of the Persian Mithra, a mark among the Greeks on the culprits reprieved from death, and affixed in the roll call of the Roman legions against the names of the living. Next follows the crux ansata of Egypt, symbol of divine and eternal life. The mystic fylfot, four-footed cross or gammadion, first seen on the pottery of Archaic Greece and Italy (B.C. 700–500); in the East the symbol of Buddha, under the name of Swastica; a Christian symbol in the catacombs of Rome, and a Pagan on the Runes of Scandinavia and Germany; in England (even to the bells of our parish churches) of universal occurrence. These, with the serpent and other signs, are treated successively, and illustrated by fifty-four plates, in which the pottery bearing the same marks, of every age and nation, is brought together, showing the universal prevalence of similar signs and symbols, and thus pointing to a common origin, giving the student ample opportunity of forming his own speculations concerning them.

The manner in which the work is produced, as regards lithography, typography, and binding, is highly creditable to the publisher.

F. Bury Palliser.

FINE ART AND THE CITY OF PARIS.

Paris: Aug. 19, 1875.

In one of my letters some weeks ago I referred to the exhibition held in the Ecole des Beaux-Arts, by the town of Paris, of the pictures ordered from the artists direct in the course of the past year and those bought at the last Salon. I com-

mented sadly on the feebleness, with rare exceptions, of the orders. I expressed my surprise at these orders being restricted, save in a few instances, to religious subjects. People may have thought that the terror generally inspired in France by Clericalism had led me to exaggerate. But it was by no means so, and I am anxious to prove it by the official figures of a report that has recently been laid before the Municipal Council by M. Viollet le Duc, the conclusions of which have been adopted after a short debate, in which the Prefect of the Seine failed to raise any fundamental objections. This episode is important: most important for us because M. Viollet le Duc's report throws a strong light on abuses that are all the more formidable and difficult to get rid of because their root lies in the bureaux of the Administration, and because the *personnel* of these bureaux does not change. Important also, because M. Viollet le Duc is an eminent artist, whose books prove how deeply he has studied the links that connect architecture with every moment of a people's life—civil, religious, and military; because his knowledge of the past has given him the key to the present; and because, having always kept aloof from academical intrigues, he is now in the position to unveil many mysteries. He is emphatically what the artists call a "gêneur." Some extracts from his report, which bear on questions of international interest, will enable the English public to appreciate the wisdom of the Parisian electors in entrusting the defence of their city to such an active practical man—such a philosopher, moreover, as M. Viollet le Duc. I have often in these columns declared it to be a subject for regret that the part now played by artists is so impersonal, and has so little connexion with the general interests attending the progress of civilisation. The above episode is the best explanation that can be given in support of this doctrine. An artist is neither asked to proclaim his convictions aloud in the market-place, nor to bury himself in the choice and elaboration of political subjects. But we shall see that he may be asked to bring the help of his experience and of his views to bear on questions which involve the very vitality of art. To you, this is nothing new, because your Parliamentary *régime* has taught you the use of great enquiries. It is new to us, as new and as fertile of result as are the labours of the commission of enquiry into the works of the Sèvres manufactory which I have spoken of more than once.

M. Viollet le Duc had already caused a new plan to be adopted some weeks ago for the reconstruction of the Hôtel de Ville entrusted to M. Ballue. All that was left of the old façade, the work of the architect Boccadero, will have to come down. It was hoped that this might have been preserved. The greatest reproach which was brought, when the *concours* for the rebuilding took place, against M. Magne, one of the competitors whose design was admirable from the decorative point of view, was that he intended to pull the whole thing down in order to rebuild it on a kind of pedestal of ten steps. Intrigue carried the day. The jury did not like to offend the Institute, several of the competitors being members, by not conferring the honour and the profits of the work on them. And we see now how much time was consequently wasted, how many plans were uselessly made.

Wishing to leave the political side of the question, whatever it may be, untouched, I shall not recall the figures which prove the large proportion of funds granted to religious buildings to the prejudice of the civil. This is not injustice merely; it is bad policy. As a body, the churchgoers are excessively rich. If the care of decorating their naves and chapels were more exclusively left to them their pride would not suffer them to neglect it and the town-budget would thereby be relieved.

"Were these orders," says M. Viollet le Duc, "likely to exert a good influence on the progress and development of art, we should not have a word to say. Great masters have produced, and may yet produce excellent works, from the aesthetic point of view, independently of the choice of the subject and the place their works are to occupy; but it must be admitted that, in the nature of things, the religious subjects so often and so admirably treated by these masters are not such as to call forth in these days anything but reminiscences of a more or less commonplace character, and are incapable of awakening any new and fruitful ideas in the mind of an artist."

This is a serious argument, but, nevertheless, artists may always bring forward counter-arguments, in principle, from their faith, which may be very strong, and, in practice, from their talent, which makes endless varieties of plastic combinations, according to the degree of originality and knowledge they possess. It is, therefore, possible that masters may yet find some new formulas for religious art.

Here is a far more solid argument:—

"It must also be admitted that our churches are not, generally speaking, adapted for painting. The pictures, badly lighted, hang on walls whence the light is refracted so as to produce just the contrary effect to that desired, and can with difficulty be seen by a few amateurs or friends of the artists, who make frantic endeavours to discover the right point of view, if there be any. Soon they are covered with dust, mouldy from damp, the colours fade, and they present an unintelligible appearance to the eye of the spectator."

This rigorously defines the distinction between figure-painting and strictly decorative painting, a distinction regarded as so important in the great ages of the past and so ignored in these days.

If logic reigned supreme, strictly decorative painting, consisting, that is to say, like Oriental art, of learned and varied, powerful and pleasing combinations of lines and colours, would manifestly be employed to cover most flat surfaces with its thousands of designs borrowed from vegetable or imaginary nature. All difficulties, such as the right point of view and accidents of light, would then cease to exist as obstacles to be overcome. The eye, on the contrary, would find pleasure in such breaks, as it does in the varieties of perspective seen under the forest vault.

But such a system leaves too much to the architect, who would logically have to be the great master of all decorative art, and too little to that class of hungry mediocre artists who have grown to be a power in the State. Because they have learned to copy the torso and the limbs of a model, at three francs an hour, with tolerable correctness, they pretend that they are in a condition to evoke mythical and heroic figures on canvas. Any old model with a white beard, and a large book resting on his knees, is a St. Jerome, any street urchin, divested of clothing, with a cross of reed in his hand, a St. John the Baptist. The etiquette is of such a hackneyed kind, that for the most part the article is saved thereby. The public does not look, the critic shrugs his shoulders. But the artist goes and knocks at the door of the Ministry. He invokes *la grande peinture! le grand art! les grandes traditions!* which are all disregarded in his person, despised in his picture, and on the point of perishing with his school. The Minister is afraid that somewhere or other it might be recorded in print, that the death of "*le grand art*" and "*les traditions*" took place when he was in office. He buys. He gives commissions. And thus it is that funds are expended on works devoid alike of power, beauty, and conviction, and useless both to the country and humanity at large; works that are vehicles of bad teaching to the crowd, on account of the weak drawing, the pale colouring, and the want of conception, that make them mistrustful of loyal and generous attempts and satisfied with things learnt by rote. And the orders complete the work of demoralisation by degrading the artist's character and converting that touching and poetical exaltation which is called Art, and which is the gift of the choice spirits that dwell in higher regions, into a trade that imperatively demands to be subsidised by the State.

But let us return to the report of M. Viollet le Duc, whose profound study of our Middle Ages has made him acquainted with all the resources which the lay mind drew from the representation of secular subjects.

"Why," says he, "not employ the artists in decorating the walls of all our new *mairies*, and of our schools, even pointing out to them fitting subjects to elevate the mind, episodes of our civil history, or examples easy of comprehension of facts which would leave a lasting and healthy impression on the mind?

"In our schools our best artists would be glad to draw friezes, if they were even simple outlines only, which should bring domestic scenes, fables, and moralities continually before the children's eyes, and leave a lasting impression on their minds both of the examples they inculcate and of taste. Why not also at once begin to provide a series of paintings and statues for the Hôtel de Ville—the municipal palace?"

The great architect-writer might further have added, that if the subjects of these works were set for competition the whole school would be aroused to activity of mind, a quality in which they are at present completely deficient, and the absence of which makes the last Salons so tedious and wearisome.

The ignorance and indolence of mind of artists whose technical talent is undeniable, is displayed in the new Opera-house, where we see how little they care to give any new shape to the old mythological subjects that make the very children laugh.

After the reading of this report, the Prefect of the Seine having insisted that "there is no wider field open to the imagination than religious painting," M. Viollet le Duc rejoined with animation that "the Italian painters, those of the school of Siena amongst others, had drawn their finest inspirations from civil life." He might have added that the same could be said, with even more truth, of the Flemish and Dutch, who can yet neither of them be called an irreligious people.

A *concours* for the creation of a new type of postage-stamp is being held at the Ministère des Finances. The words "*Poste*" and "*République Française*" are to figure in its composition. It may include several allegorical personages or several heads. Does that mean that the Republic is to be as gentle as a sheep with two heads? They could not have had the "hydra of anarchy" in view, however, for the instructions go on to say, "These figures, or heads, may be personifications of France, of Commerce, of Industry, of Agriculture, of Law, of Justice, of the Arts, &c., but are to have no political character."

I here mention, for the information of those whom it may concern, that the establishment called "*La Monnaie*" has the richest collection of postage-stamps known in any country.

M. Champfleury, the well-known humorous writer, who has been superintendent of the ceramic collections at the national manufactory of Sèvres since September 4, has just addressed to the Minister of the Beaux-Arts the report of a mission the object of which was to visit some ancient centres of manufacture.

M. Champfleury, in the course of various journeys, inspected the numerous collections of faïence and porcelain made in the last twenty years by the municipal administrations and by private individuals.

After noting the first violent symptoms of the mania, which began to show itself towards 1850, for the productions of our ancient manufactories of Nevers, Rouen, Marseilles, Strasbourg, &c., so long and unjustly despised, he speaks of the monographs and exhibitions which the movement provoked both in France and elsewhere.

A taste for modern things next began to show itself; that is to say, the new manufacturers set themselves to try and win the favour of the public by new and more perfect productions. M. Champfleury does full justice to the large share England, and especially Minton, had in the *renais-*

ance of an art which is applicable to the finest decorations and also to the most familiar circumstances of life. "Curiosity, which appears useless for a certain length of time, nevertheless gives industry a new direction, a new current of ideas, and demands great progress of those establishments which enjoy State patronage, that the benefit of it may descend on industrial art."

Finally, he announces that a large work is being prepared for the press, which will be as complete a history as possible of all the works hitherto published on the ceramic arts.

The artist, the workman, the critic, the amateur, are all in their various ways interested in this publication. It will be much more complete than the work already published under the superintendence of the South Kensington Museum, as it is special and edited by the librarian of the Sèvres Museum. I shall keep you informed as to the time of its publication. Perhaps the present notice will induce amateurs or publishers of isolated or little-known treatises on these subjects to put themselves at once in direct communication with M. Champfleury. PH. BURTY.

BRITISH ARCHAEOLOGISTS AT EVESHAM.

THE Association has this year enjoyed exceptionally fine weather throughout its Congress week, and has been happy in its choice of a district as full of natural beauty as of sites of historic interest. Lord Hertford proved his fitness for the post of President, not merely by an inaugural address which displayed a genuine love for antiquity, but also by a spirit of courtesy and considerateness, the influence of which was visible in all the arrangements made by the local committee.

Evesham was the headquarters of the association, and, after the proceedings had been formally opened, provided sufficient occupation for the remainder of the first day, Monday, August 16. The battle-field was viewed where Simon de Montfort fell six centuries ago in defence of the people's rights, yielding up his great soul with the words "It is God's grace," and sealing with his blood the charter of the English Constitution. An obelisk marks the spot, inscribed with some prosaic lines from Drayton's *Polyolbion* which we need not quote, and the Battle Well, now an open pool in the midst of a field, still retains its ancient designation. A visit was next paid to the beautiful Bell Tower, sole relic of Eagwin's glorious abbey, and to the twin churches, All Saints and St. Lawrence, which stand side by side in the same churchyard. The former is undergoing restoration, and if we could be sure that the process would be applied with equal judgment to the Bell Tower, the work would have our best wishes. Evesham is justly proud of the latter, which is indeed her great architectural ornament, and we are glad to know that the result of Messrs. Blashill and Brock's careful examination of the building was to confirm the popular tradition that it was erected by Abbot Lichfield shortly before the Dissolution of Monasteries.

The following day was devoted to Stratford-on-Avon, the one spot in England where hero-worship actually flourishes. The archives of the town, including the Chamberlain's accounts, in which there are several entries relating to the players, were duly inspected, and the party then visited in succession the house where Shakspere is thought to have been born (with its multifarious collection of memorials of the poet); the site of New Place, where he spent the last and least busy years of his active life; the Chapel of the Holy Cross, rebuilt by Sir Hugh Clopton, and possibly for awhile a school in which the poet received his first education; and the Parish Church, almost an epitome of English architecture, and rich in undoubted records of the one name which has made Stratford famous. Whatever Shaksperean associations belong to Clopton House (where the rest of the day was pleasantly spent) are of an opposite character, and we can but wonder that the papers alleged to have been discovered there by Ireland should have imposed upon the public so successfully. The oldest portion of the house is said to have been built by the famous Lord Mayor, Sir Hugh Clopton, in the reign of Henry VII., but there are no certain indications of any work earlier than that of Elizabeth. The collection of pictures is interesting, and the portraits of Arabella Stuart and General Ireton are of conspicuous merit.

An excursion was made on Wednesday to two villages—Buckland and Broadway—lying at the foot of the Cotswolds, and presenting many features of archaeological value. There is at Buckland a group of buildings consisting of the parish church, the Grange, and the rectory house, on which neither the tooth of time nor the more ruthless hand of the restorer have as yet left their mark. The church, chiefly of late Decorated and Perpendicular work, seems to have been remodelled at the close of the fifteenth century, and must then have presented internally a very gorgeous appearance. The chromatic decoration of the roof, the frescoes beneath the whitewash of the walls, the tile pavement, and the rich stained glass in the east window still remain; and scarcely less worth notice are the carved pew ends and the oak wainscoting of somewhat later date. An unrestored church is rapidly becoming a rarity, but a mediaeval parsonage is probably almost unique. In that at Buckland the lofty hall, with open timber and roof and windows glazed, as the rebus testifies, by Grafton, first *Rector* of the parish, are in much the same condition as when the house was built at the end of the fifteenth century.

Similar instances of happy "survival" are to be found in Broadway, the most conspicuous ornaments of which are the Grange of Pershore Abbey, a building of the fourteenth century now tenanted by labourers, and the Lygon Arms, a handsome Jacobean mansion, in which the archaeologists met with far more sumptuous entertainment from its present owner, Mr. Halliwell Phillipps, than Charles I. could have received when he halted there during Waller's pursuit of the Royal army. The old church of Broadway contains little that is remarkable besides a brass of late date and a mutilated effigy of the thirteenth or fourteenth century. The Association was not fortunate in its selection of an exponent of the antiquities of Buckland and Broadway, and Mr. Halliwell Phillipps' paper was little more than a statement of the sources from whence information could be, but had not been, obtained, and a suggestion, *more suo*, that Shakspere had visited the district and witnessed the far-famed Cotswold games.

The programme of Thursday was a long and varied one, embracing visits to Toddington Park, the natural beauties of which atone in some degree for the wretched taste in which the house is built; Stanway Court, a Tudor mansion with a charming gateway designed by Inigo Jones, and Hayles Abbey, where a few broken but elegant arches alone mark the site of what was once the haunt of countless pilgrims and the burial-place of more than one Royal prince. Mr. Loftus Brock, in a paper of great research, detailed the history of the abbey and of the Holy Blood with which Edmund, Earl of Cornwall, enriched its reliquary five centuries ago.

But, perhaps, a larger degree of popular interest attaches to Sudeley Castle, the next halting-place of the excursionists. Built, as Leland says, *ex spoliis Gallorum* by Thomas Boteler, Lord Sudeley, in the reign of Henry VI., it was seized upon by Edward IV. and granted by the Crown to a succession of Royal favourites. Edward VI. gave it to his uncle, Thomas Seymour, fourth husband of Katharine Parr, who died within its walls and lies buried beneath an exquisite monument which Mr. Dent, the second founder of the castle, has erected within the restored chapel. After having been held for a brief period by William Parr, Marquis of Northampton, it was granted in 1553 to Sir J. Brydges, created Baron Chandos of Sudeley, and continued for a century with his descendants. But, taken and retaken in the Civil Wars, it fell into a state of ruin, from which it was only rescued by the Messrs. Dent, who purchased it in 1837. By them the whole of the first quadrangle, Elizabethan in character, was restored, and the progress of decay in other parts arrested. It is still a noble pile, and much judgment has been shown, not only in the work of restoration, but also in leaving untouched the walls of the banqueting-hall, within which the Association was hospitably entertained. The day was far spent when the party reached Winchcomb, and scarcely as much attention as it deserved was paid Mr. Brock's paper upon the Abbey of St. Kenelm. On Friday the members of the Congress were conveyed, partly by river and partly by road, to Pershore Abbey, halting for a few minutes at the little Norman church of Wyre. The history of Pershore goes back to the seventh century, when a college of secular canons was founded there, which gave place to a nunnery, and that in turn to a Benedictine monastery established in the year 972. The last foundation acquired great wealth, and its abbots had a seat in Parliament, but the whole of the abbatial buildings have been destroyed, and of the appendant church only the choir and aisles and the south transept have survived the havoc done at the Dissolution. These remains present many features of great beauty, and have been judiciously treated by Sir G. Scott in his recent restoration. The lofty clerestory, in which the trifolium is merged, the Norman arcading in the south transept, and the well-proportioned lantern-tower called forth general admiration, which, however, was not accorded to the decoration of the west wall. From Pershore the route lay through a fertile and richly-cultivated country to Tewkesbury, where the abbey, now undergoing partial restoration at the hands of Sir G. Scott, was carefully examined. It is no exaggeration to say that it is entitled to one of the highest places among the ecclesiastical edifices of England. The Norman arch, of unusual depth and height, which terminates its western end, the lofty, circular pillars of the nave, the multangular chapels of varied form and exquisite design which surround the choir are features almost without parallel in any of our cathedrals. Mr. Thomas Blashill detailed the history of the abbey, and described the buildings, drawing attention to several points of construction which have hitherto been misunderstood. It is impossible to do justice to his theory in the space at our command, nor, indeed, could it be clearly understood except when explained *in situ*. The curious Saxon church of Deerhurst and that at Bredon, with its rich Norman doorways and interesting specimens of monumental art, were examined, and thus a day full of enjoyment to the antiquarian and ecclesiologist came too quickly to an end. Saturday was devoted to less important subjects. Coughton Court, an old seat of the Throckmortons, was first visited, but in the absence of a *cicerone* many of its interesting features were overlooked. The entrance gateway is a good specimen of Tudor architecture, and the timbered gables of the two remaining sides of the original quadrangle are not without character. Within there is a wealth of old oak, a series of family portraits, and almost a history in armorial blazonry. The time allowed for the examination of the church was too brief. We could but glance at a few of the beautiful monuments which it contains, and then reluctantly suffer ourselves to be conveyed to Alcester, where there is very little to call for remark. The monument to Sir Fulke Greville, and the cenotaph by Chantrey to the Marquis of Hertford, impart some little interest to the parish church, but neither there nor at Oversley, with its barren tumulus, was there much to gratify the archaeologist. But all feelings of disappointment were speedily effaced by

the hospitable reception given to the Association by its President, the Marquis of Hertford, at Ragley Park. The house, built by Ripley early in the last century, and altered by Wyatt in recent times, is not without dignity, and there still clings to it much of that peculiar sort of grandeur which belonged to the earlier days of the House of Hanover. In situation it can scarcely be surpassed, and the beauty of the surrounding park reflects no little credit upon the skill of "Capability" Brown. After partaking of the President's hospitality and listening to his lordship's apt remarks upon the history of the place and its associations, the Congress was dissolved, with an intimation that its field of operations next year would be within the Duchy of Cornwall.

We cannot close our notice of the meeting without urging upon the Association the need of restricting within reasonable bounds the dimensions of its excursion parties. At present the archaeologists have to give place to a mixed multitude of mere pleasure-seekers, who by their presence obstruct the study of antiquity and confer no compensating benefit upon it. To extend hospitality to some 200 persons, with appetites sharpened by many hours spent in the open air, taxes too severely the good-nature and even the material resources of the owners of historic sites. And, unless some self-denying ordinance be passed, we shall expect to find that the doors of many a mansion, within which the antiquary would be always welcome, will henceforth be closed. For its own sake the Association should take care to make some distinction between an archaeological excursion and an overgrown picnic.

CHARLES J. ROBINSON.

MEETING OF THE CAMBRIAN ARCHAEOLOGISTS AT CARMARTHEN.

THE thirtieth annual meeting of the Cambrian Archaeologists last week at Carmarthen has proved the most successful and best attended on record. To say nothing of tried and able representatives of each branch of archaeology, Professor Babington, the Society's *Historiologer*, Mr. Bloxam, the acute and veteran expounder of architecture, monuments and costume, and Professor Westwood, the palaeographer, whose controversies with Mr. John Rhys bid fair to draw the young and old inscription-readers into ultimate accord, a prestige attached to the presidency of Bishop Basil Jones, and the presence of Mr. E. A. Freeman, his joint-editor in the *History of St. Davids*, as his effective aide-de-camp. The Bishop's inaugural address sustained this prestige, being pregnant with hints and suggestions for a greater future of the Society, and demonstrating lucidly the great work which the archaeologists might yet achieve by concentrated effort. Full of hope the members waited for the morrow, which was to begin the campaign, and it was some proof of the quickened zeal resulting from the Bishop's words overnight, that the drenching morrow, which was occupied in a drive under *testudines* of umbrellas in open "breaks," did not send them home at night sick and disgusted. Little, indeed, would the rain allow to be seen of Llanstephan Castle, a castle on a headland overlooking Ferryside and Carmarthen Bay, the records of which are scant and problematical, and the architectural criterion as to date consisting of a storeyed tower, which exhibited the domestic architecture of the fourteenth century. From its scanty annals, however, had grown an accretion, as was discovered at the evening meeting, of uncritical myth and romance, which afforded Mr. Freeman a text for a salutary discourse on the need of a critical history of Wales, such as we have of England, of Greece, and of other nations. Llanstephan Church was chiefly remarkable for its South Wallian embattled tower, and the rudeness of the arches, which were pierless and local in character. After hospitable entertainment at Plas by Sir James Hamilton, a cromlech with its capstone clean gone was visited and measured at Llwyndu, and what was called a Roman altar, though really a much later stone, of which the pediment was in another part of the grounds, surveyed at Ystrad. Finer cromlechs turned up in the later excursions, that on Thursday leading to the immense earthwork at Clawdd-Mawr, nearer to Conwil than which was a cromlech, in good preservation, said to have been one of five of which tokens and traces remained, as well as of a cairn of considerable dimensions, and an early British camp at a great distance. On Thursday, however, the finest cromlech of all was visited at Dolwylwm, the capstone being of gigantic size, and the side-slabs that support it of the usual type. We demur, however, to the statement that it can compare with Pentre-Evan cromlech near Newport, in Pembrokeshire, a finer and grander, as well as more graceful and taller specimen, though it may not be so literally *megalithic*. As the Association was on this occasion accompanied (for the first time) by Mr. Worthington Smith, the wood-engraver, as its artist, it is unnecessary that we should dilate on the size and measurements of the Dolwylwm cromlech, which had the advantage of having been little hitherto known, and so proportionately marvelled over. In the course of the week a number of inscribed stones were more keenly and carefully inspected than hitherto, the rude writing on them being fought over, in a friendly though free spirit, by Professor Westwood and Mr. Rhys, with their wives and followers. The results of the rubbings of these, and of the parallel representation by Mr. Smith's camera, promise to be very interesting, and it is to be hoped that while Professor Westwood is completing his subscription-list preparatory to publishing his record of Welsh Inscriptions, his scholarly and lively rival (who was in his way as much the Rupert of the meeting as the local secretary with that praenomen was in another) will communicate to the Cambrian or other journals his mature reading of the inscriptions inspected. That on St. Canna's chair seems a forgery as to its latter end. The stones at Trawsmawr visited on Wednesday present the pretty well-known inscription, "Severini fili severi," who we think we may undertake to say was not (as a local paper hath it) *a Roman general killed in this part of the country, and buried at Newchurch*, and one or two others more dubious and undecipherable, through the forms of N and V being as yet not quite clearly distinguished. Near the farmhouse of Parkan—where the Association met with just the sort of extemporised lunch which we should like to see take the place of grander but more formal and distracting hospitalities, and which would refresh the real archaeologist without clogging his progress by the multitude of feast-hunting camp-followers—there is an erect inscribed stone till recently held to bear the legend "C. MENVENDAN—FILI BAR CUN—." It was settled, on close inspection, that for "C. MEN" we should read "QVEN." The emendation, or new reading, has no unimportant bearing upon the general subject and date of these inscriptions. Perhaps the most perfect day's work and pleasure in the week was that of Friday, when the programme consisted of an excursion to Kidwelly in the morning and a conversazione at Abergwili Palace in the evening. Kidwelly was reached by railway, and the ancient and primitive houses (there ought to be a law against restoring or replacing them with modern brick-and-mortar work) were noticed *en route* to the church and castle, both of which well repaid a visit. The church has a fine striking tower, described by Mr. Freeman as a cross between the local towers of the district, and the Northamptonshire type of superincumbent spire which some travelled native builder may have brought back: its position at the middle of the nave is also singular. The span of the nave is unusually large, viz., thirty-three feet in the clear, and the church, which is nearly cruciform, is judged to have extended much further towards the west. It has a fine carved piscina and some mutilated effigies, on which Mr. Bloxam discoursed with his usual charm of description. Neither he, nor Mr. Freeman, however, got scent, we fear, of the effigy in alabaster of the "Virgin and Child," which used to stand in a niche over the doorway, but which, in dread of idolatry, an iconoclastic vicar is said to have removed and buried during the last ten years. According to our information, they were exhumed specially for the Cambrian visit, and will no doubt again be "quietly inurned." It is not far hence to the castle, which at its north end has two outworks with a mound and ditch each. The grand gate-house opens on the site of a ditch-defended barbican, and the space within the walls consists of a narrow court or outer bailey, and of the range of domestic buildings, in which may be traced the chapel, hall, and solar with the kitchen and purtenances. The chapel is of exceeding beauty, and the projecting tower internally occupied by its polygonal apse is very noteworthy, as seen on the outside. It has a vestry or priest's room attached to it, and very graceful windows. After Kidwelly there was little to be said of Old Dynefawr Castle visited later in the day, and in like manner Llandilo Church showed poorly beside or after that of Kidwelly. A section of the party visited Llangharne and the Coygan bone-caves in preference: but your correspondent could not regret the visit to the deer-browsed slopes of Dynefawr Park, as it afforded the finest view of the Vale of Towy from the Keep Tower, and an outlook upon diverse scenes of historic and poetic association. Carmarthen itself is not much to see. It is greater in its hospitalities than its archaeological conservatism, as may be inferred from its castle having been bedevilled into a gaol, after the manner of Haverford West. It cherishes, however, its monument of Sir Rhys ap Tudor in St. Peter's Church; it has some Roman remains, as well as the remnants of a priory and a Grey Friars Monastery; and, with an impetus given on this occasion to its pride in its old memorials by the praises of its extempore museum, and by the example of its archaeological bishop, it is to be hoped that it will keep strict watch upon all the destructive Cromwells and Davy Davies, and in increasing measure signalise its sympathy with the objects of the recent meeting. It is in our power to announce that Mr. E. A. Freeman has accepted the Presidency of the Association for 1876. The annual meeting will be at Abergavenny.

JAMES DAVIES.

THE HOOTON HALL SALE.

ON the 12th inst., Messrs. Christie, Manson and Woods completed the ten days' sale of the contents of Hooton Hall, the property of Mr. Naylor. The collection was extensive, the catalogue numbering above 1,600 lots. They were not brought up to London, as in the case of Manley Hall, but sold at the mansion itself, which is situated midway between Chester and Liverpool, about eight miles from each. Almost every form of art was represented in this collection, which has been made from many celebrated ones dispersed within the last twenty years. The following are some of the prices at which the objects were sold. A silver pomander box, beautifully chased, of old Italian work, from Strawberry Hill, 16*l.* 5*s.* An astronomical dial, engraved and enamelled with figures of the planets, by Volckhamer and Tycho Brahe, made for the Emperor Rudolph II., 20*l.* 9*s.* 6*d.*; a bowl of dark green jade, carved with foliage, 36*l.* 15*s.*; a boxwood carving, attributed to Michel Angelo, representing St. Michael expelling the Fallen Angels, a group of eleven figures, 21*l.* 10*s.* 6*d.*; a very fine large cameo, with head of Jupiter Serapis, in onyx, from the Northwick Collection, 282*l.* 2*s.*, and a double cameo, a sardonyx, with the head of Alexander on one side, and that of Darius on the

Digitized by Google

other, finely set in Cinquecento frame, with lapis lazuli pedestal, from Lord Crewe's collection, 42*l.* Of the Capo di Monte porcelain were a remarkably fine set of four candlesticks, representing the Seasons, on scroll-shaped plinths, 84*l.*; a small statuette of the Farnese Hercules, six inches high, 14*l.* 3*s.* 6*d.*; and a cup and saucer, with Phœbus and Aurora, and other figures, in coloured relief, 9*l.* 9*s.*; a Battersea enamel casket, beautifully painted with landscapes, figures, and cattle, on rose-du-Barry ground, 123*l.* 18*s.* Most of the Sèvres specimens had been derived from well-known cabinets. A pair of square-shaped white pedestals, painted with musical emblems and trophies, from Stowe, only 5½ inches high, sold for the enormous sum of 315*l.* 5*s.*; a plate of turquoise blue, with a border of medallion heads in grisaille, one of the well-known service executed for the Empress Catherine II., 58*l.* 16*s.*; a small plate with the initials of Marie Antoinette, from the Trianon, 14*l.* 14*s.* The most important lot among the china was the exceptionally fine Chelsea vase bought by Mr. Naylor in 1859 at the sale of Mr. Ellis Ellis's collection. This splendid specimen, of unusual importance and beauty, has an openwork neck and cover, and is exquisitely painted with large Chinese figures on a gold ground. It was knocked down for 1,417*l.* to Mr. Lane, of London, who was supposed to be acting for the Earl of Dudley; an oval Palissy dish, with reptiles, fish and foliage, sold for 42*l.* The statuary was the principal feature in the fifth day's sale, beginning by some fine examples in terra-cotta of Clodion. A spirited group of two infant mermen supporting a medallion head of Amphitrite, and its companion with the head of Neptune, both from the Earl of Kilmorey's collection, sold for 477*l.* 13*s.*; a circular table, formed of remnants of marbles, jaspers, &c., contributed by the crowned heads of Europe for the restoration of the basilica of St. Paul's at Rome, the centre subject being the Doves of the Capitol, an interesting specimen of modern mosaic, 136*l.* 10*s.*; marble statue of *Esmeralda and the Goat*, by Rossetti of Rome, with reliefs on the pedestal illustrating the story, 42*l.*; and by the same sculptor, *The Greek Slave*, 147*l.*; B. E. Spence, *Venus and Cupid*, 35*l.*; *Eve Repentant*, name of sculptor not given, 13*l.* The day's sale finished with the famed statue by Gibson of Venus with the Apple—not the tinted statue, but one executed for the late M. Uzzielli and purchased at his sale, apparently the same figure as or a replica of that exhibited in the International Exhibition and decorated with colour by Owen Jones. After a spirited bidding, it was bought for 1,310*l.* by Mr. Lane, the Earl of Dudley being the presumed purchaser. Among the pictures the following prices were attained:—W. C. Dobson, *The Holy Family returning from Nazareth*, 63*l.*; D. Roberts, *The Tombs of the Caliphs at Cairo*, 204*l.* 15*s.*; W. Etty, *The Entombment*, 131*l.*; F. Goodall, *Portrait of Rosa Bonheur sketching Highland Cattle*, 147*l.*; W. Müller, *Dredge Boats on the Medway*, 1,207*l.* 10*s.*; J. C. Hook, *The Widow's Son going to Sea*, 604*l.* 10*s.*; W. P. Frith, *Sir Roger de Coverley in the Saracen's Head*, the finished study for the well-known picture, 210*l.*; C. Stanfield, *View on the Coast near Hastings*, 388*l.* 10*s.*; and, most interesting of all, *The Prison Window* of J. Philip, familiar to all by the engraving; it was put up at 1,000*l.*, and purchased by Mr. Lane for 3,110*l.* The pictures realised 13,287*l.*, the wines 1,000*l.* This is the last important sale of the season which has seen the dispersion of many celebrated collections.

NOTES AND NEWS.

The private view of the Birmingham Royal Society of Artists took place on Wednesday, and the Exhibition is now open to the public. Messrs. Saut, Pettie, M. Stone, E. Long, and Frith are among the contributors to the Exhibition.

M. Charles Bigot, of the *Siècle*, contends in a recent number of the *Revue Politique et Littéraire* that the modern school of sculpture in France has this year produced works more remarkable than any produced in the sister art of painting.

M. Burnouf, Director of the French School in Athens, in presenting to the French Academy some antiquities found in the island of Santorin (Therasia) says that he accepts for these antiquities the date which geologists have assigned to the volcanic eruption under the lava of which they were found buried: viz., the eighteenth or twentieth century, B.C. It is certainly remarkable, as he states, that on an Egyptian monument of the eighteenth century are to be seen sculptured vases identical in shape with some of those from Santorin, and further that these vases on the Egyptian monument are in the hands of inhabitants of the isles of Ouat-Oer. This, however, only proves that a certain shape of vase had been used in the Greek islands at that date; and since nothing was less variable than the shape of vases, it would still remain possible for those from Santorin to be much later. Geologists are not quite agreed about defining the time of the eruption.

In the *Revue Archéologique* (June, 1875, pl. 14) is given a beautiful Athenian bas-relief, with explanatory text by M. Félix Ravaisson, who finds in it an illustration of his favourite theory that on sepulchral monuments of this kind the Greeks represented with rare exceptions only scenes from life in Elysium. The subject here consists of a youth of fine athletic form, standing to the front with legs crossed and leaning against a short square pillar, which may indicate his own tomb. He looks as if out of the relief away into the distance with an expression as if gazing back to scenes which he had just left. At his feet are a dog and a small naked boy sitting with head sunk on his knees. On the right stands an old man looking earnestly at him, but failing apparently to attract his attention. The dog according to M. Ravaisson indicates that the deceased youth would continue in the next world the pursuits he had left in this. The boy is his slave. But if so, why should the slave be the person who expresses the greatest amount of grief, as he here obviously does? If the scene is in Elysium it must represent a meeting between father and son, or at any rate between a youth and an old man. But this is no meeting. On the contrary, the attitudes of the old man, of the boy, and of the dog show that the youth is beyond taking notice of them. The subject would perhaps be better explained as an artistic rendering of the death of a youth by a Greek sculptor, who could not, and dared not, introduce the realism of such a scene—a rendering of the moment when the youth had ceased to recognise what he had been most familiar with. The sculpture itself appears to be of the fourth century B.C., the proportions of the youth being those which came in with the school of Lysippus, and no doubt in time found their way also to Athens. This bas-relief was found last year in the bed of the Ilissus.

Polybiblion announces the discovery of a picture of Joan of Arc in the possession of M. Auvray, a well-known expert and dealer, which bears the name of its illustrious subject. One of the scholars who have examined the portrait suggests that it may be the work of the Scotch painter Power, who painted the Standard of the Maid of Orleans. It seems to be an *ex-voto* to commemorate the deliverance of Orleans; from a coat-of-arms which appears in it, and which was only granted her by Charles VII. on June 22, 1429, the date of the picture is fixed as not earlier than that year.

The restorations of the cathedral at Ratisbon are now completed, and, by the removal of all the surrounding houses and sheds which formerly disfigured it, this noble building may now be seen in all its perfection.

It is reported from Rome that the plaster casts from Michel Angelo's sculptured works, prepared by the Italian department of Public Instruction as a present to the city of Florence on the occasion of the memorial festival in honour of Michel Angelo, are already finished. They consist of the statues of Moses and Elias, and of Rachel in the church of San Pietro in Vincoli, of that of the Christ in the Minerva, of the Saviour in St. Paul's Without-the-Walls, and of the *Pietà* in St. Peter's.

Some interesting particulars respecting the distinguished Veronese sculptor, Salesio Pegrassi, are given in the current number of *Il Raffaello*. Pegrassi, although little known in England, is one of the most admired sculptors of ornament in all Italy. He is especially celebrated for his carvings of natural objects, plants, fruits, fish, and animals of every description, which he executes with the greatest skill and fidelity to nature. So lifelike, indeed, are his modellings that Sir William Banks, who was one of his early patrons, once wrote to him, "I expected much, but never nature in stone." Pegrassi was born in 1812 of very humble parents, and spent his early years in the greatest poverty and ignorance. He showed from childhood, however, a sort of instinctive love for art, and used to try and draw all he saw in the churches. He taught himself also in a very short space of time to read and write, as well as to draw, and learnt to carve in stone and wood in the workshop of a certain Righetti, a wood-carver. When he was eighteen years of age the Italian painter, Giovanni Cagliari, took notice of him, and would have made him a painter, but Salesio would not relinquish the chisel for the brush, and entered the workshop of the sculptor Montresor, where he soon made himself a name by his exquisite carvings of leaves, garlands of fruit, etc. His son Angelo, who is also a good sculptor, now assists him in his work. A series of thirty-six excellent photographs have lately been published in Italy from his ornamental sculptures and carved works.

An exhibition of the works of Tassaert, the French artist who committed suicide last year at Montrouge, will be held in the Salle Melpomène at the Ecole des Beaux Arts in September.

About 100 sketches by the talented young French artist Henri Regnault, who was killed in the late war, have been presented to the Louvre by his father. The most important of them will be exhibited before long at the Luxembourg.

Twenty-six designs have been sent in for the proposed statue of Sumner which is to be erected at Boston. Among the competitors are Miss Hosmer, Millmore, Ball, and several other well-known sculptors.

The *Gazette des Beaux Arts* opens this month with a first article by M. Henri Lavoix on Mohammedan art, dealing more especially with the employment of figures by the Mussulman artist. It is generally thought that the followers of the prophet are forbidden in the Koran to make for themselves any graven image, or likeness of God, man, or beast, but the Arabic word *ansab*, translated statues, merely applies to certain sacred stones used as altars, and on which oil was poured in sacrifice. It is only in the commentaries on the sacred volume that painters are assigned to perdition if they venture to represent any animate objects. In spite, however, of this prohibition and the fearful consequences of disobedience there were many artists at different periods among the Mussulmans who painted the human form, and at last, custom becoming stronger than religious prohibition, figures were everywhere employed even upon the Arab money, on which portrait heads of the caliphs were often represented. Animals also were often depicted in Moresque decoration. 2. The beautiful portrait of a young man, assigned to Raphael, in the Musée Montpelier, is criticised by M. Gonse, and finely engraved for the first time by A. Didier. M. Gonse thinks it is certainly not by Raphael, but probably by Francia, or a painter of the Early Bolognese school. 3. A concluding article on the Salon. 4. A criticism by

Digitized by Google

Paul Mantz on the hitherto but little known Dutch landscape-painter Jan van Goyen, the father-in-law of Jan Steen. His works are now finding many admirers. 5. A biographical notice of Gavarni, enlivened by several clever pen-and-ink sketches and anecdotes of the artist. 6. The water-colour and other drawings and engravings at the Salon. 7. Entitled "Un paquet de lettres," gives some interesting letters written by Géricault, Décamps, Gros, and other artists to M. Alfred Arago, a connoisseur who has stood in the most intimate relations with the artists of the last thirty years. The letters and extracts here published form a very small portion of his immense collection.

A SECOND volume of Carsten's works, edited by H. Riegel, has lately been published by Herr Dürr, of Leipzig. This second volume, in contradistinction to the first, which was devoted to Carsten's larger compositions and finished works, is chiefly occupied by his studies, portraits, and sketches, many of which have a high degree of interest as showing the development of the master's mind and art. Carsten, who holds, one may almost say, the position of earliest teacher in the modern German school of art, is essentially an artist for artists, and not for the general multitude. It shows, however, that there must be a decided appreciation of his work in Germany for the publisher to have ventured upon this second volume.

MR. W. H. JAMES WEALE has just published a third and carefully revised edition of his excellent guide to Bruges (*Bruges et ses Environs: Description des Monuments, Objets d'Art et Antiquités, Précédée d'une Notice historique*), which all intending travellers to Belgium will do well to obtain and study before their visit to that most interesting of Flemish towns, so as to make sure of not missing any of its treasures of art and archaeology when they are there. Mr. Weale's *Bruges et ses Environs* is very different from the ordinary guide-book. It is written by one who has himself done much to elucidate the early history of art in Flanders, and whose researches, together with those of his distinguished fellow-workers in the same field, have made us familiar with the names of many artists who were utterly lost to sight at the time when the first edition of his book was published in 1858. Numerous works by Gérard David are now cited with authority, Memling's history is removed from the domain of legend, and his works properly catalogued, and in every case the result of the latest researches respecting the authenticity of paintings and other works of art in Bruges made known. Two new plans of Bruges and its environs are added to this edition, and some full tables of artists' names and works and a good index add greatly to its value. The part relating to the places of interest in the environs of Bruges has been somewhat curtailed in order to make room for the far greater information given respecting the town itself, but Mr. Weale announces that he will soon have ready a new archaeological guide entitled *La Flandre occidentale, ses Monuments et ses Trésors d'Art*, which will give ample information concerning all the villages and towns of that portion of Flanders.

THE STAGE.

SIR PETER TEAZLE.

The School for Scandal owes its position as the most popular comedy in the English language—and perhaps the most deservedly popular—not so much to pre-eminence in originality of character or in wit of dialogue as to a union of qualities appealing variously, and continuously, to every kind of intelligence. What serious interest of story it may have is due rather to mechanical cleverness of construction than to happiness of treatment. Of sympathetic treatment of any serious thing, it has absolutely nothing; but Sheridan was so consummate an artist that this he could conceal; or conceal it all events enough to prevent its telling against his success. And this completeness of his art—this sense of what any given artistic work required—would of itself have saved him from the fault of becoming obtrusively didactic, even if he had not otherwise been sufficiently detached from strictly moral purpose in his life and art. But a play must have a motive—if it is to live as literature—and by the public a motive is often confused with a moral; and so, many people, in listening to these five acts of brilliant characterisation and brilliant repartee, fancy that the serious purpose of a week-day sermon lies behind the sparkle and the wit. And, indeed, the sermon may be preached after all, though without the serious purpose with which the preacher may be credited.

There is just enough of substantial and continuous interest in the mere development of story to keep attention alive during five acts, when five acts bristle with so much of repartee, with incidents and episodes in swift succession, and these all of pure comedy; for there is no farce—remember—in the *School for Scandal* but what the actors, with the traditions of nigh a hundred years, have themselves put there. But the happiness of literary treatment throughout the play is wholly on the comic side of it. Apart from this, there is some happiness of mechanical construction; but for the serious business of the play not one eloquent phrase, hardly one sympathetic line. Maria advocates virtue in very stilted English. Sir Peter is convinced, if you will, but he is over-zealous before the occasion requires it, so that the zeal falls a little short of its mark. These advocates of virtue leave your own feeling tepid. Nothing is roused in you but enthusiasm for the wit of it and the keenness. The thing is pure comedy from beginning to end; never leaning towards farce—and in this respect quite singularly excellent—never leaning either for a moment towards the interest of drama, or what the French call comedy in these latter days.

And in the union of qualities which ensures the success of the *School for Scandal*, almost whenever and wherever it is produced, the presentation of character counts for much. But the characters presented are neither profound in conception nor complete on all sides in execution. They have not been sought for very far, with the infinite penetration of a bitter genius like Molière's. They are figures due to a sparkling humorist who knew how to observe as well as most people, and how to write or to contrive much better. Compared with the men and women whom we owe to the bitter genius of Molière—or even to the tender and humane genius of Goldsmith—the men and women of Sheridan seem designed too obviously for candlelight and rouge. Their author appears for a moment but an exalted Lytton or a glorified Boucicault; and the *School for Scandal* for a moment but a better *Money*, or a finer *London Assurance*.

The general fashion of that day in literary style must count for something in what there seems of artificial and conventional in Sheridan's work. Sainte Beuve has dwelt upon the changes in polite French, and has told how the great French in Corneille's and in Racine's day, not flexible, indeed, but nervous and strong, acquired early in the eighteenth century the new quality of *urbanity*, and how as the century wore on, Rousseau—the great regenerator of the language—brought to it freedom and familiar sentiment. Rousseau's influence was rapid: in England our Goldsmith's and our Sterne's was slow; and the *Sentimental Journey* was never a masterpiece to the men who applauded tragedies translated from Kotzebue. And so, Sir Peter Teazle's protestations in favour of virtue and charity are made with a formality which lessens for a while the effect of their sincerity, so that nowadays we have here and there to translate his expressions, for where the Sir Peter of our day would say: "You don't want me to tell Lady Teazle you are in love," the true Sir Peter says: 'You are averse to my acquainting Lady Teazle with your passion;" and where our Sir Peter would say: "I'm sorry you don't get on with her," Sheridan's observes: "I am sensibly chagrined at the little progress you seem to make in her affections." But, beyond his language, what is Sir Peter Teazle? Now, no one can give an elaborate answer to that question without much ingenious invention, and this very difficulty of answering confirms one in the view one takes of Sheridan's characters, that they are clever figures adroitly contrived for our amusement on the stage, but not to be confused with those men and women of imaginative literature who to the end of the world will seem a part of our common humanity. Sir Peter is not known by you familiarly as an individual. He passes very well as the representative of a type. A middle-aged bachelor when he married the young woman from the country parlour, hung round "with fruits in worsted of her own making," he had formed habits now so firm and unaltering that marriage was a dangerous experiment, and already when we meet him in the play he has repented of his marriage—has feared to be ruined by the extravagance of the girl he had seen first in a "pretty-figured linen gown," though "the worst of it is, I doubt I love her, or I should never bear all this." He had spoken of himself, in the courtship talks, as "an old fellow who would deny you nothing;" but it was one thing to speak of himself as an old fellow, and another thing to be called so by his wife when both had lost their temper. The play bears internal evidence that Sir Peter was but just over fifty: an age at which he certainly would not have avowed himself old had he lived in our day, when youth is prolonged by Savile Row, or fashionable middle age adroitly restored. The actors, however, with scarcely an exception, represent him as old. Mr. Farren, following in his father's footsteps, gave him a hale old age—Mr. Hare actually approached senility. The actor's mistake—for mistake undoubtedly it is—is due, very likely, not only to the chance expressions one or two characters let drop, in useless contradiction of more exact statements, but to the nature of Sir Peter's fondness—his doting, almost feeble, old man's fondness—for the young woman. And the inconsistency which allows any ground for such a mistake is perhaps but another proof that Sheridan was drawing not one accurate character, to live clearly in our minds, but just a recognisable sketch of an accepted type.

Again, apart from quite occasional behaviour under Lady Teazle's provocations, Sir Peter gives no evidence of senility. He had not waited till, with advancing years, he should marry his housekeeper. He had chosen, "with caution," "a girl bred wholly in the country, who never knew luxury beyond one silk gown, nor dissipation above the annual gala of a race-ball." And whatever he may have told Lady Teazle to the contrary, he thought, no doubt, that he had married in excellent time. He and Sir Oliver had had "many a day together," and when his old friend came back he would be surprised enough to find the change. Sir Peter's admiration for the virtues of Joseph Surface had become practical—there had been days, no doubt, when it was chiefly theoretical.

And so Sir Peter stands not as individual, but type. A man just middle-aged, sane and sound, having taken but mildly the fevers of last century youth; a man of birth, but not proud of his birth; a man of means, liberal, but not lavish of his means; a man of warm heart and warmest temper—though he thinks he is "the sweetest tempered man alive"—a man exacting, not actually from selfishness, but because during thirty years of manhood he has had things his own way, and cannot understand how other people's ways should not be precisely his. Finally, he is above all a gentleman, not merely by manner and breeding like his acquaintances of the college for scandal, who entertain each other with slanders of the absent; not a gentleman provided with the ready-

Digitized by Google

made sentiments of Joseph, or with the circumstantial gossip of Crabtree, or with the malicious epigrams of Sir Benjamin; but one to whom these things are an abhorrence. He is a type of sterling character in meretricious company. His presence is a damper upon brilliant malice. And if at the beginning of the play Charles Surface stands as Sheridan's representative of honour and folly, Sir Peter, at the end, after many experiences, serves as his representative of honour and wisdom.

FREDERICK WEDMORE.

THE critics who went down to the Mirror Theatre on Saturday came back with a mild joke, but with no material for criticism. For in the *Dogs of St. Bernard*, the principal performer—the dog whose indisposition had caused deep anxiety in the theatrical world—was bitterly disappointing. His appearance was looked forward to with hope, not unmixed with concern; but the result was by no means satisfactory. Even when judged, not as an artist, but as a dog, the animal's performance must be pronounced incomplete. Two admirable scenes, painted by Mr. Maugham, had been provided for the occasion; and one became conscious at intervals during the performance that some serious interest was intended to be aroused by the actors in the main plot. But the plot did not allow of their success, and though the ladies and gentlemen engaged bent their energies to the utmost in support of the dog, it was all of little avail; the mind of the public on leaving the theatre was noticed to be tinged with melancholy.

DR. PANGLOSS, in the *Heir-at-Law*—the best-known production of the younger Colman—is the part chosen by Mr. J. S. Clarke, the American comic actor, for his re-appearance at the Haymarket to-night. The same part has been played at the same theatre by Mr. Compton. The *Heir at Law* is to be followed by the *Widow Hunt*.

WE are in the middle of the very dullest period of the theatrical year, yet the activity of managers is not wholly at a standstill, for *La Fille de Madame Angot* has enlivened the dulness of Camden Town, and *La Grande Duchesse* is to be heard immediately in the Strand. Miss V. Granville appears as Lange at the Alexandra Theatre, while at the Opéra Comique Theatre the Grand Duchess will be played by Mdlle. Cornélie d'Anka. Again, the Charing Cross Theatre will re-open this evening with the opéra bouffe of *Dagobert*, with Miss Laverne, Miss Burville, Mr. Odell, and Mr. Rosenthal in the principal parts. It appears then that those who confidently predicted that opéra bouffe had had its day, were somewhat premature in the announcement.

WHILE all around it theatres open and close with everything from opéra bouffe to tragedy, the Vaudeville remains steady to its comedies or comedy-dramas, and knows no difference between August and February. Mr. Byron's *Our Boys* is farcical enough, undoubtedly, but the actors do not appear to have gone out of their way since the first night to make it more so; and if Mr. Farren hardly does himself justice in the part of the stage Baronet, and Miss Roselle has only one scene in which there is any scope for her comedy power, Messrs. James and Thorne on the other hand are admirably provided for, and acquit themselves quite excellently in their respective characters. The piece has now been running for all but two hundred nights, and no change in the programme is likely to be required until the autumn is far advanced.

MR. WYNDHAM was going to act in several other German towns, when he had finished his engagement at Berlin; but he has returned to England, and next month he will resume his performances at the Crystal Palace.

MISS ADA CAVENDISH will act in the large towns of Yorkshire, during September, appearing in her most favourite character, Mr. Collins's New Magdalen—and also in Juliet, Rosalind, Beatrice, and Lady Teazle.

MR. AND MRS. KENDAL will shortly appear as Orlando and Rosalind in *As You Like It* at the Theatre Royal, Manchester.

MR. HARE, Mr. John Clayton, and Miss Hollingshead were last week acting in Glasgow, in Mr. Aïdé's comedy.

MR. J. C. COWPER is going to America on a professional tour.

MR. SOTHERN is not expected to return to town till Christmas.

The White Bouquet, played every evening at the Globe Theatre after the performance of *Love and Honour*, is an adaptation if not a pretty literal translation from the French, and is deserving of mention only as it re-introduces to the London public—or more truly speaking to the provincial public now in London—the comic actor Mr. Wenman, who was quite successful last autumn at the Haymarket. But Mr. Wenman, who is decidedly funny, might with advantage be provided with a better part.

Jean-nu-pieds—the much-lauded piece of M. Albert Delpit, at the Paris Vaudeville—has come abruptly to its end; the twenty brother critics were all wrong, and M. Sarcey right. The manager has recognised the heat of the weather—which did not prevent the success of the *Procès Veauradieux*—and has withdrawn M. Delpit's drama until cooler days, but the atmospheric conditions required to restore *Jean-nu-pieds* to the boards will probably be long in manifesting themselves. Meantime, *Le Procès Veauradieux* has returned to its place, and the public no longer passes indifferently by the door in the Chaussée d'Antin. *Apropos* of the *Procès Veauradieux*, a fact of much interest to actors may here be mentioned. It will be remembered that during a lapse in the management, the actors and actresses of the Vaudeville resolved to speculate on their own account, and finding neglected—so the story goes—in some old drawer, the *Procès Veauradieux*, they selected it for performance. The house filled every night. Dog-days counted for nothing. And a few days since, on passing the management once more into the hands of the directors, the actors met and sat down to divide the profits of their month or so of business. Each performer received as his share about seven times the amount of the salary due to him for the time of the engagement; which shows of course, what everybody knew, that the *Procès Veauradieux* was a success, but shows, too, what everybody does not seem to know, how very small a proportion of the receipts of any successful piece goes into the hands of the company acting it.

M. VICTOR KONING, known as a contributor to the lighter drama, has become the manager of the Théâtre de la Renaissance.

AFTER October 1 there is to be an exhibition of pictures to add to the attractions of the Théâtre Taitbout in Paris.

MDLLE. ROUSSEIL and MM. Clément Just and Montal are engaged to appear in M. Jules Claretie's new drama at the Théâtre Historique.

THE manager of the Théâtre des Variétés and Mdme. Schneider have gone to law over a quarrel concerning the appearance of the actress in a new piece by Meilhac and Halévy. It is stated that the part originally destined for her in the new piece was less important than those she had been accustomed to play.

THE excellent comic actor Geoffroy has returned to the Palais Royal, and the theatre has reproduced two of its merriest pieces, *La Sensitive* by M. Labiche and *Le Roi Candaule* by Meilhac and Halévy. The second has the greater merit; the first appearing in the eyes of some little else than a "bouffonnerie grivoise;" but the wit of the second no one will contest. It is typical of the kind that Meilhac and Halévy have contributed in abundance to the repertory of the Palais Royal—a piece with little plot, but with infinite ingenuity of treatment, and full of an audacious liveliness and a perhaps exaggerated freedom. Geoffroy is as excellent as ever in it; Lhéritier is an amusing *ganache*; and Mdlle. Linda shows real humour in a part hitherto played by an actress more remarkable for beauty than wit.

AMONG the services rendered by the Théâtre Français is that of reviving from time to time pieces that have long been out of fashion, or of restoring the original text of pieces that have been played in a mutilated form. Sedaine is an author not now greatly in vogue, though many people have seen the performance of his *Philosophe sans le savoir*, but they have seen it in the form which the dramatic censor of Sedaine's day required it to take. Among the inexhaustible riches of the archives of the Théâtre Français there was lately found the original manuscript, and the *Philosophe sans le savoir* will now be played in the Rue Richelieu exactly as its author meant it to be. The alterations forced upon Sedaihe were by no means merely verbal ones. They had to do with the action of the piece; and the action at a critical moment was made so entirely different from what the dramatist had meant it to be that he complained that the title itself was no longer a reasonable one, and that his hero was no longer a *philosophe sans le savoir*. It is remarked that Sedaine's piece is by no means alone in having been performed, years after the necessity had passed away, in another form than that in which it was written. Reasons totally different from those that counselled the changes in the *Philosophe sans le savoir* had led to the substitution of Thomas Corneille's version of Molière's *Don Juan* for the original version. This text of Thomas Corneille's was familiar to men's ears, and for about a century and a half no one proposed to dispense with it, till at last, after the piece had lain in silence for a very considerable time, it was thought likely to be attractive if revived in its original form; and thus *Don Juan* as Molière had written it came to be heard again.

MUSIC.

NEW MUSIC.

THE number of new publications sent from time to time to our office for notice is such as to render it impossible to deal with them in any detail. We have before us more than twenty works of the most varied description awaiting review, and must confine ourselves to a few words as to their leading features.

Some new educational works first call for attention. Of these the most important as regards size is Ludwig Bussler's *Praktische Harmonielehre in vierundfünfzig Aufgaben* (Berlin: Carl Habel). This book differs so widely in its method from most of the systems of harmony in general use that it is difficult to pronounce a decided opinion upon its merits without submitting it to the practical test of adopting it as a class-book. The chief difference is that, instead of beginning with the harmonising of a given bass, it commences at once by giving the melody. This plan may probably be found more interesting to the pupil; but it may be questioned whether he will thus obtain so thorough a mastery of his subject as in the ordinary, if drier, method. Certainly in the models given by Herr Bussler progressions are to be found which disregard altogether important fundamental rules given in such books as Richter's *Harmony* (the class-book adopted at the Leipzig Conservatorium) as to the motion of the different voices. It seems to us that the learner would be likely to fall into a happy-go-lucky style of harmonising, from which he would not find it easy afterwards to recover. To give one instance, taken quite at random from the first page at which we happen to open the book. In Model No. 4

(page 16) we find in the last bar some "hidden fifths" between the two upper parts, of the most objectionable description, which might have been avoided with the greatest ease. If the master does such things, the pupil will probably do much worse.

Piano and Singing—Didactical and Polemical, by Friedrich Wieck; translated by H. Krueger (Aberdeen: H. Krueger), is a very interesting and by no means commonplace little work. It contains the results of the long professional experience of one of the ablest teachers of the present century. The best testimony to the success of his method is borne by the fact that it produced two such players as the author's daughters—Mdme. Clara Schumann and Mdlle. Marie Wieck, by whose desire the English translation has been prepared. What most distinguishes the book is its sterling common sense. The author in his preface disclaims all literary merit; yet the work has the advantage of being thoroughly readable. It is written in a homely conversational style, abounding in curious and original turns of expression which must have rendered the task of translation more than ordinarily difficult—how difficult, indeed, only those who know the original German can understand. The translator, in a note prefixed to the work, says that he has allowed certain not unimpeachable phrases to stand because it was impossible to replace them without sacrificing the spirit of the original; and the excuse may be admitted as a valid one. A great part of the book consists of practical hints to teachers and performers, many of the suggestions made being of real value. The author is very severe on humbug and affectation of all kinds, and such chapters as those on "Singing and Singing Masters," "Quack Doctors," "Singing and Piano Misdoings," will be read with interest. The book contains as an introduction a sketch of the author's life, and an admirably executed frontispiece gives us the portrait of Wieck and his two daughters. We have much pleasure in most cordially recommending the little work to the attention both of teacher and student.

A Plan for Teaching Music to a Child, by Mrs. Frederick Inman (Edinburgh: Thomas Laurie), is, on the whole, fairly good, but in one or two points decidedly open to improvement. For one thing, no proper explanation is given of the use of the bar in music. We are simply told that the bar "divides the air into equal portions all of equal value." But the real object of the bar—to mark clearly the position of the strong accents—is only incidentally mentioned, and not brought out with the distinctness its importance requires. The rules for fingering, also, are singularly vague and incomplete. For instance, the only rule given for fingering the scales is to observe the "continuity of sound." But in several of the scales this (if this be the only object) might be done with at least half-a-dozen fingerings besides the right one. Proper rules for scale-fingering might have been given with advantage; moreover, not the slightest hint is given of the fingering of chords and arpeggios, a most important branch of the subject. With no further guidance than that contained in this book, a child's system of fingering would probably be something fearful to think of. In the hands of a judicious teacher this little work may be found useful, but simply as an outline, certainly not as an instruction book.

A First Book on the Theory of Music, by Louisa Gibson (London: Moffatt, Paige & Co.), is far more satisfactory than the work last noticed. It is quite elementary, giving merely as much as is desirable for students of the piano to understand, and it is in general both very correct and very clear. In the treatment of the "bar" Miss Gibson falls into the mistake noticed above, of omitting to explain with sufficient distinctness the connection between the bar and the accent; but this is the only fault we have to find with the little work, which may be honestly recommended for teaching purposes.

"The Philosophy of Voice" (second edition), by Charles Lunn (Baillière, Tindal and Cox), is a book which rather addresses itself to the medical than to the musical profession. In his preface, Mr. Lunn speaks of this as

"A second edition, couched in simplest terms, which, while conveying my meaning in full, shall appeal, not only to the class for whom it was originally written—[we ought to say, in explanation of this, that it originally appeared in the *Medical Press and Circular*]—but, by the substitution of ordinary for technical expressions, shall also be of service, as best my powers will allow, to all who may choose to read my words."

Relying on this promise of the avoidance of technicality we commenced reading the book carefully, and on reaching p. 33 we found the following:—

"1. The arytenoid cartilages intimately meet at their internal surfaces and processes, and bring the edges of the vocal cords into contact. 2. The superior vocal cords approach the inferior so as to obliterate the ventricles of Morgagni; at the same time they also meet in the median line."

We are not ashamed to confess that the above extract "floored" us completely. We gave up the book as a bad job, but have much pleasure in recommending it to those who understand the arytenoid cartilages, the ventricles of Morgagni, and the median line. We ought, however, in justice to Mr. Lunn, to add that excepting in such matters, his book is clear enough, but that without thoroughly understanding the anatomical part of the subject one cannot pronounce an opinion on the value of his theories. To do this the opportunity ought to be afforded of hearing some singers who have been trained on his system, and no such opportunity has yet, so far as we are aware, been given.

Two important orchestral compositions next claim our notice. These are an *Ouverture Héroïque* and *Marche des Impérieux* from Shakspere's *Julius Cæsar*, composed by Hans von Bülow (Schott and Co.). Though it cannot be fairly said that Dr. Bülow is as great a composer as he is a pianist, these two works, which are published in full score, bear testimony to ability of no mean order. Of the two, the overture is the more important both as regards length and the artistic value of its contents. It is excellently written, on well-chosen subjects, and the instrumentation shows that thorough acquaintance with the resources of an orchestra which might be expected from a conductor of Dr. Bülow's experience. The march, though somewhat more commonplace in its themes than the overture, is a gorgeous piece of pageant music. It was played some twelve months ago with great success at one of the Wagner Society's concerts last season.

"Funeral March," composed by Herbert S. Oakeley, op. 23. (London: Novello, Ewer and Co.), is one of the best pieces from the pen of the Edinburgh Professor that we have yet seen. It is in all respects superior to his "Edinburgh March," and although it would of course be unfair to compare it with Beethoven's two funeral marches, or even with Raff's very fine example of the style in his sixth symphony, it is, apart altogether from comparisons, a thoroughly good piece of music, interesting both in subjects and treatment. The copy before us is a beautifully engraved full score, and the instrumentation is clever and effective, rich without being overloaded.

Coming now to sheet music, we find the usual variety both in nature and quality of the contents. "Two Mazurkas" and a "Humoreske" for the pianoforte, by M. G. Carmichael (Stanley Lucas, Weber and Co.), are little pieces of decidedly more than average originality. Though they occasionally show signs of inexperience, especially in the matter of rhythm, it is really refreshing to meet with pieces distinguished by so total an avoidance of commonplace. A "Bourrée" for the piano, by Wilfred E. Bendall (Weekes and Co.), is a good sound piece of writing in the quasi-antique style which is at present so popular. "Andante and Rondo" and "Capriccietto" for the piano, by A. Ergmann (William Czerny), can be commended as well-written; but both are more interesting from their treatment than from their subjects. "Gavotte by J. P. Rameau," transcribed for the piano by O. Kronke (Augener and Co.), is a characteristic specimen of the old French master, very well arranged, which in its present form makes an effective piece. Parts 26 and 27 of the *Organist's Quarterly Journal* (Novello, Ewer and Co.), though containing nothing requiring special notice, are of about the average variety and interest.

Of vocal music, "Andalusian Moonlight" and "Three Songs" (1. A Tragedy, 2. A Nocturne, 3. A Serenade), by M. L. Lawson (Stanley Lucas, Weber and Co.), are not only very good, but very fresh. Mr. Lawson, unlike the large majority of people who publish songs, has really got something to say, and knows how to say it. We can also recommend two well-written songs by Rosetta O'Leary Vinning, "I know my Love loves me" and "My Angel Lassie" (same publishers); and, with a certain amount of reservation, as being rather more commonplace though pretty, "The Lover and the Star," by P. D. Guglielmo, and "Honour Bright," by J. L. Hatton, both published by Simpson and Co. Lastly, we have a very pleasing and effective five-part Choral Song, "O Holy Night," by C. A. Barry (Stanley Lucas, Weber and Co.), which may be recommended to choral societies.

In addition to the above, we have received some half-dozen pieces about which it is impossible to say anything favourable, and it is therefore best to say nothing. Ebenezer Prout.

The edition of classical pianoforte music published by the eminent firm of Cotta in Stuttgart will be known to many of our readers. It has just given rise to a rather interesting law suit, some particulars of which may be worth noting. The first section of the edition in question contains a selection from the sonatas, &c., of Joseph Haydn, edited by Sigmund Lebert in conjunction with Immanuel Faisst and Ignaz Lachner. The distinctive feature of the edition is its notes, which are remarkably copious; and as Messrs. Lebert and Faisst are professors in the Stuttgart Conservatorium, their "Instructive Edition" (as it is entitled) is used as a class-book in that institution. Another fellow-professor, Herr Wilhelm Speidel, has lately published a similar "instructive edition" of the same sonatas, which contains many points of resemblance too striking to be easily considered accidental. Messrs. Lebert and Faisst thereupon accused their colleague of plagiarism as well as of disregard for the interests of the Conservatorium, and subsequently made even graver charges affecting his honour. Herr Speidel consequently brought an action for libel, laying the damages at 500 gulden. The defendants, to substantiate their accusation of plagiarism, called as witnesses Dr. Ferdinand Hiller, Wilhelm Krüger, Dionys Pruchner, and other well-known musicians, while an opinion on the side of the plaintiff was given by such men as Carl Grädener, Julius Epstein, and Louis Köhler. The judgment of the Court was in favour of the defendants on the count that they had against their own better knowledge charged the plaintiff with plagiarism; because it was clearly proved that the plaintiff had in his edition made use, more or less, of that of the defendants. Whether that use was lawful or unlawful was a question which need not be decided at this trial; it was sufficient to justify the defendants that they were firmly convinced that the fair limits had been exceeded, while the contradictory evidence even of connoisseurs showed how much the procedure

Digitized by Google

of the plaintiff was open to question. But inasmuch as in this second publication the defendants have allowed themselves to be led away under the influence of excitement, and to use too strong expressions, damages of 50 thalers (7*l.* 10*s.*) were awarded to the plaintiff on this count, and each side was ordered to pay its own costs.

It is stated that the Norwegian violinist, Ole Bull, will next winter make a last concert-tour through Sweden, Denmark, and Germany.

A new opera by Suppé, entitled *Im Krimmkriege*, is shortly expected.

TABLE OF CONTENTS.

	PAGE
Memoirs of Gen. W. T. Sherman, by Col. G. Chesney	209
Skiff's Travels in Asiatic Turkey, by E. H. Bunbury	210
Cartwright's Edition of Reresby's Memoirs, by R. C. Rhowne	211
Two Books on Wine, by F. M. Alleyne	213
Guizot's History of France, by S. R. Gardiner	214
Becker's Scientific London, by H. B. Wheatley	214
New Novels, by the Rev. Dr. Littledale	215
Recent Verse	216
Notes and News	218
A Visit to Bristol and Bath a Century ago	219
Higher Education in the Southern States of America	220
German Letter, by Dr. C. Aldenhoven	220
Selected Books	222
Correspondence :— "*Lissen*," by the Rev. W. W. Skeat; "*Hömdst*," by E. W. West; *The Copenhagen Museum of Prehistoric Antiquities*, by Dr. H. Schliemann	222
Meeting of the British Association at Bristol: The President's Address	223
Hute's Marriage of Near Kin, by George Darwin	226
Final Reports of the Royal Commission on Scientific Instruction, II., by J. S. Cotton	227
Science Notes (Botany)	228
Waring's Ceramic Art in Remote Ages, by Mrs. F. Bury Palliser	229
Fine Art and the City of Paris, by Ph. Burty	229
British Archæological Association at Evesham, by the Rev. C. J. Robinson	231
Cambrian Archæologists at Carmarthen, by the Rev. James Davies	232
The Hooton Hall Sale	232
Notes and News	233
Sir Peter Teazle, by Frederick Wedmore	234
Stage Notes	235
New Music	235
Music Notes	236

UNIVERSITY COLLEGE, LONDON, SCHOOL.

Head Master.—T. HEWITT KEY, M.A., F.R.S.

Vice-Master.—E. R. Horton, M.A., Fellow of St. Peter's College, Cambridge.

The SCHOOL will RE-OPEN for New Pupils on TUESDAY, September 21, at 9.30 A.M. The School Session is divided into three equal Terms. Fee 8*l.* per Term, to be paid at the beginning of each Term. Gymnastics, Fencing, Drilling, and Advanced Drawing are extras.

Extensive additional buildings, including spacious Lecture Rooms for the Classes of Chemistry and Experimental Physics, have recently been completed for the use of the Pupils attending the School, and further additions are now in course of erection.

A Playground of about two acres in extent, including several Fives' Courts and a Gymnasium, is attached to the School.

Discipline is maintained without corporal punishment or "impositions."

Boys are classified in each subject, according to individual proficiency; and their classes are changed from time to time in the course of the Session, so as to suit best their varying attainments and requirements.

A monthly report of the progress and conduct of each pupil is sent to his parent or guardian.

The School is close to the Gower Street Station of the Metropolitan Railway, and only a few minutes' walk from the termini of the North-Western, Midland, and Great Northern Railways. Season Tickets are granted at half-price to Pupils attending the School.

A Prospectus, containing full information respecting the Courses of Instruction given in the School, with other particulars, may be obtained at the Office of the College.

JOHN ROBSON, B.A.,
August, 1875. Secretary to the Council.

OWENS COLLEGE, MANCHESTER.—The LECTURESHIP in the FRENCH LANGUAGE and LITERATURE will be vacant on September 20 next. Candidates are requested to send in Applications and Testimonials addressed to the Council, under cover to the Registrar, not later than the 16th proximo. Information as to the duties and emoluments of the office will be given on application to the Principal of the College.

J. H. NICHOLSON, Registrar.

MALVERN COLLEGE.

This COLLEGE contains THREE DEPARTMENTS—the CLASSICAL, MODERN, and PREPARATORY LOWER SCHOOL.

The Master's Boarding Houses are within the College Grounds.

Boarding and Tuition under 14, 80*l.*; over 14, 90*l.* Non-shareholders pay an extra fee of 6*l.* Special advantages for Sons of Clergymen and Home Boarders.

For further information, apply to the Rev. ARTHUR FABER, M.A., Headmaster, late Fellow and Tutor of New College, Oxford.

ST. THOMAS'S HOSPITAL, ALBERT EMBANKMENT, WESTMINSTER BRIDGE, S.E.—The MEDICAL SESSION for 1875 and 1876 will commence on FRIDAY OCTOBER 1, 1875, on which occasion an ADDRESS will be delivered by Dr. PAYNE, at Three o'clock.

GENTLEMEN entering have the option of paying 40*l.* for the first year, a similar sum for the second, 20*l.* for the third, and 10*l.* for each succeeding year; or, by paying 105*l.* at once, of becoming perpetual students.

Private Classes for Students preparing for Matriculation, and for the Preliminary Scientific Examination, and M. B. Examinations, of the University of London, or for other examinations, are conducted by members of the Staff, and embrace Instruction in Chemistry, Natural Philosophy, Botany, Comparative Anatomy, Physiology, Anatomy, and Materia Medica. Gentlemen can attend these Classes without becoming Students of the Hospital.

PRIZES AND APPOINTMENTS FOR THE SEASON.

FIRST YEAR'S PRIZES.—Winter—Entrance Scholarships of 60*l.* and 40*l.*, awarded after an Examination in Physics, Chemistry, Botany, and Zoology. The William Tite Scholarship of 30*l.* College Prizes—20*l.* and 10*l.* Summer Prizes—15*l.*, 10*l.*, and 5*l.*

SECOND YEAR'S PRIZES.—Winter—The Musgrove Scholarship of 40 Guineas, tenable for two years. College Prizes—20*l.* and 10*l.* Summer Prizes—15*l.*, 10*l.*, and 5*l.* The Dresserships and the Clinical and Obstetric Clerkships are open to Students who have passed the Primary Examinations at the Royal College of Surgeons.

THIRD YEAR'S PRIZES.—Winter—20*l.*, 15*l.*, and 10*l.* The Cheselden Medal, awarded after a Special Examination in Surgical Anatomy and Surgery. The Mead Medal, awarded after a Special Examination in Practical Medicine and Hygiene. The Solly Medal, with a prize of at least 10 Guineas, for a collection of Surgical Reports. The Treasurer's Gold Medal, for General Proficiency during the entire course of study. The Grainger Testimonial Prize for Physiological Essay illustrated by preparations. The Two House Physicianships. The Two House Surgeoncies. The Resident Accoucheurships.

A Medical and a Surgical Registrarship, at a honorarium of 40*l.* each, is awarded to Third or Fourth Year's Students.

MEDICAL OFFICERS.

Honorary Consulting Physicians—Dr. Barker and Dr. J. Risdon Bennett.

Honorary Consulting Surgeon—Mr. Frederick Le Gros Clark.

Physicians.—Dr. Peacock, Dr. Bristowe, Dr. Murchison, Dr. Stone.
Obstetric Physician.—Dr. Gervis.
Surgeons.—Mr. Simon, Mr. Sydney Jones, Mr. Croft, Mr. Mac Cormac.
Ophthalmic Surgeon.—Mr. Liebreich.
Assistant Physicians.—Dr. Ord, Dr. J. Harley, Dr. Payne.
Assistant Obstetric Physician.—Dr. Cory.
Assistant Surgeons.—Mr. F. Mason, Mr. Hy. Arnott, Mr. W. W. Wagstaffe.
Dental Surgeon.—Mr. J. W. Elliott.
Assistant Dental Surgeon.—Mr. W. G. Ranger.
Resident Assistant Physician.—Dr. Turner.
Resident Assistant Surgeon.—Mr. MacKellar.
Apothecary.—Mr. R. W. Jones.

LECTURERS.

Medicine.—Dr. Peacock and Dr. Murchison. *Surgery.*—Mr. Sydney Jones and Mr. Mac Cormac. *General Pathology.*—Dr. Bristowe. *Physiology and Practical Physiology.*—Dr. Ord and Dr. John Harley. *Descriptive Anatomy.*—Mr. Francis Mason and Mr. W. W. Wagstaffe. *Anatomical Demonstrations in the Dissecting Room.*—The Anatomical Lecturers, Dr. R. W. Reid, and Assistants. *Special Anatomical and Microscopical Demonstrations.*—Mr. Rainey. *Practical and Manipulative Surgery.*—Mr. Croft and Mr. MacKellar. *Chemistry and Practical Chemistry.*—Dr. A. J. Berrans. *Midwifery.*—Dr. Gervis. *Physics and Natural Philosophy.*—Dr. Stone. *Materia Medica.*—Dr. Payne. *Forensic Medicine.*—Dr. Stone. *Comparative Anatomy.*—Mr. C. Stewart. *Ophthalmic Surgery.*—Mr. Liebreich. *Botany.*—Mr. A. W. Bennett. *Dental Surgery.*—Mr. J. W. Elliott and Mr. W. G. Ranger. *Demonstrations of Morbid Anatomy.*—Dr. Greenfield. *Lectures on Morbid Anatomy and Practical Pathology.*—Mr. H. Arnott and Dr. Greenfield. *Mental Diseases.*—Dr. Wm. Rhys Williams.

T. B. PEACOCK, M.D., *Dean.*
R. G. WHITFIELD, *Medical Secretary.*

Any further information required will be afforded by Mr. WHITFIELD

PROVINCE of ONTARIO.—UNIVERSITY COLLEGE, TORONTO, CANADA.

APPLICATIONS will be received up to the First Day of October next, from Candidates for the PROFESSORSHIP of MATHEMATICS and NATURAL PHILOSOPHY in this College, which, with the University of Toronto, constitutes the Provincial University.

The initial Salary is 2,200 dollars (440*l.* sterling) per annum, rising to 2,500 dollars (560*l.* sterling) by additions of 200 dollars (40*l.* sterling) at intervals of five years. The Applications, with Testimonials (originals or certified copies), are to be addressed to the Honourable the Provincial Secretary, Toronto, Ontario, in envelopes marked "Mathematics and Natural Philosophy," and should be posted so as to reach Toronto on or before the First day of October next.

University College, Toronto, JOHN McCAUL, LL.D.,
July 22, 1875. President.

BRIGHTON COLLEGE.

PRINCIPAL.—The Rev. CHARLES BIGG, M.A., late Senior Student and Tutor of Christchurch, Oxford.

VICE-PRINCIPAL.—The Rev. JOSEPH NEWTON, M.A.

There are two divisions, the Classical and the Modern.
There is a good Laboratory and a well-fitted Carpenter's Shop.
The College is situated in the healthiest part of Brighton.
The climate is peculiarly favourable to boys of delicate constitution.
The College is endowed with Fifteen Scholarships.
Terms, for Boarders 80 to 90 guineas per annum, according to age; or for the sons of clergymen, 60 to 70 guineas; for non-boarders, 22*l.* 10*s.* to 31*l.* 10*s.* per annum.
For further particulars address the Secretary.
The NEXT TERM COMMENCES on September 21, 1875.

OVERSLADE, near Rugby.—A First-class PREPARATORY SCHOOL, under the Rev. G. F. WRIGHT, M.A., late Fellow of Corp. Chr. Coll. Camb., and formerly Assistant-Master at Shrewsbury School and Wellington College.

ROYAL ASIATIC SOCIETY.—The Office of SECRETARY having become VACANT, the Council will be prepared to receive Applications, stating qualifications, and accompanied by Testimonials, to be forwarded to the Secretary of the Society, 22 Albemarle Street, on or before October 20 next.

Salary £150 per annum, with good Apartments in the house, in which the Secretary is expected to reside. No one need apply who has not some knowledge of Asiatic Languages and Literature.

WANTED, by a young widow Lady, an ENGAGEMENT as SECRETARY to a Lady or Public Association. Is accustomed to literary work. Highest references. Terms as may be agreed on. Address E. B. J., 24 Oxford Villas, Oxford Road, Hammersmith, W.

A LADY (a superior Vocalist and Musician) desires an ENGAGEMENT as READER or AMANUENSIS, or as COMPANION. Address H., Madron, Penzance.

TRÜBNER & CO.'S NEW PUBLICATIONS.

A Short INTRODUCTION to the ORDINARY PRÁKRIT of the SANSKRIT DRAMAS, with a List of Common Irregular Prákrit Words. By E. B. COWELL, Professor of Sanskrit in the University of Cambridge, and Hon. LL.D. of the University of Edinburgh. Crown 8vo, pp. 40, limp cloth, 3*s.* 6*d.*

The ILIAD and ODYSSEY of INDIA. By EDWIN ARNOLD, M.A., F.R.G.S., &c., &c. Fcap. 8vo, pp. 24, sewed, 1*s.*

A DICTIONARY of the PALI LANGUAGE. By R. C. CHILDERS, Professor of Pali and Buddhist Literature at University College, London. The English Alphabetical System is followed, and the Pali is Romanised throughout. Imp. 8vo, double columns, pp. xxii.-622, cloth, 3*l.* 3*s.*

A COMPARATIVE GRAMMAR of the DRAVIDIAN, or SOUTH-INDIAN FAMILY of LANGUAGES. By the Rev. R. CALDWELL, LL.D. Second Edition, revised and enlarged. Demy 8vo, pp. 805, cloth, 28*s.*

A COMPARATIVE GRAMMAR of the MODERN ARYAN LANGUAGES of INDIA. By JOHN BEAMES, Bengal Civil Service, M.R.A.S., &c. Vol. II. Demy 8vo, pp. xii.-348, cloth, 16*s.*
Copies of Vol. I. may be had, 16*s.*

The HISTORY of INDIA as TOLD by its OWN HISTORIANS. The Muhammadan Period. The Posthumous Papers of the late Sir H. M. ELLIOT, K.C.B. Revised and continued by Professor JOHN DOWSON. Vol. VI. 8vo, pp. viii.-574, cloth, 21*s.*

The HISTORY of PROTESTANT MISSIONS in INDIA, from their commencement in 1706 to 1871. By the Rev. M. A. SHERRING, M.A., LL.B., London Mission, Benares. Demy 8vo, pp. 493, cloth, 16*s.*

The JATAKA, together with its COMMENTARY. Now first published in Pali, by V. FAUSBÖLL; with a Translation by R. C. CHILDERS. To be completed in 5 vols. Text, Vol. I., Part 1. 8vo, sewed, pp. 224, 7*s.* 6*d.*

The HISTORY of CO-OPERATION in ENGLAND: its Literature and its Advocates. By GEORGE JACOB HOLYOAKE. Vol. I. THE PIONEER PERIOD—1812 to 1844. Crown 8vo, pp. xii.-420, cloth, 6*s.*

The MARTYRDOM of MAN. By WINWOOD READE. 2nd Edition. Cr. 8vo, pp. viii.-544, cloth, 7*s.* 6*d.*

The SPIRITS' BOOK. Containing the Principles of SPIRITIST DOCTRINE on the Immortality of the Soul, &c., &c., according to the Teachings of Spirits of High Degree, transmitted through various Mediums. Collected and set in order by ALLAN KARDEC. Translated by ANNA BLACKWELL. Cr. 8vo, pp. 512, cloth, 7*s.* 6*d.*

The CELT, the ROMAN, and the SAXON: A History of the Early Inhabitants of Britain down to the Conversion of the Anglo-Saxons to Christianity. Illustrated by the Ancient Remains brought to light by Recent Research. By THOMAS WRIGHT, Esq., M.A., F.S.A., &c. Third Edition, carefully revised, with Additions. Crown 8vo, with nearly 300 Engravings, pp. xiv.-562, cloth, 14*s.*

The MESSENGER: a Poem. By THOMAS SINCLAIR, M.A. Fcap. 8vo, pp. 174, cloth, 5*s.*

ETHNOLOGY and PHRENOLOGY as an Aid to the HISTORIAN. By the late J. W. JACKSON, F.A.S.L. Second Edition, with a Memoir of the Author by his Wife. Crown 8vo, pp. xx.-324, cloth, 4*s.* 6*d.*

The ROMANTIC LEGEND of SAKYA BUDDHA. From the Chinese-Sanskrit. By the Rev. SAMUEL BEAL. Crown 8vo, pp. xii.-396, cloth, 12*s.*

The POSITIVE PHILOSOPHY of AUGUSTE COMTE. Freely Translated and Condensed by HARRIET MARTINEAU. Second Edition. In 2 vols. demy 8vo, pp. 434 and 484, cloth, 25*s.*

FUSANG; or, The Discovery of America by Chinese Buddhist Priests in the Fifth Century. By CHARLES G. LELAND. Cr. 8vo, pp. xx.-212, cloth, 7*s.* 6*d.*

SAPPHO. A Tragedy in Five Acts. By STELLA, Author of "The King's Stratagem," &c. With Steel Engraving. Crown 8vo, pp. vii. and 132, cloth, 3*s.* 6*d.*

The CHINESE CLASSICS. Translated into English. With Preliminary Essays and Explanatory Notes. By JAMES LEGGE, D.D., LL.D.
Vol. II. The Life and Works of Mencius. Demy 8vo, pp. 412, cloth, 12*s.*

PROBLEMS of LIFE and MIND. By GEORGE HENRY LEWES. Vol. II. Demy 8vo, pp. 552, cloth, 16*s.*

ARCHÆOLOGICAL SURVEY of WESTERN INDIA. Report of the First Season's Operations in the Belgâm and Kaladgi Districts (Jan. to May, 1874). By JAMES BURGESS, Esq. M.R.A.S., &c. Pp. viii.-45. With 56 Photographic and Lithographic Plates, 2*l.* 2*s.*

The ANTIQUITIES of ORISSA. By RÁJENDRALÁLA MITRA. Published under Orders of the Government of India. Vol. I. Folio, pp. vi.-180, with a Coloured Map of Orissa and 36 Lithographic Plates, cloth, 4*l.* 4*s.*

NOTES on CHINESE MEDIÆVAL TRAVELLERS to the WEST. By E. BRETSCHNEIDER, M.D. Demy 8vo, pp. 130, sewed, 5*s.*

London: TRÜBNER & Co., 57 and 59 Ludgate Hill.

Digitized by Google

JUST PUBLISHED,

THE HISTORY OF MUSIC (ART AND SCIENCE).

From the EARLIEST RECORDS to the FALL of the ROMAN EMPIRE. With EXPLANATIONS of ANCIENT SYSTEMS of MUSIC, ANCIENT MUSICAL INSTRUMENTS, and of the TRUE BASIS for the SCIENCE of MUSIC, ANCIENT or MODERN.

By W. CHAPPELL, F.S.A.,

Author of "A History of the Ballad Literature and Popular Music of the Olden Time." Price 16*s*.

In Two Volumes, royal 8vo, cloth boards, 42*s*.

THE BALLAD LITERATURE AND POPULAR MUSIC OF THE OLDEN TIME:

A COLLECTION OF THE OLD SONGS, BALLADS, AND DANCE TUNES WHICH CONSTITUTE THE NATIONAL MUSIC OF ENGLAND; ARRANGED CHRONOLOGICALLY WITH REMARKS AND ANECDOTES, AND PRECEDED BY SKETCHES OF THE EARLY STATE OF MUSIC, AND OF THE AMUSEMENTS ASSOCIATED WITH IT IN ENGLAND DURING THE VARIOUS REIGNS.

By W. CHAPPELL, F.S.A.

The present Work, indispensable to all who are interested in the Popular Literature of England, is the result of many years' careful research among MSS., Black-Letter Books, and the numerous ephemeral Publications of the Sixteenth, Seventeenth, and the early part of the Eighteenth Century. The various Ballad collections, such as the Pepys, the Roxburghe, the Bagford, the Douce, the Rawlinson, &c., have been laid under contribution; whilst the Garlands collected by Pepys, Ashmole, Wood, Luttrell, &c., have furnished considerable matter in illustration of the subject. The old Dramatists have been carefully gleaned for notices of Old Songs and Ballads, and every available source likely to enrich the Work has been examined and quoted. Thus, the book is not a mere collection of Old English Tunes, but an account, Popular and Literary, of hundreds of our Old Ballads; in many cases giving entire Ballads for the first time in an accessible shape. The Two Volumes contain upwards of Eight Hundred Pages, with Facsimiles from old MSS. and Printed Books.

OLD ENGLISH DITTIES.

All the Favourite Songs selected from "Popular Music of the Olden Time," with Symphonies and Accompaniments for the Pianoforte by G. A. MACFARREN; the long Ballads compressed, and in some cases new words written, by JOHN OXENFORD.

Large Folio Edition, printed from Engraved Plates, cloth, 21*s*. Small-Type Edition, complete, cloth, 10*s*. 6*d*.; or, half-bound in morocco, 15*s*. The above Work is also divided into Thirteen Parts, full music size, each Part containing Twelve Songs, 6*s*.

N.B.—All the most favourite of the Old English Ditties are also published separately, from Engraved Plates, Large Folio Size, each 1*s*.

THE THREE YEARS SYSTEM OF HIRE AND PURCHASE.

Pianofortes of every Description, and by all the Best Makers, may be had at

CHAPPELL & CO.'S, 50, NEW BOND STREET.

TERMINATION OF THE LONDON SEASON.

CHAPPELL & CO.

NOW HAVE

PIANOFORTES BY THE FOLLOWING EMINENT ENGLISH AND CONTINENTAL MANUFACTURERS,

Which have been returned from hire, and will be sold at greatly reduced prices for cash:

BROADWOOD, ERARD, COLLARD, KIRKMAN, LIPP, CHAPPELL, BORD, ROSENKRANZ, SCHIEDMAYER.

50 NEW BOND STREET.

ILLUSTRATED LISTS MAY BE HAD ON APPLICATION TO CHAPPELL & CO., 50, NEW BOND STREET, LONDON, W.

Digitized by Google

Saturday, September 4, 1875.

No. 174, New Series.

The Editor *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the Publisher, *and not to the* Editor.

LITERATURE.

Order and Progress. By Frederick Harrison, of Lincoln's Inn. (London: Longmans & Co., 1875.)

Everything which Mr. Harrison publishes is worth reading. He has great command over language, is very convinced, and is very honest. He has, in particular, the art of accumulating sentences of ridicule on whatever he dislikes or despises, and of varying the phrases in which he expresses his hostility by very ingenious metaphors and analogies. The second part of his work, which he styles "Studies of Crises," is peculiarly characterised by this style of epigrammatic composition, and is, therefore, very effectively written. Of all the essays contained in this second part, that on monarchy is the most ingenious, and that on foreign policy the most suggestive. But there is, perhaps, hardly any part of the work, except the last-named essay, which contains any practical remedies for the political inconveniences which the writer recognises and deplores.

Mr. Harrison, again, is a writer of very strong convictions. He is one of the open advocates of a system which has been generally decried, and is generally unpopular, which has been assailed at once by teachers of scientific method, and by professors of political and social philosophy: to say nothing of a multitude of men who distrust and dislike a person whom they hold to have been a French free-thinker, and whose disciples they believe to be the dupes of a man who announced a crude and pretentious theory, which he promulgated with an offensive arrogance and a morbid vanity. It requires a great deal of courage to defend a new doctrine in this country, especially when the doctrine traverses the habits of popular belief. It is probable that popular belief has lost its hold on a very large number of persons in all classes of society; but it is certain that the vast majority of Englishmen are resolutely silent on what has been, but perhaps, under natural circumstances, always should be, a very engrossing subject. The heresiarchs of our modern theological literature are almost invariably anonymous, for the experiences of avowed sceptics are not reassuring, and Mr. Harrison is reported to be a follower of the most pronounced of modern heresiarchs.

Again, Mr. Harrison has been the courageous advocate and the fearless adviser of the least popular section of English society. He has fought the battle of the trade unions when a little that was true and a great deal that was false was alleged against these labour associations, and has protested against the inequality with which law visits the offences of the capitalist and the labourer. Now trade unions are disliked and feared by all employers, *i.e.*, by nearly all the middle classes, and also by those who believe that prices are raised by the intervention of these organisations. Among the minor causes which have led to the collapse of the Liberal party, not the least was the belief that unionism might be coerced, or at least discouraged, by the Conservatives. But the critics of labour-combinations have never recognised that the machinery of a trade union is the most powerful means for inculcating the greatest social lesson, the subordination of private interest to public duty, and very few of the apologists of the societies acknowledge this fact. Unless I am mistaken, this training of trade unionism is the characteristic which has most powerfully attracted Mr. Harrison to a defence of the system.

And Mr. Harrison is a very honest politician. He is one of the few men of letters who neither insults nor flatters the multitude. He is no partisan of aristocracy, and he has no respect for democracy. He declares himself a republican; but his republicanism has no taint of demagogism. He despises party government; but he has no liking for the expedients which philosophical Liberals have proposed in order to form a counterpoise to the traditional forces of Parliamentary action, or to a Cave which is to neutralise or control them. Politicians who are not partisans are the Ishmaelites of modern society; but they see truths. Partisans who are politicians thrive on the trade they follow; but they live in an atmosphere of falsehood. Mr. Harrison sees the vices of our Parliamentary system with great clearness, and denounces them with great energy. It is to be regretted that he has not pointed out their cure. There is no more unprofitable function than that of a critic who detects a fallacy but who does not solve it—than that of a pathologist who finds out a disease, but who does not disclose its origin or its remedy.

There is no great discovery in the tenet of Comte with which Mr. Harrison prefaces his book, and of which the first part of his book is an expansion. Every publicist, from Plato to John Stuart Mill, has attempted, with varying success, to determine the relations of freedom and order, of authority and public opinion, of ruler and subject. There is no novelty in the position that the secret of good government lies in the fulness with which the magistrate or the legislator postpones interest to duty. Plato, the most mystic of ancient theorists, and Aristotle the most secular thinker of the same epoch agree in this. The tenet is common to Swedenborg and Jeremy Bentham. Perhaps the best and the most suggestive definition given of the good or civilised citizen is that of Aristotle; which declares it to consist in the simultaneous capacity of being ruler and subject. Society without government is a chaos, and government without society is a contradiction.

The representative system, which the genius or character of the English nation has given to modern social life, is the latest born of the three forces which have produced civilisation and which sustain it. The other two are the equal right of all men to the protection of government, and the supremacy of law. The second was the contribution of the Jewish, the third of the Roman people. Representation has effected the unity of races; Christianity, the product of Judaism, by finally extinguishing slavery, has made labour honourable. Rome supplied society with a code, which most cultivated races have adopted, and from which all have borrowed. To be sure it is only in late times that the three principles have worked together, and that the results of the system have shaped modern society. They have not yet exercised their full influence. England suffers from an aristocratical element, which is essentially anti-social, which is profoundly demoralising, which is a survival of barbarism, and which is at the bottom of all those perversions of Parliamentary government which Mr. Harrison recognises and denounces. An aristocracy, be it ecclesiastical or secular, is always plotting against the moral progress of society, and in a greater or less degree against its material progress, and the English aristocracy, while it appears before the public in the fiction of its own Chamber, employs the machinery of the lower to work its own ends as safely as it can.

Everybody knows that the liberties of Europe were well nigh extinguished by the aristocracies of the Middle Ages, and that nations acquiesced in, assisted, or supported monarchical despotism, in order to escape from the intolerable miseries of aristocratical anarchy. In England and France the crisis occurred in the fifteenth century, in Italy it came a century earlier, in Germany two centuries later, in Russia later still. From the accession of Henry VII. to the Restoration, the English nobles were political ciphers, were few and feeble. For a century the burghers and the gentry had neither the inclination nor the interest to resist an authority which, in the hands of the king, had repressed the secular, and humbled the ecclesiastical aristocracy. At last resistance to the royal will began with the small gentry of the Commons. The resistance was slowly organised, and finally came into collision with a false and vindictive king. What had happened before happened then; the king was deposed, as all false and vindictive English monarchs have been. Unluckily this king was not only deposed but formally executed, and the reaction threw the restored monarchy into the hands of the nobles. The number and wealth of these nobles was enormously increased. By making his illegitimate sons dukes, and scattering other peerages broadcast, the second Charles created the order which became at the Revolution the masters of the English Commonwealth, and remained its masters up to the first Reform Bill of 1832. During that long period the most careful scrutiny cannot discover a single legislative or administrative act in which the English aristocracy aided the moral or material interests of the English nation.

It was impossible for the renovated House of Commons to escape all the evils which necessarily ensued from the dishonourable

influences to which it had been subjected. Walpole familiarised the House with bribery, and the Lords, though they hated Walpole, steadily refused to exterminate the powers by which he debauched the Commons. George the Third, to free himself from the trammels of the Whig aristocracy, adopted the same expedient, and the nation was forced to find those funds, in successive grants to the civil list, by which its nominal representatives were purchased, in order to betray national interests and national honour. And yet the social changes which the reformed Parliament achieved within the first decade of its existence prove how much could be done if the instrument of legislation were more thoroughly cleansed, since so much was done when it was partially cleansed. But the question, what would be the effect of a genuine purification of the constituencies, is one the answer to which is too closely connected with modern politics to be discussed in these columns. It is sufficient to say that the chief scandal of the reformed House of Commons is the fact that as an instrument of Government and legislation, the House is rendered almost powerless by the prevalence of sectional interests within its walls, those interests which by being sectional are antisocial. It may be the case, as Mr. Harrison argues, that self-government in politics is a contradiction, and that all government must be personal; but it is perhaps equally certain that the machinery of responsible or constitutional government, as we term our own political system, has been and is seriously hindered by the exceptional ignorance of the English elector and the selfishness of the average senator.

It is true, as Mr. Harrison says, that if a sick man needs a surgeon it is necessary that a surgeon should perform the operation. In a sense, the administration of public affairs, the draught of legislative measures, and the routine of the public service, must be and will be put into the hands of experts, whose skill may, by a rough analogy, be compared with the surgeon's art. But unless the patient feels that he is sick, or that his diseased limb is a hindrance to him, he will not put himself under the operator's knife. Now there are general difficulties in the way of a nation's discovering its political ailments, and special difficulties in the way of the English people doing so. A practice, or a policy, or a law may inflict enormous injuries on a community. The old corn laws, as all are constrained to admit, did this mischief to England. The legal subtleties which have been developed for the purpose of settling, *i.e.*, for accumulating real estate, with a view, of course, to the concentration of political power in the hands of a certain class, are doing great mischief to the English people now, as nearly every economist of reputation has argued. The insular position of England, and its consequent freedom from many of those risks which continental communities incur from their neighbours and from their own governments, may have stunted the intelligence and narrowed the sympathies of the nation. But a people, if its civilisation does not decay, always discovers some means, however inadequate they may be, and however inferior to the true remedy, for the inconveniences under which it may labour, by which its sickness is disguised from itself. It is the business of the publicist to detect the mischief, to instruct the patient, and to proclaim the remedy. Experience teaches us that when the patient is seriously alarmed, and abundantly convinced of his danger, the remedy against the complaint is rapidly supplied by the politician.

The Parliamentary system of government in England has been so carefully manipulated in the interests of the governing classes, and the material progress of individuals has been so little hindered by the machinery of Government, that it is not remarkable that urgent reforms are not demanded, while it is remarkable that so much is, and has been, done. There is no civilised community where the innocent action of individuals is so little hampered as in England, none in which the mischievous action of individuals is so largely allowed. But, on the other hand, there is no civilised community in which the public good is so systematically ignored as it is in this country. The facts may be illustrated *ad libitum*. The explanation of the facts would carry the writer far beyond the limits of a review. It is sufficient to say, that if the genuine education of the people were effected—a state of things which, every year, seems farther off than ever—and if the machinery of Parliamentary representation were purged of the scandals with which the self-interest of certain anti-social classes has identified it, the mischiefs of which Mr. Harrison complains would be speedily detected, intensely felt, emphatically condemned, and immediately remedied. What is wanted, is not an enlargement of the franchise, or its readjustment, or a tinkering of the Constitution with a view to retaining the power of those interests which have dealt injuriously with the public good (the real motive politicians have in advocating minority representation); but in the development of a genuine sense of social duty, gained by an insight into what is the interest of the whole community, and in providing the means for an adequate reflection of such an opinion. Such a revolution in the machinery of government would soon arm the ruler with efficient powers.

They who comment adversely on the present condition of the Parliamentary system of England are apt not only to ignore what hinders it from doing much good, but also to forget what good it has done. If justice is done it, it must be allowed to have been the chief, if not the only, agent of that measure of civilisation which we at present enjoy, however much that may fall short of what could have been effected. Had it not been for this institution, any invention in science and art could have been, and assuredly would have been, turned to the purposes of a degrading despotism. It may be allowed that the condition of many who live by the labour of their hands is a scandal to humanity, and a disgrace to our particular society. But it is certain that the material condition of the poorest has been greatly bettered by legislation during the last century, and it is equally certain that the change is due to Parliamentary action, for no one has ever seen, and no one ever will see, a really beneficent despot. The English nation is scandalously under-educated, but a century ago it was utterly untrained in anything but the art of manual labour. Two centuries ago, men were subjected to intolerable wrongs, if they were unwilling to undergo the degradation of professing a belief in what they did not believe. But it is to Parliamentary institutions that we owe the greatest and most enduring victory of civilisation, the removal, namely, of nearly all civil disabilities and the establishment of a nearly complete toleration or equality for all forms of speculative opinion. Let any one compare the state of England, the state of Europe, a century ago, with the facts of the present time, and answer for himself, as he readily may, even from a very superficial study of history, the question—To what is the change due?

But Mr. Harrison's criticism on English public life is frequently just and constantly useful. It is well that men should be told how far their institutions fall short of a very possible and intelligible ideal, even though the criticism may be harsh and angry. It is, however, also necessary to point out whence the mischief arises, and where the remedy lies. It is certainly quite in Mr. Harrison's power to fulfil both these functions. It is the duty of every public man to do so; for though there is only a slight analogy between the life of an individual and that of a political society, it is very possible for a nation to fall back, or at least to be distanced, in the progress of true civilisation.

James E. Thorold Rogers.

DOCUMENTS OF THE SEE OF GLASGOW.

Liber Protocollorum M. Cuthberti Simonis, Notarii Publici et Scribae Capituli Glasguensis, A.D. 1499-1513, *&c.* Edited by Joseph Bain, F.S.A., and Rev. Charles Rogers, LL.D. (London: Printed for the Grampian Club, 1875.)

The publication of these two volumes is one of the many good results of the commission for the discovery of historical manuscripts. The editors, in their preface, state that the originator of this literary enquiry was Mr. George Harris. Whatever may have been that gentleman's part in advancing this most important undertaking, the credit of suggesting it must certainly be shared with others, to our own knowledge. All honour to those who had the wisdom to predict its usefulness and success. It is to this commission, as we said before, that these volumes are due. In a remote corner in Banffshire Mr. Stevenson unearthed the MSS. which are now before us in print. Their history has been a remarkable one. When the Reformation broke over Scotland, the registers and documents belonging to the see of Glasgow were carried to France by Archbishop Betoun, and there found a place in that asylum which was always open to every wanderer and waif from the sister-kingdom in the north. The same wave of persecution which carried them to France brought them back to Scotland at its ebb, shortly before the commencement of the present century. The *Registrum Vetus Ecclesiae Cathedralis Glasguensis* has already been published by the Bannatyne and Maitland Clubs, and now the Grampian Club

steps in to make the series more complete by issuing the two subsidiary volumes which are on the table before us. We have to thank Messrs. Bain and Rogers for the result of their editorial labours.

We have in these volumes a rental and an act book. The first does not require much remark. It possesses a local interest, and illustrates chiefly the topography and family history of the district. It gives us also some curious evidence as to the tenures under the see of Glasgow. The yearly revenue of the archbishopric seems very inconsiderable, when we compare it with that of many of the English bishops.

We may draw from these volumes some interesting examples of livery and seisin. The next heir to a house and some land receives possession by the handing over to him of earth and stone (ii. 2, 29). A chaplain is made owner of the property belonging to his office by the delivery of a penny, a hasp and a staple (559), which take the place of our door-key, and are unpleasantly suggestive of repairs. A clerk is collated to a benefice, and in token thereof the donor puts his ring on his finger (411, &c.), or his birretta on his head. The mediæval Archbishops of York used their birretta for the same purpose when they gave away a prebend. Curious also are the methods of investiture upon induction. With us it is still, as a general rule, the delivery of the church door-key, and a spasmodic attempt at ringing the bell. In the diocese of Glasgow we find the following usage. A new vicar received or touched the keys of the church and font, the bell-rope, book, chalice, and ornaments of the altar (330, 339, 384). The greater part of the ceremony took place at the high altar (518) the horn of which, in one instance, is handled by the recipient (511). The parish clerk took possession of his office by receiving the holy water stoup and sprinkler, or, as they are called, "the haly water style and stop" (300). We find him elected by the parochial vote (288), and in another case by the joint action of clergy and laity (288–9, 306). About the year 1530 a Yorkshire parish-clerk says that "he was hired at the throghe ston in the churchyard, and promised on the faith of his bodie he wold be their parishe clerke and serve them as long as he lyved." The churchwardens were soon compelled to put him into the ecclesiastical court for neglecting his work. What an amusing book might be made about our old parish-clerks, of whom there are now but few remaining!

We learn much from these volumes about the constitution of a Scottish cathedral and its bishop. The English mode of electing a bishop obtained at Glasgow. In 1508 we have the king suggesting a candidate for postulation, and his wishes were unanimously obeyed (404). The new prelate takes the customary oaths in the chapter-house "touching his breast, and swearing on the word of an archbishop and of the Holy Gospels" (432). We find the archbishop sitting occasionally in chapter with the members of his cathedral, using them in fact as his council in judicial and diocesan matters. This is as it ought to be. The assent of the chapter was needed, as in England, to his grants and leases, and the archbishop seems to have had some control over the fabric fund of the cathedral (309), and, no doubt, over the capitular property in general, to a certain extent; still he and the chapter had each an independent position, and it is plain to see that the chapter would not allow their diocesan to encroach upon their privileges (509, &c.).

The chapter was called together by the ringing of a bell. Of this body the dean was the president, and next in order came the subdean, precentor, chancellor (who could elect a deputy who stepped into his position), and treasurer; then came a subchantor, a sacrist, and a large number of prebendaries. These prebendaries seem to have had official residences in Glasgow, and presented vicars to their prebendal churches in the country of which they were the rectors themselves. When a canon, or prebendary, was admitted, he placed his folded hands within those of the president of the chapter which enclosed them; and when he took the oath he laid his right hand upon his breast.

The vicars of the cathedral possessed lands and property of their own; but in 1507 they made it over to the subdean on condition that he paid each of them an annual stipend of ten marks (376); in addition to this, each seems to have received something like the same sum from the prebendary of his respective stall (476–7). A choir boy had a stipend of ten marks yearly in addition to his commons (417), and a provision was kindly made by Robert, Archbishop of Glasgow, for six of these boys after their voices were broken (346–7).

It is interesting to trace the connexion between the church and the university. A large endowment was given to the college in 1507 by Archbishop Robert (381-2), who was recognised as its pastor. As in England, the chancellor of the cathedral presents to the grammar schools in the town. There is much in all these arrangements that might be adopted with advantage in any cathedral of the present day.

To pass to a less pleasant subject, we have many illustrations in the act book of the life and manners of the clergy and laity of the period. We shall restrict ourselves to the former, and we cannot say that the picture which we have to paint is an agreeable one. We find one priest breaking into a house by night, and carrying off a damsel whom he refuses to surrender (303). An injured father makes a piteous complaint about the conduct of another (524). The friars, after their fashion, were foremost in every mischief. We find two of them, belonging to the house of Frailfurd (a house of that seldom noticed order which was established for the redemption of Christian captives), absconding, to the great detriment of their superior, and carrying off, with other booty, his official seal, which they would not scruple to use (324). In several instances we find clergymen charged with murder (446, 479, 500); but they were sufferers as well as culprits. In 1503 the parish priest of Corsby was slain (302–3). In 1509 a certain Sir John Kichin was grievously wounded in the church of Sempell during the celebration of mass, a misdemeanour of so grave a character that the offender was remitted to Rome itself for absolution:—

> "For, save alone
> The hand of Christ's high Vicar upon earth,
> A hurt so heinous what may heal?"

There are several notices of pilgrimages in these Acts. The culprit in such cases would have to start in the most lowly and dejected guise.

We have other glimpses of startling and picturesque incidents, with one or two of which these observations must terminate. In 1511 Sir John Leith was daring enough to break into the chapel-royal of Dundonald, and plunder it of the ornaments of the altar and priest (512). We should not like to have been in his shoes, to use a familiar expression, as both King and Church would be equally indignant. There is something in the record which makes us think that the act indicates some opposition to the religious belief of the day. A straw will indicate the direction in which the wind is beginning to blow.

But here is a more startling tale; call it romance if you will. The scene was the abbey of Kilwinning. A person of the name of Forman had set up a claim to the abbacy, which was supported by the Earls of Glencairn and Angus, who wished to make the abbot in possession resign on the promise of a pension. Soon after Palm Sunday (why translate it *after the palm branches*?) 1512, the two earls invested the monastery with an armed force. Old Bell-the-Cat, cautious for once, elected to wait outside at the gate. Glencairn, with sixteen armed men, broke in and reached the hall, where they found the abbot and his monks assembled. Joining hand in hand, they swooped down upon the poor man, who was bold enough to refuse to confer with them. Vexed at his obstinacy, Glencairn threw down his sword and shield and seized him, resisting as much as he could; and while he was holding him, his mail-clad followers were dancing around the abbot with entreaties or threats. But the abbot was bold; he told them that they might as well cut off his head and leave him there, as he would not give way. Irritated at this, Glencairn, like a terrier, seized him again, and dragged him to the gate outside. But it was all in vain. The abbot would make no concession, and the aggressors retired. What the sequel was the record sayeth not.

JAMES RAINE.

Snioland, or Iceland, its Jökulls and Fjalls. By William Lord Watts. (London: Longmans & Co., 1875.)

THE news which has just arrived from Iceland that Mr. Watts has succeeded in crossing the Vatna Jökull, lends a fresh interest to his account of the plucky but unsuccessful attempt which he made last year. We fear, however, that disappointment awaits those who turn to the pages now before us. The author is an enthusiastic, persevering, and, as events have shown, successful mountaineer, but as a writer he is neither lively nor instructive.

The Vatna Jökull, as is well known, is a vast region of ice and snow which covers an area of some four thousand square miles

Digitized by Google

in the south-east of Iceland, and which, before this summer, had never been crossed by human foot. When Mr. Watts visited it in 1874, his object was twofold, to cross the Jökull, and to ascertain the position of the unknown volcano which caused the eruptions of 1873. We have endeavoured to make out the route which he followed, but his confused style of narration, and the vagueness of his indications of time and place, make the task difficult. However, we gather that Nupstadr, a little farm on the south-west of the Vatna Jökull, was the base of his operations, and that from this point he travelled for about a day's journey on horseback, though in what precise direction does not appear, and then, having sent back his horses, encamped for the night somewhere near the edge of a glacier. On the morning of August 12 he started on foot with three Icelanders to cross the Jökull. The party travelled for two days and nights, with intervals of rest, over ice and snow, till on the morning of the 14th, when they were encamped on the snow at a height estimated by Mr. Watts as 5,750 feet above the sea-level (*i.e.*, the same height as the summit of Mýrdals Jökull), they found that the wind had shifted to an unfavourable quarter, that it was snowing fast, that their stock of provisions was running very short, and, in fact, that there was nothing for it but to return. Under these circumstances, they planted a flagstaff with a Union Jack in the snow, fastened to it a bag containing two coins, and a paper inscribed with their names, the date, and a dull joke, sang "God save the Queen," and started homewards. Their compass had got out of order and was useless, but, by an almost miraculous piece of luck, they succeeded in discovering their own tracks, and thus escaped from the Jökull and eventually returned to Nupstadr in safety. This is really all that Mr. Watts has to tell us, and his expedition, as related by himself, reminds us not a little of that of the potentate who "marched up a hill and then marched down again." That he and his companions probably trudged a considerable distance over ice and snow, and that it was a great mercy that they ever got back, are about the only definite impressions which his story leaves on the mind. Of course it may be that the Vatna Jökull is merely a monotonous, uninteresting plateau, and that there is really nothing to say about it. But if so, why write a book? However, here is Mr. Watts's own summary of the results of his exploration, from which the reader may judge for himself.

"To sum up, this hitherto untródden Vatna Jökull is a mountainous tract, surmounted by a rolling plateau, containing numerous volcanoes, one or more of which, upon the north, appear to be in a state of pretty constant activity, while numerous others in all probability are paroxysmal, most likely exhibiting all the phenomena characteristic of (if I may be allowed the term) bottled-up volcanoes. This tract, together with Odatha-Hraun, and the centre of Iceland with its numerous mountains, is a new volume of nature, the first leaf of which has only just been cut, but whose secluded fastnesses will amply repay investigation."

The leaf may be cut, but so far as the book now before us is concerned, it unfortunately remains a blank, for neither the narrative nor the map which accompanies it, inscribed though the latter be with the names of two new mountains, tells us anything really new about the Vatna Jökull. We had almost forgotten the volcano of 1873. Mr. Watts did not reach it, did not even see it, but then he is quite positive that he smelt it. At least one day, when the wind was blowing pretty strongly from the NNE. the party were distinctly conscious of an unpleasant smell, and if this did not come from the volcano, whence can it have come? Guided by these olfactory and other indications, Mr. Watts would "place the volcano from which the eruption came upon the northern slope of the Vatna Jökull, in a line south of Mödrudalr, in the north of Iceland, not far from the supposed source of the Jökull Sá (*sic*) of the north." If so, it would be near the volcano which on Easter Monday last devastated one of the largest and most fertile valleys in Eastern Iceland, Fljótsdalr, and we shall be glad to know whether Mr. Watts has this year been able to determine the relation between the sources of these eruptions.

Besides attempting the Vatna Jökull, Mr. Watts last year explored the Mýrdals Jökull, part of the snowy range which forms so conspicuous a feature in the scenery of the south coast. Here he and his party spent five or six nights encamped high up on a shoulder of the mountain, much buffeted by the weather, and under circumstances not ameliorated by the fact that one of the Icelanders who accompanied them drank himself to the verge of *delirium tremens* with the methylated spirits which had been intended for their cooking. But their perseverance was finally rewarded by a successful ascent of Mýrdals Jökull, (5,750 ft.) and a sight of the mysterious valley of Kötlugiá. This terrible volcano lurks in an ice-bound chasm among the snowy depths of Mýrdals Jökull; and, as its name denotes, is not a mountain, but a "giá," that is to say, a chasm or rift, being, in fact, "a large lateral crater of the volcano of which Mýrdals and Merker Jökulls are portions." At the time of Mr. Watts's visit it was in a state of quiescence, and his narrative is not sufficiently clear to enable us to make out how far he actually penetrated into the valley of destruction; but at all events he looked down into it, and determines its position to be somewhat to the south-east of that laid down in Olsen's map.

As we have said, Mr. Watts is not successful as a writer. We do not blame him for having found it difficult to describe the scenery of the country which he visited. The task is not an easy one. Those who wish to see it performed with an accuracy, delicacy, and subtlety of delineation which leaves nothing to be desired need only turn to the paper recently contributed by Mr. Bryce to the *Cornhill Magazine*, under the title of "Impressions of Iceland." But literary qualities such as are displayed in Mr. Bryce's article are rare, and we do not complain of their absence from our author's book. What we do complain of is the absence of those humbler qualities which are necessary to make a traveller's journal serviceable as a guide-book even where it does not pretend to be a work of art. His pictures of scenery are so blurred and indistinct that it is impossible to form any notion of the character of the country through which he travelled. And the difficulty in making out what he really did and saw is increased by the loose and slipshod way in which his journal is kept. One trifling but characteristic illustration must suffice. Twice he speaks of starting at 12 A.M., and leaves us in doubt whether the start was made at midnight or at noon, a doubt which, as those who are acquainted with the peculiarities of Iceland in travelling can understand, is not removed by the context. Nor are these defects atoned for by graphic or lively description of incident. If Icelandic scenery is occasionally open to the charge of monotony, Icelandic travel, especially in the more out of the way parts of the island, is rich in incidents, novel, unexpected, and picturesque. No one would guess this from Mr. Watts's journal, which plods on with about as much liveliness as an Icelandic pony after a twenty-four hours' march.

One of the most irritating features of the book is the inaccuracy of the spelling. It is not an exaggeration to say that out of every ten proper names nine are misspelt. In a country where the orthography is fixed, and where almost every place is marked on an excellent map, these blunders are inexcusable. Even the commonest names and words do not escape. Reikiavik is decked with a superfluous letter, and the Icelandic name for "farm" uniformly appears as "boer." Not that the author is always consistent in his blunders. The Oraefa Jökull is sometimes called Orefa, but more often Euriffa, and the same form appears on one page as "Gastoloeker," and almost on the next as "Gastoloeber." A name which is common to two or three of the greatest rivers of Iceland appears as Jökull Sá, which is much as if the author of a handbook to the English lake district were to call one of the principal lakes Ull Swater. Sometimes the author engrafts on his blunder a false derivation. Thus he first spells a well-known river Thorsà, and then tells us that it means Thor's river. If he had merely taken the trouble to look at the map which he has inserted at the end of his volume, he would have found that the real name is Thiorsá, and that it has nothing to do with Thor. Another lucid explanation appears on the very next page. "We crossed," he says, "the river Sola, which takes its name from the Sola (*i.e.*, *Solan forso*)." Whether *Solan forso* is supposed to be Latin for sole or for solan goose, whether it means fish, flesh, or good red herring, we do not know; but as we came to the conclusion that the spelling was probably and the derivation certainly wrong, we have not taken much trouble to investigate the subject. But the crowning illustration of the inaccuracy of the book is to be found on the title-page. If Mr. Watts chose to borrow a synonym for Iceland from the Landnáma Bók, why could he not spell it, as it ought to be spelt, Snaeland?

We forbear to dwell on the grotesque mass of blunders and confusion which Mr. Watts has embodied in his appendix on Icelandic history and literature. He would have done

wisely to avoid a subject about which he knows so little, and on which it was not necessary for him to write.

In his practical hints to travellers about their outfit, he is more at home than in his discourses about Orosius and the "Laug Saugumadur." But even here we do not think that he brings out with sufficient prominence the equestrian character of the outfit which is necessary for Iceland. We should be inclined to add to his list of articles which it is desirable to take, a good English saddle and bridle with their appurtenances, a pair of long and stout riding boots protecting the knee, and, at the risk of appearing luxurious, we would venture to suggest that an English servant accustomed to horses would be a more useful companion to a mountaineer than the best either of native or of Swiss guides. Icelanders are good-natured but not particularly handy, and a traveller's patience is sorely tried by the amount of time which he finds it necessary to bestow personally on packing and unpacking and on looking to his horses' backs, legs and feet.

The book contains some photographs of Icelandic scenery, which, though scattered impartially through the volume, are all, with one exception, taken from the regions of Thingvellir and the Geysirs. Some of them are fair, but the artist would have conveyed almost as good an impression of the "hills behind Geysir" if he had planted his camera in front of a blank wall. C. P. Ilbert.

Passé et Présent: Etude d'Histoire Contemporaine. Par "Memor." (Paris: E. Plon & Cie., 1875.)

The author of this masterly little pamphlet is the Duc de Gramont, whose object is to impress upon his countrymen the importance of waiving all domestic differences and devoting their united energies to the organisation of the defensive forces of France. He believes that the situation which, in the summer of 1870, made war a political necessity to Prussia may sooner or later be reproduced—is, in fact, tending to reproduce itself at the present moment. France cannot (thinks the Duke) rely upon the moderation or even the good faith of her too powerful neighbour. Her trust must be in Providence, and in the disciplined valour of her sons.

M. de Gramont takes as the text of his discourse a speech delivered by Prince Bismarck in the German Parliament on January 16, 1874. During the sitting of the previous day, Herr von Mallinkrodt (since deceased), had accused the Chancellor of not having always maintained as stoutly as he pretended the inviolability of German territory, portions of which he had been disposed to cede in 1866, in order to obtain the alliance of a foreign Power against Austria. Herr von Schorlemer-Alst further accused him of having, in defiance of international law and honour, endeavoured to excite the Hungarian and Dalmatian regiments in the Austrian army to mutiny. Prince Bismarck, with his usual energy of expression, characterised these statements as audacious falsehoods. The Duc de Gramont, whose language is always that of the drawing-room, and who never, so to say, shouts his opinions, examines the Prince's denial by the light of official documents, and contents himself with observing that there is a name for such affirmations, which, however, he declines to pronounce.

Firstly with respect to the cession of German territory. The phrase Prince Bismarck used was as distinct as the unfortunate one of M. Jules Favre on a different occasion. He had never, he declared, for a moment entertained the idea of yielding so much as a clover-field. The contrary of this assertion can be clearly proved. On March 28, 1866, the Italian Minister for Foreign Affairs wrote to Count Barral, his Envoy at Berlin, that it would be expedient to include the Trentino, or upper valley of the Adige, in the territory which Austria should be required to cede, as being within the natural boundaries of Italy. On March 30 Count Barral telegraphed to his Government as follows:—

"M. Bismarck told me that, the Trentino forming a part of the Germanic Confederation, it was impossible to stipulate beforehand its cession to Italy; but that what could not be done before the war could easily be arranged during or after it, especially by an appeal to the populations. (Signed) Barral."

Prince Bismarck might reply that he did not consider a province which was linguistically Italian as a genuine portion of the Fatherland; but there is evidence that he was prepared to make concessions which touched more nearly the honour of the German nation. On June 2 in the same year he held a conversation with the Italian General Govone, which the latter, a man whose word is beyond question, committed to paper. The Prussian Chancellor had been sounding the Emperor Napoleon as to what rectification of frontier would be sufficient to secure the neutrality of France in the coming struggle, and he complained that the Emperor shewed a reluctance to express himself distinctly. "I am," said Prince Bismarck, "much less of a German than a Prussian, and I should have no difficulty in subscribing the cession to France of the whole country comprised between the Rhine and the Moselle, the Palatinate, Oldenburg, a part of the Prussian country, &c."

M. de Gramont deals next with the subject of the Hungarian regiments, and proves, beyond possibility of refutation, from the despatches of Count Usedom, Prussian Minister at Florence in 1866, that Bismarck proposed to foment a rebellion in Hungary and the Slavonic provinces of Austria, and argued (justly enough) that, once the inhabitants were in insurrection, the Hungarian and Croatian regiments in the Austrian army would refuse to fight against the allies of their compatriots. Strange to add, King William's Premier destined Garibaldi for the service in question. That ablest of partisan chiefs might, he conceived, with advantage be placed at the head of a small volunteer force (so as not to weaken the main body of the army), and directed towards the eastern coast of the Adriatic, where he might hope to raise the population, as six years before he had raised all southern Italy. Yet in the campaign of 1870–71 the Prussian generals threatened not to treat Garibaldi as a prisoner of war—or, dropping euphemisms, to shoot him if he fell into their hands—for accepting a regular commission from the French Government.

The Duc de Gramont comments in a spirit of pardonable severity upon some other statements made by Prince Bismarck in the course of the discussion of January 16, 1874, among them the allegation that till the very last moment he was anxious for peace with Austria. "With this view," he declared, "I addressed myself to his Apostolic Majesty, at a time when our troops were already on the march, and I once more tendered proposals which could easily have led to a reconcilation." It is true that the proposals were tendered, but they proceeded from the initiative of the old King, who was still troubled with Legitimist scruples. It was in reference to them that Bismarck observed to General Govone, in the course of the above-mentioned conversation, "Happily these negotiations cannot succeed, and in this manner the King will be better convinced that it is impossible to come to an understanding with Austria."

If Prussian diplomacy was little concerned to keep faith with an enemy, it was equally ready to throw over an ally who had ceased to be useful. "What do we care," said Bismarck at Nikolsburg to the Austrian Commissioners, "for the pretensions of the Italian Plenipotentiaries? What are the Italians to us? I shall not support them; if they refuse to sign, so much the worse for them; they will have to settle matters with you by themselves." In justice to one who, notwithstanding his faults, is the greatest statesman of the age, it must be confessed that his worst sin is to utter aloud what politicians of less courage only venture to think.

In the opinion of the Duc de Gramont, the ecclesiastical legislation of Prussia, and the rigour with which the conscription is enforced in that country, are circumstances fraught with menace to the peace of Europe. They cause a wide-spread feeling of discontent throughout Germany, Catholics and Liberals being equally aggrieved by the one or the other, and the Duke seems to hint that there are not wanting those who sometimes look with a wistful eye towards Vienna, and ask themselves whether Berlin is the natural capital of Germany, and a Prussian Sovereign the only possible head of the Confederation. Should this feeling gain strength, the Duke fears that the Government of the Emperor William may seek another quarrel with France as the readiest means of suppressing any anti-Prussian movements, for, once face to face with their old foe, Germans will forget all minor grievances, and cheerfully submit to the supremacy of the strongest military State.

It is to be regretted that the same sentiment of patriotism does not animate the French people, or at least their leaders. "The year 1870 will remain a blessed year in spite of all our defeats, for having delivered us from the Empire." Thus spoke M. Vitet, deputy to the National Assembly. More deserving of reprobation is a sentence of M. Picard, member of the Government of September 4: "the acquisition of our liberties

is well worth the loss of our provinces." M. de Gramont refrains from asking, as he fairly might, where these "liberties" are to be found. Alsace and Lorraine are certainly lost: the freedom gained in exchange appears to be somewhat unsubstantial.

A graver charge is brought in this pamphlet against French journalism, on which must undoubtedly be laid a share of the responsibility for the disaster of Sedan. For the sake of an increased sale, a respectable journal like the *Temps* was not ashamed to print intelligence regarding the movements of the French generals in the critical last week of August, 1870. The official German history of the war, written under the direction of the general staff, contains a despatch from Moltke to the Crown Prince of Prussia, in which the former announces that he has just received a telegram acquainting him with the news given in the *Temps*. This was on the 25th of the month; the following day a paragraph from the *Siècle* furnished the German commanders with important tidings of the march of MacMahon. It is surprising that General Trochu, who had been named Governor of Paris on the 17th inst., should not have kept stricter watch over the press.

Whether readers agree or not with the general conclusions towards which the pamphlet points, they will find a careful perusal of its pages amply repaid by the detached observations and reflections they will constantly meet, which embody the fruit of much study and a long diplomatic experience. Thus, the Duc de Gramont's residence at Vienna as French ambassador lends especial weight to the foreboding he entertains that Austro-Hungarian dualism would not survive the strain of a war. It is difficult to persuade oneself that an Anglo-Irish dualism would have more success.

The Duke's description of M. Bernhardi, an "agent" of the Prussian Government, is not without a quiet humour of its own. "Il paraît respectable, mais cette première impression s'évanouit dès qu'il s'explique."

E. C. Grenville Murray.

Memorials of Millbank and Chapters in Prison History. By Arthur Griffiths, Captain 63rd Regiment and Deputy-Governor of Millbank Prison. (London: H. S. King & Co., 1875.)

Millbank Prison with its massive walls and gloomy portals is doomed to pass away, since it belongs to a past which we have outgrown, but of which we need not be ashamed; for the prison was planned with earnest thought and liberal outlay, as the first great national experiment for the reformation of criminals, and all honour is due to the zeal, courage and perseverance of those on whom devolved the arduous duty of managing it.

Its annals, now presented to the public, contain in an easy, lively and readable form, information of vital interest to any one who cares to acquaint himself with the history of the treatment of prisoners in England since the days when the horrors of our gaols were unveiled by Howard. As we read in these pages the records of the various plans tried and the frequent failures, we see how great and varied are the difficulties of dealing rightly with the criminal class. We see how terrible a being man is when evil is his good. We see too that, however brutalised by crime, he must still be treated as an intelligent being to be acted on by motives and not by mere force, since it is now proved by experience that the most efficacious means of managing—not to speak of reforming—the convict, is not the multiplying of outward restraints, chains and bolts and prison walls, but the appealing to the principle of self-interest within, which is done by the Mark-system,* the mainspring, as Captain Griffiths calls it, of our present method of dealing with convicts.

Captain Griffiths explains in the short preface how he came to write the book. Casual reference to the prison records led to a fuller examination of them. He found in them much curious information and many strange tales of prison life, which he thought would furnish materials for a small volume; but as he went on his subject grew. He resolved to write a history of Millbank, and this could not be told apart from the history of the penal legislation of our country. Nearly one-half of the second volume, which is not the least interesting part of the book, is occupied with the sad story of our penal settlements in Australia.

The building of Millbank Prison was begun in the summer of 1812, though the project of a national Penitentiary had been before the Government since 1778, when Parliament passed the Act for establishing Penitentiary Houses, which owed its origin to the efforts of Howard and to the circumstance of the war with America closing that outlet for the disposal of our criminal population. Howard was one of the three men commissioned to supervise the erection of the first Government Penitentiary. He found a site which combined the advantages he considered essential—a good water-supply, healthy situation, and nearness to London, so that the Penitentiary might serve as a model for others and have the benefit of the personal attention and frequent inspection of the ablest men of the country. Finding that he could not carry his point as to site, he resigned his post. A long delay now arose from the revival of the system of transportation, for though America was no longer available, Australia was open to us, and thither in 1787 the first batch of convicts was sent.

The influence of Jeremy Bentham, and his offer in 1792 to undertake both the building and management of his famous Panopticon, revived the subject, and it was in fact he who purchased the land which eventually became the site of Millbank Prison. The Panopticon design fell to the ground, and several years passed before the attention of Parliament was again called to the want of penitentiaries. It was then resolved (1812) to commence building, and a committee of managers was appointed, of whom Wilberforce was one.

Captain Griffiths gives at the close of the first chapter a small engraving of the site of Millbank in 1803; this is but one of many illustrations which add to the interest of his book and make the reader familiar with the scenes of his story. Millbank was a low, marshy district by the river side, an outskirt of Pimlico; it derived its name from an old mill, which is marked in a survey made in Queen Elizabeth's reign. The difficulties of building on the insecure, fenny soil, were very great, and not to be overcome without large expenditure. The cost of the whole, when finished, was nearly half a million sterling. The plan of the building may have been suggested by the Panopticon design: there is a circular chapel in the centre, round it a hexagonal space, each side of the hexagon forming the inner wall of six huge pentagons, the whole enclosed by a hexagonal wall.

The managers undertook the work with the best intentions and strong hopes of the fulfilment of their benevolent desires. We need hardly remind the reader that prisons had been primarily intended merely to be safe places of detention; that they had become places of punishment without due provision for the lodging and management of their wretched inmates: hence the evils which Howard exposed. Now a new object was in view—not the punishment only, but the reformation of the offenders was to be attempted. Millbank was, therefore, intended for hopeful subjects—for young persons and those convicted of first offences. But the task was a harder and more complex one than had been anticipated. We read of continual conflicts between ruffianism and authority, of defiant language and defiant acts, until at last the committee petition to have the power of inflicting corporal punishment entrusted to them.

The early history of Millbank is interesting on many accounts. It was like a ship at sea, its life centred in itself, cut off from the great world, and yet watched with deep concern by many of the foremost men of the day,* and suffering from injudicious interference rather than neglect. It was on its trial, and with regard to the reformation of convicts, it did not, and *could* not, according to our author, fulfil the hopes of its founders. For Captain Griffiths—and here we touch on the saddest feature in the book—has little belief in the efficacy of any system to reform the adult criminal.† With them, he says, we begin too late; but not so with the juvenile offenders, and by the agency of school boards and reformatories we may hope to stop the recruiting of the criminal ranks, and to turn the youthful culprits into the paths of honest industry.

In 1831 the increase in the returns of crime since 1817 led to the appointment of a Select Parliamentary Committee. They attributed the evils from which the country

* The Mark-system, devised by Captain Maconochie, measures the length of the prisoner's sentence by labour and good conduct, registered by marks.

* Pitt interested himself in engaging the first matron. He writes thus of her qualifications: "She has learnt how to obey, and since then, having had a numerous school, how to command. She has firmness of character with a compassionate heart, . . . a strong sense of religion, and strict integrity."

† From this opinion many competent to judge entirely dissent, and Captain Griffiths fully recognises the immense power for good which certain men have exercised over the convicts. See his mention of Dr. Browning, the devoted surgeon-manager of several convict ships (vol. ii. p. 216).

was suffering to the too great leniency with which criminals were treated; and in their inspection of Millbank objected to the amount of intercourse permitted between prisoners. Greater separation was consequently enforced, and ere long the system adopted by the managers of Millbank approximated to that practised in Pennsylvania. The kindly rule of Captain Chapman was succeeded by what Captain Griffiths terms "The Chaplain's Reign," which came in with the enforcement of increased isolation. All credit is given to Mr. Whitworth Russel and to his successor Mr. Nihil, who combined the offices of chaplain and governor, for zeal, ability, sincerity, and earnestness; but the wisdom of the plans they adopted may well be called in question. "The incessant religious exercises were more in keeping with a monastery of monks than a gaol of criminals." They did not understand that no outward pressure can change a man, no severity of repression, nor any forcing of moral and religious doctrines upon his mind and memory. It was left for Captain Maconochie to introduce a plan of dealing with convicts which gives a motive whereby the prisoner may regulate himself and be stimulated to good—even if that good be merely industry. The work thus performed has all the advantage in moral effect of free labour over slave labour.

Mr. Nihil, in his earnest efforts to reform the convicts, became increasingly convinced of the necessity of separation, but his zeal carried him too far; and cases of insanity—the inevitable result of the unnatural condition of prolonged isolation—began to occur. Sickness, too, broke out, and brought up the vexed question of the unhealthiness of the site. Attacks, prompted on one occasion at least by political interest, were made on the Penitentiary; and though in the special cases brought forward the accusations were disproved, the time was drawing near when the penitentiary system of Millbank was to give place to wiser methods of managing criminals. In May, 1843, the great and costly experiment of the Penitentiary was pronounced a failure, and it was resolved to put the buildings to another use. Criminals in the first stage of their imprisonment were to be sent there for a few months for the purpose of classification; the juvenile offenders to be passed on to Parkhurst, the most hopeful of the adult convicts to Pentonville, the others to be shipped off from thence for Australia. Transportation was finally given up in 1863, since which time our convicts have been employed on the great Government works at Portland, Dartmoor, and Chatham. But to Pentonville or Millbank the prisoners sentenced to penal servitude are still sent to pass the first period of their sentence, viz., nine months of solitude with hard labour.

We close with a reference to the building which is to replace Millbank, just as the present treatment of the convicts, busily and hopefully employed in its construction, has replaced the system which formerly confined the criminal within the prison walls:—

"Here," writes Captain Griffiths, describing the site at Wormwood Scrubbs, "in close proximity to a large city, a number of convicts have been lodged in a temporary wooden building, supervised only by a few warders, who serve both to direct their labour, and if needs be, to keep them in awe. But there is little need for that; the men are submissive, industrious, easily restrained. Such is the effect of a systematic stringent discipline, kept up to a high pitch by constant watchful supervision. To this these prisoners in a state of semi-freedom cheerfully submit, not alone because they feel that authority is stronger than they are, but because they know they are treated with due consideration, though without weakness, with severity, yet with justice."

Howard, could he revisit us, would rejoice, for, as Captain Griffiths points out, the plan we are pursuing to-day, after a century of experience, is exactly what he prescribed. (See the extract from Howard's *State of Prisons*, quoted vol. i. p. 14.)

M. E. MAYO.

NEW NOVELS.

Healey; a Romance. By Jessie Fothergill. (London: H. S. King & Co., 1875.)

Diamond Cut Diamond. And other Stories. By T. Adolphus Trollope. (London: Chapman & Hall, 1875.)

A Wingless Angel. By J. E. Muddock. (London: Virtue & Co., 1875.)

What will the World say? By Charles Gibbon. (London: Bentley & Son, 1875.)

IN that most charming of novelettes, *Wheat and Tares*, a reviewer is made to console himself with the optimistic consideration "how thoroughly nice and right it is that utterly bad books should be written." We have certainly had need of this paradoxical consolation while reading *Healey*, which is probably one of the worst books (we use the superlative thoughtfully and deliberately) ever written. It is not simply dull, or silly, or tasteless. Some of these epithets it by no means deserves. But it is emphatically *bad*. Its plot is improbable, its views are unreal, its ideals of character mischievous, its reflections theatrical. The story is badly constructed, the characters are badly drawn, the language is badly chosen, the descriptions are badly selected, and inserted with bad judgment. And the worst of it is that the authoress is no common young lady—or rather is a remarkable specimen of a class which is rapidly becoming common. She has read all the best books, and has them at her fingers' ends. *The Martyrdom of Man*, and *The Book of Orm*, Thornton on Labour, and *My Beautiful Lady*, are all familiar to her. She can write the most beautiful sentences unsurpassed for nice derangement of epitaphs and courageous divorce of sense from sound. One cannot help chuckling over the ludicrous and quite unconscious parody of a very prevalent style of thought and speech which is presented by such sayings as this: "Our unproved impressions are generally as neatly and orderly arranged in our minds as our other ideas are tentative and variable." The "romance" of *Healey* is but small, and may safely be left for readers to find out if they can. Of the characters one may say something, but not much. There is a heroine who is ugly and ill-tempered; a hero who is handsome, but given to liquor and language of the strongest; another hero of low degree, who is somewhat of a "blameless prig;" and another heroine who rejoices in the name (surprising, perhaps, in a Welsh young lady who must have been born before Mr. Morris let in light upon our darkness) of Thorgerd. There is a general muddle; and the virtuous survivors (the ugly heroine and the blameless prig) quit "this murky little isle" (as the authoress in a graceful spirit calls her fatherland) and seek the congenial soil of Australia. Everybody's conduct is of the most incomprehensible kind, and their language (but especially the language of the ugly heroine) suits their conduct. Some apparent traces of power in the delineation of Lancashire "hands" and their families are probably delusive. At any rate, the authoress appears to be so thoroughly bemused by hasty reading of books, and hastier swallowing of formulas, that we cannot imagine her producing any tolerable work until she has gone through a course of forgetting everything she has read.

Most of the stories which go to make up Mr. T. A. Trollope's two volumes are of considerable age. We can remember at least three of them appearing several years ago in (we think) *All the Year Round*. But, unlike most collections of the kind, "Diamond Cut Diamond" and its attendant tales have a real unity of subject—Italian domestic life—and might very well have found an appropriate title applicable to all the contents of the volumes. The book is—except on one point—harmless enough, but it is difficult to speak of it very enthusiastically. It is written more or less with a purpose—that purpose being to make plain to all readers the exceeding wickedness of the good old times, the dangerous practices of the priesthood, the damnableness of lotteries, and so forth. Any one who likes the cheap and rather stale progressist-philosophy on these matters, of which Dickens was such a persevering preacher, will enjoy "Diamond Cut Diamond." Other people, to return to our excepted point, will, perhaps, be a little disgusted at the vulgarism of style which seems necessarily to accompany this sort of philosophy. For instance:—

"Papa Accoramboni declared himself decidedly in favour of knocking down all that desirable lot, with magnificent hair annexed, lovely eyes, attractive form, brilliant accomplishments, laid on regardless of expense, &c., &c., &c., known by the name and title of Vittoria Accoramboni."

It is almost incredible that an educated Englishman should permit himself to use this vulgar burlesque in connexion with the heroine of one of the masterpieces of English literature. But it is curious, and a little significant, that in nearly a hundred pages devoted to this story there is no hint or allusion which shows us that Mr. Trollope knew that there ever existed such a person as John Webster, or such a play as *Vittoria Corombona*. One cannot help regretting, by the way, that the events recorded in another of Mr. Trollope's historical stories, "The Duchess Veronica," should have happened so late as 1638. Had they occurred but a few years earlier, what a subject would they have made for Webster or Ford!

The author of *A Wingless Angel* is apparently somewhat of a Rip van Winkel:

Digitized by Google

he has certainly gone back at least ten years for the style and characters of his novel. Many old friends whom we thought dead, or in the last stage of decrepitude, appear in this book as though with renewed youth. There is the mysterious poisoner, who keeps a supply of his wares ready for an emergency in his left cheek; the genial and preternaturally sharp detective; the gruff but virtuous doctor; and many other cheerful veterans. The characters, moreover, in the intervals of poisoning and being poisoned, refresh themselves with quotations from the Latin grammar in the most delightful way. But the book, despite these faded charms, and despite some oddities of language, is not the worst of its kind. It is a pity that it is printed in type which is annoyingly and, for a novel, most injudiciously small.

Mr. Charles Gibbon belongs to an order of craftsmen very different from that among whose ranks the authors of the books just noticed must be placed. His work, as far as we know it, though never exactly first-rate in quality, and often very unequal, is always on the right side of the line—a line which, however narrow, is nowhere more easily perceptible than in novel-writing. At the beginning of his book we are introduced to two girls, Coila Gardyne and Bess Marjoribanks, the niece and daughter of a millionaire coalowner and ironmaster. Both unluckily fix their affections on the same person, Austin Murray, son of a neighbouring doctor. It is pretty obvious that Mr. Gibbon at first intended to centre his interest upon Coila; but he is carried away by his work, and transfers the position of first heroine to Bess. The change does credit to his judgment, though its necessity does not perhaps say much for his certainty of hand. Coila is one of those "gentle" characters who are a very Castle Dangerous and Cape Non to novel-writers. We hardly know an instance in which such a character has been made thoroughly interesting. And the reason of the failure lies within most people's experience. Underlying this apparent "gentleness" there is apt to be found in real life, if the subject be not a mere doll, a most unmanageable and unlovely stubbornness, and a selfishness quite as great in degree, if not the same in kind and objects, as that of less gentle people. Coila is not an exception to her kind, real or feigned. Being informally engaged to Austin, and finding that the engagement is strongly disapproved by her uncle, and that it makes Bess (who is an impulsive young lady) nearly frantic, she suddenly writes a letter to her lover, declaring that nothing will induce her to marry him, a refusal in which she persists, although her uncle "comes round" in the handsomest manner, and every body tries to make matters smooth. These two lovers being left for a time in the well-deserved discomfort of their position (for Austin is nearly as bad as Coila) the interest shifts to Bess and a mysterious Major Kilgour. Their doings we shall leave the reader to discover; they are worth his attention. The way in which Mr. Gibbon warms to his work is characteristic and cheering. At first the Major is a little awkward, and Bess more than a little vulgar. But they soon settle down into a really artistic flirtation with consequences. Mr. Gibbon has imagined the extraordinary fluctuation of Bess's feelings as maiden, wife, supposed widow, and wife again, with remarkable felicity, and has drawn them with great skill. In Major Kilgour he has attempted and attained less, but here too the result is good. It is an excellent and a very rare thing when the interest of a novel decidedly increases as it goes on. And this is the case to a very noticeable extent in *What will the World say?*

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The Eleusinian and Bacchic Mysteries. A Dissertation by Thomas Taylor; edited with Introduction and Notes by Alexander Wilder, M.D. (Trübner.) So much new light has been thrown by recent investigations on the secret cults of the Greek world that Taylor's Dissertation can have little but biographical interest to recommend it. Dr. Wilder, however, seems unaware of this. He is evidently under the impression that Taylor's knowledge on the subject was accurate and sufficiently wide-ranged to justify us in taking him as a guide in these most obscure investigations. There is more than one book of reference in the English tongue, and twenty in German, which should have taught him otherwise. Notwithstanding this, however, we are very much obliged to the editor for his careful reprint of a scarce, and, in its way, a learned book. Taylor's writings are valuable as pictures of a deep and strong but very strangely constituted mind—one that arrived by solitary study of the Greek neo-Platonists at conclusions substantially the same as those of Schelling without ever having read a line of German philosophy. His books have become very scarce in this country, for they were originally issued in very small numbers, and when they occur at sales they are bought up for the American market. We believe no public library in this country has a complete collection. When we last consulted the catalogues, neither the British Museum nor the Bodleian possessed all his volumes. A series of Taylor's works would occupy a considerable space in any ordinary private library, as well as his Plato and Aristotle in fifteen large quartos. He published upwards of forty other volumes, mostly translations of neo-Platonist literature, which had never before been "done" into English. The mere mechanical labour of such an amount of work must have been enormous. It was toil undertaken entirely as a labour of love, by one who began life as an underling in the Sheerness dockyard, and whose highest official position was that of Secretary to the Society of Arts.

Denzil Place. A Story in Verse. By Violet Fane. (Chapman and Hall.) It is difficult to say upon what principle the authoress of *Denzil Place* has chosen the arduous form of blank verse for the medium of a very commonplace story. Far from attempting to elevate her theme by imaginative treatment, she has relied mainly for her effects upon an accumulation of prosaic details and a close adherence to the colloquialism—and at times even to the *argot*—of everyday life. There is, no doubt, a certain kind of reality in the lines we are about to quote, but it is a reality of which Poetry takes no cognisance:—

"Surprised out of his usual sadden'd calm,
He learnt this was the wife Sir John had wed;
Three years ago he read it in the *Times*,
For, tearing once, to light the cigarette
Of an Italian princess, at Sienna,
A scrap of paper, as it met the flame
He, watching absently, read on the slip
The name of what was once his parish church,
Then read Sir John's, and, guessing he was wed,
Tried to read on, but the devouring flame
Had burnt up what had once been 'Constance
Leigh.'
He little cared, and turning with a smile
He forthwith lit the fragrant cigarette
Of the Italian princess."

This specimen, however, is outdone by the following query touching the owners of family pearls:—

"Did they—
They or their thriftless, careless handmaidens,
Break all the strings, and let them roll away
Like common beads, under the rugs and chairs,
Being so large and round? *Ah, had they but*
(To use a billiard phrase) had 'legs enough'
To roll a little further—down to me!"

It may be granted that few other lines in the book reach the absurdity of literalism displayed in these extracts; but our examples are not the less indications of that surface truth of narrative which is characteristic of the book. *Denzil Place*, in a word, is prose in shackles, and, though written with earnestness and now and then with picturesqueness, rarely attains that union of fancy and sentiment which is the least that can be demanded of a poet. Imagination, it is true, may often be conveyed by vivid forms of realism; but in such cases the form illustrates the poet's idea—does not preponderate over it. A poem, for instance, may well show how a girl, while expecting her lover, grows weary at the sound of many passing footsteps, none of which gives the echo she longs for. But if with these steps be mingled the cries of itinerant salesmen or the comic ditties of negro minstrels, the sense of reality excited becomes at once eccentric, and stifles emotion instead of expressing it. Writers who deal in verse with the events of modern life should remember that it is easier to imitate the plan of such a work as *Aurora Leigh* than to catch its spirit. The theory of poetry developed in *Denzil Place* is wholly unsound; but we are not without hope that when its writer has freed herself from self-imposed trammels, she may give us a more successful work. In the lyrics scattered through her narrative there are occasional passages of tenderness, poetic grace and musical utterance, which seem to warrant this expectation.

Michael Hummelberger. Eine Biographische Skizze von Adalbert Horawitz. (Berlin, 1875.) In this little *brochure* Dr. Horawitz has attempted to resuscitate the memory of a man of whom few German philologists know more than the name, if even they know as much. Michael Hummelberger has, nevertheless, good claims to the grateful remembrance of his countrymen; for he was one of the most zealous and industrious pioneers and cultivators of classical learning in Germany, and did good service to the early Hellenists by his *Epitome Grammaticæ Græcæ*, which, however, was not published till after his death, when it issued, in 1533, from the printing press of his friend, the learned Beatus Rhenanus, of Basle. Like this great prince of printers and publishers, M. Hummelberger was an indefatigable editor and annotator, a man of great learning for his age, a devoted follower of Erasmus, and the friend of Zuinglius, Pirkheimer, Oekolampad, Melancthon, and others of the Wittenberg school, with all of whom he carried on a more or less intimate correspondence. In the course of a careful examination of some of the treasures of the Imperial Library at Vienna, Dr. Horawitz's attention was drawn to the very large and interesting collection of the letters received and written by Hummelberger, from 1508 till 1527, the year in which he died suddenly at the age of forty. These letters, which are written in Latin, and consist of 174 folio sheets of paper, have undergone various slight mutilations, but they are on the whole in good condition, and they are most valuable and interesting from the light which they throw on the state of learning at the time, on the religious discussions of the day, and the general condition of society in Germany in the early part of the sixteenth century, to which reference is frequently made. Dr. Horawitz's intention of amplifying his present short sketch of Hummelberger and his

correspondence into a more comprehensive work must, therefore, be welcomed with gratitude, and can scarcely fail, if carried out according to his present plan, to give us a valuable contribution to our knowledge of the social and intellectual learning of the great German Reformers.

The Archæology of the Great Orme's Head. By J. Smith, Jun., Fellow of the Royal Archæological and Historical Association of Ireland. (Llandudno: B. Woodcock.) Visitors to Llandudno who care about antiquities will do well to buy this little book, which gives an account of Tudno, the patron saint of the town, and describes his church and cradle upon the Head. We opened the book with some curiosity to see whether the author had anything to tell us about the worm, or dragon, who has given his name to the cliff. We were much disappointed to find that he knows nothing of it, and suggests that the name "Orme" is equivalent to "arm," a word that is rarely if ever applied to a promontory. This, apart from its incorrectness, is dreadfully prosaic for an Irish antiquary writing about Wales.

Tourists in search of silvan scenery can scarcely do better in these sunny days than take with them the *New Forest Handbook* (Lyndhurst: J. G. Short), and make acquaintance with the beautiful and interesting district to which it relates. Though sadly shorn of its original dimensions, there is enough of the Forest still left to afford an infinite variety of landscape, and, in spite of railways, there yet lingers about the whole woodland much that is primitive and peculiar. To English artists the New Forest ought to be what Fontainebleau is to their French brethren, and by all classes it deserves to be far better known than it hitherto has been.

Mr. William Longman has republished in a separate form his *Impressions of Madeira*, a paper upon which we commented when it first appeared in *Fraser*. It gives in a very succinct yet pleasant way a great deal of valuable information, and we believe that that which relates to the mountain ranges is not to be found elsewhere. The exploration of these gave Mr. Longman some congenial occupation, and men in health who are compelled to visit the island will thank him for suggesting an escape from the monotony which distinguishes life in Madeira. Editor.

NOTES AND NEWS.

Professor Edward Caird, of Glasgow University, has in preparation a work on *The Philosophy of Kant Explained and Examined.* It will include an historical introduction, and will be published by Mr. Maclehose.

Mr. Robert Brown, of Underwood Park, Paisley, is preparing a *History of the Paisley Grammar School* from its foundation in 1576, and of the other schools of Paisley. Beside a minute description of the endowments granted by King James VI. for the support of the Grammar School, an account will be given of many curious incidents and topics relating to the ancient history of the town. The book will be published by Mr. Gardner, of Paisley.

A History of the Portuguese in Asia and Africa, the materials for which are being collected from original sources, is in progress under the hand of Mr. P. A. Tiele, the Librarian of the University of Leyden, who proposes to follow it up with a *History of the Netherlanders* in the same parts of the globe.

We have received from the Oxford University Press a copy of the smallest Bible ever produced. It is printed on a rough unbleached India paper, of extreme thinness and opacity; is 4½ inches high by 2¾ inches broad, and half an inch in thickness; weighs, bound in limp Morocco leather, less than three and a-half ounces, and can be sent through the post for a penny.

Dean Goulburn's new work, which is now in the press, is a collection of "sermonettes" on the life of the Prophet Samuel. It will be published by Messrs. Rivingtons under the title of *The Child Samuel.*

The Council of the Grampian Club have now in the press a work on *The Priory of Beauly*, by Mr. J. Chisholm-Batten, and *The Royal Letters and Proceedings of the Privy Council, during the Secretaryship of the Earl of Stirling, from* 1626 *to* 1635, preserved in three MS. volumes in the Advocates' Library and General Register House. The Club is anxious to secure new subscribers.

Among other new school books, Messrs. Rivingtons will shortly issue Books I. and II. of Tacitus, with notes by the Rev. W. H. Simcox, and Books III. and IV. of Thucydides, with notes by Mr. G. A. Simcox, both of which will form volumes of the *Catena Classicorum*; and the first volume of the Rev. J. Franck Bright's History of England for public schools, entitled *Mediæval Monarchy*, extending from the departure of the Romans to the end of the reign of Richard III., in 1485. The volume will contain numerous maps, which will render the use of a separate atlas unnecessary, and the text will be further illustrated by the introduction of genealogical tables of all the great Houses during the reigns of the Edwards, and the wars of the Roses. The second volume, which will treat of "Personal Monarchy," will be issued in December, and the third and concluding volume, "Constitutional Monarchy," is now in preparation. The new volume of Mr. Oscar Browning's series of "Historical Handbooks," *Modern English Law*, by Sir Roland Knyvet Wilson, Bart., is also just ready, and will be published in a few days.

The Rev. D. Silvan Evans, late editor of the *Archæologia Cambrensis*, has been appointed to the Professorship of Celtic Literature in the University College of Wales.

Messrs. Rivingtons have in preparation for issue during the autumn season the *Life of the late Bishop Gray*, Metropolitan of Africa, in two vols. 8vo; the second and revised edition of Mr. W. E. Scudamore's *Notitia Eucharistica*; a work on the *Rudiments of Theology*, by Canon Norris, of Bristol; and a volume of Notes on the Greek Text of St. Luke's Gospel, for school use, by the Rev. Arthur Carr, of Wellington College.

We are glad to hear that Professor Leo, of Berlin, is engaged on a new Variorum edition of Shakspere. He has a staff of young helpers under him in Germany; but there are many English notes which must escape their notice. Any contributors willing to help in the undertaking should communicate with Professor Leo in Berlin. The work has already made some progress, the Professor having been engaged on it for several years, though it is only within the last two years that he has sought other help.

We have authority for stating that Mr. Kelly, whose name is so widely known in connexion with various Directories, has become the proprietor of *The Upper Ten Thousand*, but he has retained the services, as editor, of the compiler and original editor, Mr. Adam Bisset Thom, whose name is a sufficient guarantee that the work will continue to maintain the high position which it has already taken as one of our most comprehensive and handy books of reference.

Mr. Maclehose will publish shortly a work by Principal Caird on the *Philosophy of Religion*; and a work by Professor Nichol on the *English Language and Literature.*

Among other works in preparation by the same publisher we may mention—a new volume of Miscellaneous Poems by the author of *Olrig Grange*; *Our Lord's Three Raisings from the Dead*, by the Rev. Hugh Macmillan; *Eminent Educationists and their Various Systems of Education*, by Mr. Leitch, Rector of the Normal School, Glasgow; a work on the History of the Clyde, by Mr. James Deas, Engineer of the Clyde Navigation; and a volume of poems by a new poet, Herbert Martyne.

The next session of the New Shakspere Society will probably be opened on October 8, by Mr. James Spedding's "Notes on Mr. Daniel's Theory of the Relation between the First and Second Quartos of *Romeo and Juliet.*" This will be followed, at the second meeting, on November 12, by Mr. Richard Simpson's paper on "The Three *Hamlets.*" Mr. Grosart has put off his promised paper on "Shakspere's Sonnets" till he can finish his studies of the other sonnet literature of Britain.

A third edition of Mr. Wright's well-known work on *The Celt, the Roman, and the Saxon* (Trübner & Co.) has just been issued. Mr. Wright has not only revised the text throughout, but has made many additions, chiefly arising out of discoveries made since the appearance of the former edition, and among these additions are a considerable number of new illustrative engravings.

The Astronomical Congress, which met recently at Leyden, will hold its next year's meeting at Stockholm.

Jena has been selected by the German Anthropological Society for its next place of meeting. Professor Zittel has been elected president for the next year.

Professor W. D. Whitney has passed a few days in London this week, on his return from the Continent. He sails to-day (Saturday) from Liverpool, and will reach Yale only just in time to begin his lectures there. All his arrangements with Professor Roth for their new edition of the *Athavarveda* are complete. They have a mass of most valuable fresh material for it, and hope soon to be in possession of a MS. far older than the best of those yet in their hands, much superior as that is to any before known.

The veteran Pott is now engaged on a new edition of the works of William von Humboldt, the founder of the science of philology.

Mr. Alexander J. Ellis has nearly finished his book for the Tonic Solfaists on *Pronunciation in Singing.*

Mr. Henry Cromie, who has just completed his *List of Chaucer's Rhymes in the Canterbury Tales*, for the Chaucer Society, has consented, at Mr. Furnivall's request, to compile an index—for the same Society—of all the names of people and places mentioned, and all the subjects treated and alluded to, in the *Canterbury Tales.*

Chaucerians may be glad to see a fresh entry relating to Richard Chaucer, the vintner, father of the poet, though it is only that of a debt of 420*l.* owed and paid to him. A reference in Mr. Black's Index to his Catalogue of the Ashmole MSS. in the Bodleian, enabled Mr. Furnivall to ask for the copy of the entry, which Mr. Walford D. Selby of the Public Record Office has been good enough to make. The entry is crossed out, as that of a paid debt.

"[9 Feb. 1345/6]

Pro Ricardo Chaucier de London'.

"Walterus de Chiriton', mercator et ciuis Londonie, recognoscit se debere Ricardo Chaucier, ciui et vinetario Londonie, quadringentas et viginti libras/ vnde soluet ei, die lune (1) in prima septimana quadragesime proximo futura, ducentas et viginti libras, et in Octabis (2) Pasche proximo sequentis ducentas libras. Et nisi fecerit, concedit quod predicta pecunia leuetur de terris et catallis suis in ciuitate Londonie et alibi. *Teste Rege* apud Westmonasterium ix. die Februarii.

"§. Soluit, et quietus est, sicut idem Ricardus recognoscit."

[Close Roll. 20 Edw. III. m. 26. d.]

(1) 6 March 1345/6
(2) 16—23 April 1346.

The centenary of Michel Angelo has revived the interest of the Italians in all concerning the great artist. The examination of the judicial archives of Rome has revealed the existence of the

official inventory of his effects, made after his death. Interesting also is the discovery, or rather the deciphering, of an unpublished sonnet, written by him at the back of an original drawing which forms part of the collection of Sir Thomas Lawrence, purchased by the University of Oxford. The drawing represents a study of horses and the sketch of a battle; at the back are inscribed five sonnets and madrigals, four of which have been printed in the last edition of Michel Angelo's works. The fifth is a sonnet which, until now, has baffled every attempt to decipher it. Signor di Tivoli has in the last number of the *Rivista Europea* given an intelligible reading of the original, with the corrections of the author. The sonnet is not one of the best of Michel Angelo's composition; therefore he probably suppressed it in his works. After the example of Petrarch, he was in the habit of polishing and repolishing his poems. He did the same with his artistic compositions, and when one of them appeared to him to have a defect, he mercilessly broke the marble with his chisel.

M. Eugène Hucher, of Le Mans, has just published a post-octavo volume of 534 pages, for *7s. 6d.*, of great interest to students of the Arthur Legends. He gives in it—(1), the two oldest texts of the prose romance of the *Petit Saint Graal*—from the MS. Cangé 4, No. 748 in the National Library, and the MS. of Ambroise Firmin-Didot, both of the thirteenth century—though the texts are unfortunately printed one after the other (pp. 209–276, 279–333), instead of on opposite pages; (2), the thirteenth century prose text of *Perceval or the Quest of the Saint Graal*, pp. 415–505. These short prose texts give the Legends in their earliest forms, before their enlargement into the *Grand Saint Graal*, and are now printed for the first time. The rest of the volume is taken up with accounts of Mr. Henry Huth's MS. of the *Petit Saint Graal* and *Merlin*, other MSS. of the Romances, the editor's essays on the origin of the *Petit Saint Graal*, and proof that Robert de Barron was its author. M. Hucher has sent copies to Trübner's, and Arthurians should secure them at once.

Mr. Thomas D. King, the hon. secretary of the Montreal Branch of the New Shakspere Society, finding that many of his fellow-Canadians think there "is something in" Judge Holmes's theory that Bacon wrote Shakspere's plays, has issued a little post-octavo volume, entitled *Bacon versus Shakspere; a Plea for the Defendant* (Montreal, and Rouse's Point, N.Y.: Lovell Printing and Publishing Company, 1875), which will, we trust, convince the too credulous Canadians that there is nothing in Judge Holmes's book but an elaborate practical joke of the same kind as an essay to prove that Prince Rupert wrote *Milton* would be, or that Cobbett or Tom Paine wrote *Burke*, or, "magnis componere parva," that Lord Derby wrote Mr. Disraeli's wondrous tale of *Alroy*. Entire inability to conceive the nature and mental qualities of either man or his writings is the only state in which the acceptance of Judge Holmes's theory is possible. That such inability exists, arising from natural unsusceptibility or ignorance of Bacon's and Shakspere's works, is true in certain cases. But most buyers of Judge Holmes's book get it as an oddity, as they do Mercade on *Hamlet*, to register how far perverse ingenuity in matters Shaksperian can be carried.

We shall take an early opportunity of reviewing at length Professor Whitney's new work, on *The Life and Growth of Language*. But meanwhile a few remarks on some points which seem to show a modification in the author's former opinions may be of interest.

Morphological similarity is now admitted by him as a satisfactory proof of relationship. When speaking of some of the American languages (p. 259) Professor Whitney says:—"The case seems to be clearly one where the style of structure of a language is more permanent than the material, constituting of itself a satisfactory proof of relationship."

The transition of isolating into agglutinative, and of agglutinative into inflectional languages, is accepted. "The three degrees," we read (p. 277) "lie in a certain line of progress, but, as in all such cases, pass into one another." Morphological classification, however, is here declared to be unsafe, or at least no better than making the character of the hair or the colour of the skin a basis of classification.

Animals are now admitted to possess no language in the proper sense of the word. Thus we read p. 3:—"But these [the dog's bark, the hen's cluck] are not only greatly inferior in their degree to human language; they are also so radically diverse *in kind* from it that the same name cannot justly be applied to both. Language is one of the most marked and conspicuous as well as fundamentally characteristic of the faculties of man." What will Mr. Darwin, jun., say to this? See, however, pp. 281 and 305.

It is no longer denied that methods of framing words may fall into disuse, if they are no longer wanted. Thus, in answer to the question why we no longer have the faculty of forming words by onomatopoeia, Professor Whitney writes, p. 298:—"The office of onomatopoeia was the provision, by the easiest attainable method, of the means of mutual intelligence; in proportion, then, as it became easier to make the same provision by another method, the primitive method went into comparative disuse, as it has ever since continued, though never absolutely unused."

The author's defence of roots as the germs of speech (p. 298) will be read with interest at the present moment; equally so his admission of the possibility of a common origin of all languages (p. 270), and his ranging himself on the side of those who maintain that the classification of languages and the classification of races have nothing in common (p. 271).

NOTES OF TRAVEL.

By the return of H.M.S. *Valorous*, which reached Plymouth on the 29th ult., we have tidings of the Arctic Expedition up to July 27 last. On that day the *Alert* and the *Discovery* were seen steaming down the Waigat (as the straight between Disco Island and the mainland of Greenland is called) on their northward journey. The journey out had been a very rough one, a cyclone having been experienced on June 13, and a heavy gale on June 20, which had rendered useless a whale-boat in each vessel, beside causing other damage. Disco Island was reached by the *Alert* and *Discovery* on July 6 (the *Valorous* having preceded them by two days). The locality offers advantages for studying the geology, glacial phenomena, the effects of frost and ice upon the rocks, the influence of the summer rivers and especially the formation and "habits" of icebergs (to all of these points careful attention was given). About two-thirds of the known *flora* of Greenland were successfully collected, as well as specimens of the *fauna*, which here present a combination of Arctic and sub-Arctic forms. Magnetic observations were taken and a survey of Godhavn was made. The ships, as mentioned above, parted company with the *Valorous* on Saturday, July 17, and expected to be at Upernivik on the 21st. It appears that last winter was very much colder in South Greenland than in North, where it was exceptionally mild until the spring, when there was a check and it turned cold. It is argued that there will thus be a favourable opportunity for navigation late in the season. It is hoped that the *Discovery* will winter in latitude 82° N., or a little further north, while the *Alert* will push on to 84° if possible. If the northern coast of Grinnell Land should prove to trend westward, with no land in sight to the northward, Captain Nares will winter close in-shore and endeavour to push northward in the following summer. Should, however, continuous land be in sight, the *Alert* will be taken this summer to as high a latitude as possible. The sledging work is of great importance, being, as it is, the mainstay of Arctic exploration. The coast of Greenland will be carefully examined, and communication kept up between the two vessels by its means. A relief-ship will be despatched in 1877, but there is good ground for expecting that the two vessels will complete their mission without accident and return home in the autumn either of 1876 or 1877.

The Paris Geographical Society have published in their bulletin for June a new map by the Abbé Petitot, a French missionary, of the country about the course of the Lower Mackenzie River in Arctic North America. Our previous knowledge of this region is derived mainly from the expeditions of Franklin (1820 and 1825), Back (1833), Dease and Simpson (1836), and the Franklin search expeditions under Richardson, Rae and others. Father Petitot has spent no less than eleven years in this dreary and trying country, prosecuting his missionary labours among the Indians and Esquimaux, and journeying to and fro in various directions. The result is shown on his map in a perfect network of routes, which (being himself unprovided with a sufficiency of instruments) he has combined with the points astronomically determined by Franklin. M. Petitot's explorations will form an important contribution to Arctic Geography.

Those interested in the scheme of admitting the Atlantic into the depression of El Juf to the north-west of Timbuktu should read a short article by Dr. Rohlfs in the last number of Petermann's *Geographische Mittheilungen*. Dr. Rohlfs is an acknowledged authority on North-west Africa, and in 1861 he travelled in Morocco and subsequently visited the oases of Draa and Tafilet to the north of El Juf. As it appears from his remarks that *no European* has ever explored this depression, which is known simply from native report, Dr. Rohlfs may fairly claim to know as much about the region under discussion as any of the promoters of the scheme, particularly as the chief promoter, Mr. Donald Mackenzie, is stated never to have been in Africa at all. *In primis* the Doctor says that the really productive parts of Northern Africa begin as far south as 17° latitude, and that this is 250 miles, as the crow flies, from the nearest point of El Juf. The river Belta, said to discharge itself into the Atlantic opposite the Canary Islands, is supposed to offer the best site for the canal which would connect El Juf with the sea; but Dr. Rohlfs remarks that a river, the course of which as one travels inland must necessarily increase in height above the sea, does not *prima facie* appear to be the most suitable place for the excavation of a canal. Mr. Skertchly, who, in a paper written in the *Geographical Magazine* for May last, lent his support to the scheme, has alluded to the enormous mineral and vegetable wealth of Twat and Tafilet; but Dr. Rohlfs says he has never heard of any geological researches having been made there, that the chief formations are chalk and sandstone, and the only product suitable for export is dates. While the Doctor is distinctly of opinion that Mr. Mackenzie's project is based on wrong and insufficient data, he still rejoices at the prospect of an exploring expedition, which, he says, will easily find much useful work to do in the way of geographical discovery.

The following extract from a private letter from an officer on the line of the Indo-European Telegraph may be interesting as further showing the wide extent of the unusual rains that have prevailed during the present summer. The country described is on the east (by north) shores of the Black Sea, Sotscha lying to the north of Suchum Kaleh. Here the effects of Russian conquest are too evident:—

"Remonte, near Sotscha: Aug. 12, 1875.

"Here I am stuck in the woods on the shore between Sotscha and Adler, a very unhealthy place. I get fever every third day at 4 p.m. as regular as clockwork. We have to get everything to eat from either

Sotscha or Adler, as in the whole distance of twenty-eight versts there is not a house or a human being to be seen. Here used to be thickly populated by Circassians, and their gardens and villages remain to this day, but the Russians turned them all out, and now there is no one. The only inhabitants of the forests and mountains are jackals, wolves, bears, and a sort of leopard, wild cats, and hosts of wild boars; so that it is dangerous to go about in the woods here alone without a rifle. It is a wilderness of rank vegetation. . . . The month of August is one of the worst in this part of the world, as it is so very hot in the daytime, and at night so cool, and here is such a very heavy dew every morning that one unaccustomed to it would think it had been raining. . . . Within this last month we have had most tremendous rains; such weather has been unknown for very many years. All rivers and brooks have been enormously high, so that many days we were locked up here between two rivers quite fast, and could get neither one way nor the other. As it is, the whole road now is entirely spoilt, so that it is much heavier than formerly to get along the shore. It is really astonishing to see the mountains of huge rocks which were brought down to the shore last Friday week by what are usually miserable little streams, or else quite dry. The rivers are all washed out at the mouth to such an extent that I have already had to swim through them on horseback several times, and unless a heavy sea comes on and sands them up again, they will remain in this deep state till winter, making it very difficult to get along. The time-honoured 'oldest inhabitant' cannot remember such a rain. One can see that it is very seldom, from the enormous quantity of land and river banks which have been washed away. Our line was down for two days, and no one could get at it to do any repairs. A hill side came sailing down with trees and brushwood, and took away our whole line for about ½ verst."

We regret to learn that private information has been received by the friends of Captain von Homeyer, announcing that, in consequence of long-continued fever and rheumatism, he has been obliged to relinquish all further idea of continuing his explorations. The last hope of the German African Expedition is thus destroyed, and the whole scheme of colonisation on the Loanda coasts will have to be given up. Captain von Homeyer, whose letters are dated March 25, from Pungo Andongo, about 200 miles inland, writes that he had taken every precaution to secure the object of the expedition, and had advanced with a well-provisioned caravan, composed of 164 individuals, including the military leader, Major Marques, Dr. Pogge, and the naturalist, M. Loyaux. When about half-way they had stopped to visit King Dumba Pepe, a prince who had received his education in Loanda, and was more civilised than the majority of his black brethren. Here the Europeans were witnesses of a remarkable Court ceremonial, in which the Premier of the Ministry, which consisted of thirteen dignitaries, performed dances in the presence of the King and his white guests, which were rendered the more absurd by the fact that the great man's servant, standing behind him, imitated every movement of his master's body, in unison with the clanging noise of the musicians. When the Ministerial *pas de deux* was concluded, the King complained to his visitors of the ravages which the smallpox had made among his subjects, and declared himself ready to try vaccination, provided the prejudices of the people could be overcome. It transpired in the course of the interview that the recent death, by this scourge, of the last Prime Minister was universally ascribed to the evil influences of the German expedition, and to remove these unfavourable impressions Major von Homeyer presented the entire Ministry with twenty-five bottles of brandy, which had the highly satisfactory result of securing for the donor the loan of one of the royal riding-oxen, which was regarded as a mark of exceptional condescension and favour. According to the most recent reports, dated June 8, Major von Homeyer had found that he must return with all possible haste to Europe, as there remained no hope of his regaining sufficient strength in the country to prosecute his original schemes of exploration. In the meanwhile his companions, Dr. Pogge, of Mecklenburg, Lieutenant Lux, of the Austrian army, and M Loyaux, intend to continue their journey to the mythical lands of the Matiambo, and were to join the caravan of an elephant-tusk trader, who was reputed to be a trustworthy man, acquainted with the districts which they wished to visit.

GERMAN LETTER.

(II. *History, &c.*)

Gotha: August 18, 1875.

The excellent compilation, "State History of Modern Times" (Leipzig: Hirzel), is enlarged by a volume rich in contents and deserving of notice, the second section of the second part of the *History of Russia*, by Th. von Bernhardi. The first part contains the history of the Vienna Congress from Russian sources, especially from the papers and collections of Count Toll. The personal relations of the author have put him in possession of peculiarly valuable authorities. He is the son of Bernhardi, the director of a gymnasium at Berlin, author of the *Bamboccíaden*, who belonged to the circle of the Romanticists, and married a sister of Tieck. This lady separated from her husband, and married a Herr von Knorring, from the Russian Baltic provinces, in whose house Herr von Bernhardi was brought up, and then married a relation of Count Toll, one of the most cultivated and distinguished of Russian officers, who had, while on the staff, played an important part in the War of Freedom from 1813 to 1815; and who, on the occasion of the rising of the Décembriseurs, spoke the decisive words, "Il faut mitrailler." He was not, however, in favour under the Emperor Nicholas, as his decided disposition was scarcely compatible with that of the Emperor. He therefore lived in retirement, and collected a treasure in the shape of notes and records, of which Herr von Bernhardi became the heir. The latter came to Germany, and wrote a series of fine essays upon Russian history; he then edited Count Toll's *Memoirs*, and was at length induced to undertake Russia for Hirzel's collection. The first part contained a highly interesting and, in many places, new account of the Vienna Congress, along with an excellent description of the battle of Waterloo, in which, in opposition to English statements originating during the later years of Wellington, prominence is given to the German share in the victory. This literary activity was interrupted by the mission of the historian to Italy, charged by the Prussian Foreign Office to report upon the position of military affairs from Florence, where Count Usedom was then minister. During the war of 1866 and in the following years, he had a valuable opportunity for diplomatic activity, and was then entrusted with a mission to Spain, from which he returned shortly before 1870. Since then he has resided as a private individual on his property near Hirschberg, in Silesia, and has again taken up his interrupted work on the State history. The contents of this second part lie, indeed, almost entirely outside the plan of the undertaking: the beginning consists of diffuse meditations on the course of European history, and the abstract of Russian history begins with the foundation of the realm by the Northmen, so that, in short, we have before us a complete history of Russia. But it is just this survey that is written with great knowledge of the material, especially of the little-known Russian original authorities, by a thoroughly liberal-minded man, who is inclined to examine Russian affairs critically, who does full justice to what was good and great in the course pursued by Peter the Great, and in everything is careful, as a foreigner, to preserve his freedom of judgment. We have no book from which we can become so well acquainted with the events down to the reign of Alexander. From the time of Paul onwards, his information becomes quite detailed, and rests upon authorities accessible to but few, and reports on Russian society and the persons in closest attendance on the Emperor, which are in great part new and of the highest interest. The work especially deserves to be known in England at the present time, and, if a foreigner might make a suggestion, it would be this, that the survey of Russian history, at all events, should be made accessible to the English public by means of a translation.

Jacob III., Margrave of Baden and Hochberg, the First Reigning Convert in Germany, by Arthur Kleinschmidt (Frankfort-on-the-Main: Winter), leads us into a remarkable portion of our history. The German people took, at the beginning of the sixteenth century, such an upward flight in religion as they have scarcely taken before or since; the upholder of which was the great reformer Martin Luther. His personality was a firm support to his contemporaries in the doubts and anxieties which necessarily arose after the firm ground of the old creed was forsaken. After his death a decided reaction set in; while the theologians were exhausting themselves in the coarsest and least intellectual disputes, the mass of educated persons came more and more to a general indifference regarding confessional dogmas. Others anxiously sought a resting-place in the confusion, and—this is one of the most remarkable features of the period—found it at last in a return to Catholicism. Thus we see the sons of eager reformers not unfrequently appear as champions of the scarcely conquered party. To these belongs Jacob III., son of the Margrave Carl II. of Baden-Durlach, the zealous Lutheran who had introduced the Reformation in his own country. He was fifteen years old at the time of his father's death in the year 1577, and was brought up by his guardians and his mother in the strictest Lutheranism. He went the very next year to the University of Strassburg, where he became acquainted with the furious disputes which the "Formula Concordiae" had excited in the Lutheran Church; he was, in 1580, in some measure committed to this formula by his guardians, although he himself, like his elder brother, refused the binding signature. After the young prince had completed his unusually good education by a journey to Italy and France, he entered public life at the Reichstag at Augsburg in 1582, and came into familiar intercourse with the Emperor Rudolph, and the other sovereign representatives of Catholicism. Old ties, however, so far held him fast that he made his first campaign among the confederates of the reformed Archbishop Gebhard, of Cologne, and only repeated threats of outlawry induced him to forsake their army. His marriage with Elizabeth von Culenberg-Manderscheid could only encourage him to keep true to the Protestant party. But the influence of his Catholic friends, especially that of William V. of Bavaria, prevailed, and, in 1585, he, with Alexander Farnese, whom he, with youthful enthusiasm, revered as the ideal of a general, took the field on behalf of an opponent of Gebhard's, a Bavarian prince. He also afterwards supported the Duke of Lorraine against the Huguenots, which was not indeed remarkable in a Lutheran, and in 1587 a rumour already went abroad that he was inclined to go over to the Catholic Church. According to the custom of the period, he instituted religious disputations, which were to bring him certainty of belief, whereas, in reality, they only led to increased contention, and could but strengthen his doubts of the stability and permanence of the new doctrine. The spiritual tournament was led on the Catholic side by the learned and combative Pistorius, son of a prominent Protestant theologian, who, being originally a physician and then a jurist, first passed from Lutheranism to Calvinism, and then went over to Catholicism. He had won the confidence of the young prince, and seems to have agreed to represent the Reformation and

its great founders in the most hateful light, and to suggest the infallibility of the ancient Church as the only refuge for the conscience in search of help. The persuasions of his Catholic friends in Bavaria and Austria turned the resolve into action, and the conversion, which Pope Sixtus V. celebrated by a great procession, took place on July 25, 1590. The hopes of the Church were not, indeed, fulfilled. Jacob died in August of the same year, so that the words of the title, "the first reigning convert," are at least superfluous. The conversion of the Margrave of Hochberg has no importance in universal history, but it is an exceedingly characteristic trait of the last half of the sixteenth century. Herr Kleinschmidt has the merit of having for the first time represented the life of this prince impartially, and on the basis of documental research.

In the second part of his *Parisian Conditions during the Revolutionary Period from* 1789–1800 (Jena: Dufft), Professor Adolph Schmidt, of Jena, publishes studies on the social relations, especially on the immorality and the material distress prevalent in Paris, which are of the greatest importance for the internal history of the French Revolution. Under the title, *The People's Years, Historical Sketches by A. Bernstein* (Berlin: F. Duncker), the editor for many years of the Berlin *Volkszeitung* has collected his descriptions of the Revolution in Prussia from 1848–1850. If the author's pronounced democratic views, and especially his bitter judgment on the so-called *Gothaer*, fail to command general assent, his clear temperate account is so much the better worth reading as this period is generally described more from the general German than from the Prussian point of view, by Frankfort rather than Berlin, and at any rate, Bernstein is the representative of a party which, if thrust back for the moment, will yet retain its historical importance. The *Allgemeine Deutsche Biographie*, published by desire of and with the assistance of H. M. the King of Bavaria, Maximilian II., by the historical commission of the Royal Academy of Sciences (Leipzig: Duncker and Humblot) answers in every respect to the expectations awakened by the announcement of this undertaking. According to the preface, which is signed by Freiherr von Liliencron of Munich, and Professor Wegele of Würzburg, the work will comprise twenty volumes. All now living are excluded, which many will doubtless regret, although we must grant to the editors that "justly to define the confines of admission among the living would hardly have been possible." I will only quote the following by way of sample from the long list of contributors: Professor Halm of Munich, Bishop Haneberg of Speyer, Collegiate Provost von Döllinger of Munich, Ferdinand Hiller of Cologne, Gustav Freytag of Leipzig, Privy Councillor Pertz of Berlin, Leopold von Ranke of Berlin, Professor Springer of Leipzig, Professor Holtzmann of Heidelberg, Professor Waitz and Professor Wattenbach of Berlin, Professor Brahns of Leipzig.

Just as Paul Heyse had with the most loving care and wonderful skill introduced the great Italian Giusti into our literature, we receive from another master in the art of translation a much-needed contribution to a knowledge of French genius: *Dramatic Proverbs by Carmontel and Théodore Leclercq*, translated by Wolf Count Baudissin (Leipzig: Hirzel). The translator belongs to the famous veterans of our literature. Born in the year 1789, he was a witness, as Danish Secretary of Legation at the Swedish Court, of the intrigues by which Bernadotte, Prince of Ponte-Corvo, became Crown Prince of Sweden, and, as such, a confederate of Russia against France. Recalled in the year 1813, he felt himself unable as a German to remain in the service of the Government of Copenhagen owing to its French proclivities, and obtained his release after a short detention. Having, after this, spent some years in Italy, he settled at Dresden, where he became a friend of Ludwig Tieck. He devoted himself especially to the study of the Romance languages, old German, and old English, and was Tieck's assistant when he finished the translation of Shakspere begun by Schlegel. Deeply attached to his friend's excellent daughter Dorothea, he also worked at pieces which did not appear under his own name, but under that of Tieck, who in reality, only undertook the supervision and revision of the translation. He belonged later to a small circle which Prince Johann collected around him, and assisted this learned prince with good advice in his study of Dante. As the owner of the estate of Ranzau in Holstein, he spent his life in dignified leisure. He married the daughter of a banker, a well-known authoress for children, the celebrated "Tante Aurelia," made his house the centre of the literary life of Dresden, and has retained his energy and mental freshness to extreme old age. After his labours on Shakspere he made known the contemporaries and predecessors of the poet by translating them for his Old English Theatre. He then devoted himself to Molière, of whom a satisfactory translation, especially one naturalised on the stage, was not extant. Here also he preserved his skill, particularly in the verse passages. He very rightly acknowledged that Alexandrines have in German an entirely different character from that which they have in French, that here the dramatic action is hindered by the strongly prominent element of sound in the rhythm, and hence with unerring tact he chose the five-footed Iambic as the metre of his translation. Graf Baudissin, in his latest publication, deals with a variety of the drama till now almost unknown in Germany. Of its two representatives, Carmontel distinguishes himself by his antique simplicity and harmless cheerful humour, while in the fine satire, the *esprit*, and the striking characterisation of Leclercq's pieces, we contemplate the peculiar excellences of our neighbours with admiring wonder. These little comedies are above all distinguished by a light, graceful tone, the reproduction of which forms a peculiar merit of the delicate and tasteful translation.

C. ALDENHOVEN.

SELECTED BOOKS.

General Literature and Art.

DAVID, l'abbé A. Journal de mon troisième voyage d'exploration dans l'empire chinois. Paris: Hachette. 7 fr.

D'HAUSSONVILLE, le vicomte. C.-A. Sainte-Beuve, sa vie et ses œuvres. Paris: Lévy.

HILGENFELD, A. Die Lehninische Weissagung über die Mark Brandenburg, etc. Leipzig: Veit. 2 M. 40 Pf.

HORNE, R. H. Cosmo de' Medici, and other poems. Rivers.

MAZARD, H. A. Musée des antiquités nationales de Saint-Germain-en-Laye. La Céramique. Saint-Germain: Lancelin.

PROCEEDINGS of the Musical Association. First Session, 1874–75. Chappell & Co. 4s.

ROTTMANN, C. Italienische Landschaften. 3. Lfg. München und Berlin: Bruckmann. 30 M.

SAINT-ALBIN, A. de. Les Salles-d'armes de Paris. Paris: Glady. 30 fr.

VERSCHELDE, C. Les anciennes maisons de Bruges. Paris: Ducher. 20 fr.

History.

FOUENEL, H. Les Berbers. Etude sur la conquête de l'Afrique par les Arabes, d'après les textes arabes imprimés. T. 1. Paris: Leroux.

KERORGUEN, Du Bouëtiez de. Recherches sur les états de Bretagne: la tenue de 1786. Paris: Dumoulin. 15 fr.

Philology.

COZZA, G. Dell' antico Codice della Geografia di Strabone, scoperto nel palimsesti della badia di Grottaferrata. Roma.

GEORGII Cypriî declamationis e codice Leidensi editae particula II. Jena: Neuenhahn. 40 Pf.

CORRESPONDENCE.

M. W. J. VAN EYS'S "ÉTUDE SUR L'ORIGINE ET LA FORMATION DES VERBES AUXILIAIRES BASQUES."

6 Norfolk Terrace, Bayswater: August 30, 1875.

When an argument starts from a faulty premiss, it is quite useless to discuss it without first attacking this premiss itself. Hence I shall, for the present, confine my observations to the verbal noun *eroan*, "carried away." M. van Eys recognises in *eroan* the theme of the Basque terminations with a direct object, and with both a direct and indirect object at once, but he refuses to acknowledge this verbal noun to be composed of the word *joan*, "gone," and the syllable *ra*, or *era*. That *eroan* stands in the same relation to *joan* as *erazo*, "forced," *erantsun*, "answered," *erakusi*, "shown," *erabilli*, "moved," do to *jazo*, "happened," *entsun*, "heard," *ikusi*, "seen," *ibilli*, "walked," is a fact so well established that no discussion upon it is possible, the matter is so evident. The syllable *ra* or the word *era* makes many verbal nouns factitive, and thus *entzun* generates *erantzun* "made heard," or "answered." M. van Eys will see nothing in *eroan* but a contraction of *erazo joan* (*joan erazo* is the only possible order of the words), but it is clear that until he perceives the great error into which he has fallen, scholars will have a perfect right to say that he is completely ignorant of the nature of the factitive verbal noun, which forms the basis of all his terminations with a direct object. For how could *eroan*, formed of *joan* and of *ra* or *era* (a word which means "time," notwithstanding the bold denial of M. van Eys) be admitted to be a mere contraction of *erazo joan*, when *erazo*, formed of *jazo* and of *ra*, is itself only the factitive of *jazo*? In that case we should be constrained to admit, on the reasoning of M. van Eys, that if *eroan* is a contraction of *erazo joan*, *erazo* itself is a contraction of *erazo erazo*, which seems rather strange.

After M. van Eys has learned to form a correct notion of the theme *eroan*, which he takes as the basis of his researches, it may perhaps be useful, only for the sake of those who do not know Basque, to point out the numerous errors of fact and appreciation which he delights in dignifying with the name of "discoveries," as well as his want of correctness, when he cites me without having even read my "Verbe Basque," making me say much which I never asserted, or quoting me in an incomplete and equivocal manner. It is my earnest wish that M. van Eys may be able in time, by means of a much less superficial study of the Basque language and its dialects, to understand that his denials cannot invalidate facts which I have myself repeatedly and completely verified on the spot, from the mouth of Basque peasants, and which agree, almost entirely, with the previous, although less complete, studies of native writers, such as Zavala, Inchauspe, Abbadie, Chaho, Lardizabal, Duvoisin, &c., &c.

L.-L. BONAPARTE.

MOHAMMAD'S CONDEMNATION OF PICTURES.

British Museum: August 28, 1875.

In the notice of the *Gazette des Beaux-Arts* which appeared in the ACADEMY of August 28, the following remark was made on M. Lavoix' article on Mohammadan art:—

"It is generally thought that the followers of the prophet are forbidden in the Koran to make for themselves any graven image, or likeness of God, man, or beast, but the Arab word *aneab*, translated statues, merely applies to certain sacred stones used as altars, and on which oil was poured in sacrifice. It is only in the commentaries on the sacred volume that painters are assigned to perdition if they ventured to represent any animate objects. In spite, however, of this prohibition and the fearful consequences of disobedience, there were many artists at different periods among the Mussulmans who painted the human form, and at last custom becoming stronger than religious prohibition figures were everywhere employed even upon the Arab money, on which portrait heads of the caliphs were often represented. Animals also were often depicted in Moresque decoration."

I have not yet seen M. Lavoix' article, and cannot, therefore, say how far the sentence I have quoted echoes his views. But whether the opinion is that of M. Lavoix or not, the representation of it in the ACADEMY presents several inaccuracies.

In the first place it gives the impression that the general belief that Mohammad sternly condemned the representation of living things is not based upon any speech of the prophet himself, but

merely upon the comments of the editors of the Kur-án. It is quite true that the prophet did not in the Kur-án prohibit pictures, but only the *anṣáb* (v. 92), or *things set up to be worshipped* (as all the great lexicons explain the word, not *altars for sacrifice*), that is, idols; and it is also true that the commentators often strain Mohammad's words far beyond their original meaning, and put ideas into his mouth which probably never really entered his head. But it is not true that this prohibition of images or pictures rests only upon the authority of the commentators. The *Sunnah*, or Traditions of Mohammad, rank in the orthodox Muslim estimation only second to the Kur-án (and to Western criticism they must offer an authority almost, if not quite, equal to that of the Kur-án), and among them we find the most decisive evidence of the prophet's abhorrence of pictures. To quote a single instance: in a tradition related by Ibn-'Abbás the prophet is recorded to have said:—

"Every painter [of living things] is in hell-fire; and God will appoint a person at the day of resurrection, for every picture he shall have drawn, to punish him; and they will punish him in hell. If you must make pictures, make them of trees and things without souls."

The preliminary step in this punishment is understood to be ordering the painter to put a soul in every picture of a living thing which he had painted.

That "figures were everywhere employed even upon the Arab money" I most unequivocally deny, for the absence of figures has always been the distinguishing mark of the coins of Mohammadans. The Khalífahs of Damascus, Baghdad, and Cordova, and all the dynasties contemporary with them, entirely abjured images on their currency, with the exception of a few Turkumán chiefs of Syria and some of the Indian dynasties, and here and there an occasional anomaly of a like kind, generally to be traced to Tatar influence. That the "portrait heads of the caliphs were often represented" is a complete mistake. The Khalífeh 'Abd-el-Malik ventured to put his full figure (not portrait head) upon the coinage, and was obliged at once to abandon the heretical practice. Another Khalífeh (El-Mutawekkil) made a similar attempt, and put his image along with a camel on a coin (of which one example alone exists, I believe); but these two unsuccessful examples scarcely justify the word "often" of the sentence I have quoted.

What I have said with regard to the estimate in which the traditions are held applies only to the orthodox party in Islam—the Sunnís. The Shiya'ís have a separate set of traditions, selected from the whole mass; and I do not know whether the prohibition of pictures is contained in their tradition. The fact, however, that Shiya'ís, like the Fawátim of Egypt and the Súfís of Persia, adopt the same simplicity in their coinage as the Sunnís and equally exclude images, seems to point to a similarity in the views of the rival sects on the subject.

STANLEY LANE POOLE.

"LISSOM."

92 Thornhill Road, Barnsbury, N.: August 28, 1875.

It is due to Mr. Porson to mention that in his *South Worcestershire Glossary* he did not give *lightsome* as the etymology of *lissom*, but as its dialectal meaning; the doubt expressed referred (as will be seen on looking at the notice) to the latter point only, the former having, as Mr. Skeat says, long been well ascertained.

Mr. Skeat's caution to amateur etymologists, not to waste people's time and make themselves ridiculous by practising the science without possessing the necessary preliminary knowledge, is only too much wanted.

HENRY NICOL.

SHAKSPERE AND RICHARD III.

3 St. George's Square, N.W.

Courtenay, in his *Commentaries on the Historical Plays of Shakspere*, ii. 71, says that, in attributing the murder of the Duke of Clarence to the agency of his brother Richard (afterwards Richard III.), "Shakspere has gone beyond his authorities, in order to blacken Richard. Not a word is said by Holinshed or More of Richard's participation in the murder." This is a mistake, arising from Courtenay's having looked only to Holinshed's history of Richard III. Had he turned to that writer's history of Edward IV. he would have found what he wanted. But as Holinshed evidently here copied Hall, and we know that Shakspere used Hall as well as Holinshed for his historical plays, we had better quote from Hall, p. 343, ed. Ellis, the passage that furnishes enough authority for Shakspere's words:—

"Some wise menne also wene, that his [Richard's] drifte lacked not in helpynge forth his owne brother of Clarence to his death; which thyng, in all apparaunce he resisted, although he inwardly mynded it. And the cause thereof was—as men notyng his doynges and procedynges did marke—because that he longe, in kynge Edwarde his tyme, thought to obtaine the crowne, in case that the kynge his brother, whose life he loked that euil diet woulde sone shorten, shoulde happen to diseace (as he did in deede), his chyldren beynge younge. And then, if the Duke of Clarence had liued, his pretenced purpose had been far hyndered. For yf the Duke of Clarence had kepte hymself trewe to his nephewe the younge king, or would haue taken vpon hym too bee kynge, euery one of these castes had been a troumpe in the Duke of Gloucesters waye: but when he was sure that his brother of Clarence was ded, then he knewe that he might worke without that ieoperdy. But of these poinctes there is no certentie; and whosoeuer diuineth or coniecturеth, may as wel shote to fer as to shorte; but this coniecture afterwarde toke place (as fewe doee) as you shall perceiue hereafter."

Shakspere, then, did but a little more than the "some wise menne" of Hall; and when we see that Hall's words above, almost immediately follow his under-printed character of Richard, we can well excuse Shakspere for the extra touch he gave to Richard's participation in Clarence's murder. Richard, says Hall,

"was close and secrete, a deepe dissimuler, lowlye of countenaunce, arrogante of herte, outwardely familier where he inwardely hated, not lettynge to kisse whom he thought to kill, despiteous and cruell, not alwaie for euill will, but ofter for ambicion and too seeue his purpose; frende and foee were all indifferent; where his auauntage grewe, he spared no mannes deathe whose life withstode his purpose."

F. J. FURNIVALL.

PREHISTORIC ANTIQUITIES IN THE STOCKHOLM MUSEUM.

Stockholm: August 14, 1875.

I must write a few lines on the rich collections of prehistoric antiquities of the museum of Stockholm, which have just been shown to me by their learned keeper, Doctor Hans Hildebrand. I will begin by saying that the building is the very model of an excellent museum; it does not contain a single piece of wood, and all the doors and window-shutters are of iron. Besides, there are water-pipes throughout the museum, all the saloons of which can instantly be filled with water.

Among the interesting objects of this museum which are peculiar to Sweden, I will first mention the whet-stones of all sizes, some of them more than a yard long: next, the arrows of silex, in form of files, from five to seventeen centimètres long. The rudely-made arms and implements of silex are exceedingly rare in Sweden, and the first colonists of this country must have immigrated here from Denmark, after having acquired there a certain degree of civilisation, for they only used arms and implements of polished silex. The Swedish dolmens have yielded a great many fine specimens of the latter, and it appears that people had the custom here of giving to their dead the most sumptuous stone arms and instruments. There are no "Kjökkenmöddinge" in Sweden. Several dolmens, as, *e.g.*, that of Karleby, have yielded some small objects of bronze, but most of these sepulchres contained no particle of this metal. In the dolmen of Ranten were found two objects of bone, precisely the shape of nails, with large perforated heads and crooked points.

Of curious pottery of the Stone Age the museum of Stockholm contains only a few specimens, and only three vases with incised ornaments particularly attracted my attention; two have on each side two, the third has on each side four perforations for suspension with a string. Here, as in Copenhagen, not only all the pottery of the Stone Age, but also all that of the Bronze Age, is hand-made, and, even among the terra-cottas of the Iron Age I saw a great many which had evidently been made in the same way.

Peculiar to Sweden are the whet-stones of oval form, which appear to have been in use in the first centuries of our era. They were fixed to the girdle by a thin iron ribbon, of which traces are seen on many of these curious stones.

This museum is also very rich in objects of gold and silver, but none of them seem to have been made in a foreign country, except the Arabian ornaments, and of course the Arabian and Byzantine coins. The collection of bronze fibulas is very rich, probably the richest in the world, and there are several types here which are in no other museum, as, *e.g.*, the wonderful fibulas of Gothland. According to M. H. Hildebrand, this island was throughout the first ten centuries of our era the great commercial emporium of the North, and carried on, through Russia, an immense trade with the East, as is shown by the twenty thousand Arabian and some thousand Byzantine coins which were collected there. The Gothland antiquities show that the island was very wealthy; these antiquities are of very great importance, for, owing to the secluded position of Gothland, one can follow up in them the development of culture for ten centuries.

HENRY SCHLIEMANN.

SCIENCE.

ROYAL COMMISSION ON SCIENTIFIC INSTRUCTION AND THE ADVANCEMENT OF SCIENCE: SIXTH, SEVENTH AND EIGHTH REPORTS.

(Third Notice.)

THE eighth Report, which concludes the work of the commissioners, forms in another sense the keystone of their labours. It deals exhaustively with all the relations in which the Government stands, and ought to stand, to science in this country. It touches upon the permanent need of scientific assistance which the various Government Departments experience; determines the duties which the State ought to perform with regard to the advancement of science; and finally proposes a fundamental scheme of reform which would go far to re-organise the entire administration of Great Britain, and interpenetrate it with scientific conceptions. The commissioners have thus reserved for their closing Report a body of recommendations, which are intended to give life to, and knit into one whole, all the minor suggestions which they have hitherto made. Their object has been, not so much to give their countenance to isolated reforms however valuable in themselves, but to place before the public with their own authoritative sanction a comprehensive project which would guarantee for science a worthy position in every aspect of our national life. As the basis of their recommendations, they have analysed and arranged the most important part of the testimony they have received on this subject, not omitting that which was adverse to their own views, and by this means revealed the consensus of scientific opinion in favour of the plan which has received their own approval.

The Report opens with a statement of the amount of scientific work carried on in the great spending departments of the State, such as the Admiralty, the War Office, and the Board of

Trade. No less than 276,000*l.* is annually voted in support of the various scientific surveys now being conducted by Government. Including the 10,000*l.* entrusted to the Royal Society for conducting the Meteorological Office, the total sum now voted by Parliament for scientific purposes would appear to amount to 320,000*l.* a year. Next follow extracts from the evidence of scientific men, chiefly in official positions, which show how unanimous is the feeling that, despite this considerable expenditure, the State is at present badly supplied with the scientific knowledge which it requires. Mr. Anderson, for example, who is the superintendent of machinery at Woolwich, and "has been responsible for the expenditure of nearly 3,000,000*l.* of public money," states that "there is a very great deal which I should like to see taken in hand systematically. We are groping in the dark in almost everything at present; but there are no means at the disposal of State servants to enable them to investigate questions on which large expenditure depends." With reference to the Admiralty, Mr. E. J. Reed, M.P., Admiral Richards, and Mr. Froude give similar evidence, to the effect that that department stands urgently in need both of a permanent Council of scientific advisers, and also of scientific investigations conducted in a continuous and regular manner.

With reference to the promotion of research, the assistance now given by the State is very briefly dismissed. It is pointed out that, apart from the national museums for the biological and geological sciences, the State does next to nothing to encourage the advanced student. "Assistance of a permanent nature is afforded to certain learned societies, by providing them with apartments free of rent, or with annual grants of money in lieu of such accommodation." The sum of 1,000*l.* is also yearly voted by Parliament, to be administered by the Royal Society in aid of researches carried on by private individuals. Such paltry assistance can hardly be recognised as a practical recognition of a far-reaching principle, which is thus forcibly enunciated by Lord Salisbury:—

"I certainly hold that the State may legitimately interfere in giving aid to the advancement of science. It is a very orthodox doctrine to hold, and one which could be supported if necessary by quotations out of Adam Smith, the essence of the doctrine being, that the State is perfectly justified in stimulating that kind of industry which will not find its reward from the preference of individuals, but which is useful to the community at large."

Colonel Strange has pushed this principle to its farthest developments, and thus enumerates the institutions which he thinks should be under State management:—

"(1) An observatory for physics of astronomy; (2) an observatory for terrestrial physics—namely, meteorology, magnetism, etc.; (3) a physical laboratory; (4) an extension of the standards office; (5) a metallurgical laboratory; (6) a chemical laboratory; (7) an extension of collections of natural history, and an able staff of naturalists; (8) a physiological laboratory; (9) a museum of machines, scientific instruments, etc."

The extent to which the commissioners have adopted these suggestions will be seen below, where we print their recommendations at length. In the body of their Report, they insist upon the independent position which the study of astronomical physics has now attained, and upon the peculiar reasons which cause it to stand in especial need of national support. They comment upon the fact that "observatories for astronomical physics are already at work in various parts of Italy, and their immediate erection has been determined on at Berlin and Paris." They also draw attention to the advantages which India affords for carrying on physical observations of the sun. With reference to meteorology, they refer with merited commendation to the labours of the meteorological office, and in a praiseworthy spirit of economy, which ought to do something to protect them from the charge of recklessness, give their approval to the method by which that office has hitherto found it possible to avail itself of the voluntary industry of private observers.

There remains the most important portion of the Report, which discusses "the central organisation which is best calculated to enable the Government to determine its action in all questions affecting Science." The witnesses examined on this point were almost unanimous in favour of the appointment of a Minister of Science, under whose control should fall, not only the money expended by the State upon scientific matters, and the details of scientific instruction, but also the existing State scientific institutions which are now managed by the various Departments. Some of the witnesses recommend that his duties should be combined with the direction of education generally and the fine arts. The Astronomer-Royal, however, so far as the Greenwich observatory is concerned, is in all respects satisfied with its present connexion with the Admiralty. On the proposal to establish a State Council of Science a greater divergence of views was discovered. Colonel Strange, on this topic again, is the representative of the most comprehensive opinions, and it is in criticism upon his thoroughgoing scheme that the other witnesses were led to declare their own views. Some are of opinion that the Royal Society, as at present constituted, could afford all the assistance that the Government Departments require, if only it were consulted with more regularity, and if on special occasions remuneration were to be given for its advice. Three prominent statesmen, Lords Salisbury and Derby, and Sir Stafford Northcote, are strongly opposed to the institution of any new-fangled Council, which they think would be opposed to the traditions of the British Executive, would tie the hands of Ministers, and interfere with their direct responsibility to Parliament. Considerable difference of opinion was also expressed as to whether such a Scientific Council should be merely consultative, or should also have the liberty of initiating investigations; as to the remuneration of its members, and the mode by which they should be selected. The conclusions of the commissioners steer a middle course between the opposing theories, and fairly represent the general consensus of the great body of evidence which they received. Their "conclusions and recommendations" on all the matters treated of in this Report are as follows:

"I.—The assistance given by the State for the promotion of scientific research is inadequate, and it does not appear that the concession or refusal of assistance takes place upon sufficiently well defined principles.

"II.—More complete means are urgently required for scientific investigations in connexion with certain Government Departments; and physical as well as other Laboratories and apparatus for such investigations ought to be provided.

"III.—Important classes of phenomena relating to physical meteorology and to terrestrial and astronomical physics require observations of such a character that they cannot be advantageously carried on otherwise than under the direction of the Government.

"Institutions for the study of such phenomena should be maintained by the Government; and in particular, an Observatory should be founded specially devoted to astronomical physics, and an organisation should be established for the more complete observation of tidal phenomena and for the reduction of the observations.

"IV.—We have stated in a previous Report that the national collections of natural history are accessible to private investigators, and that it is desirable that they should be made still more useful for purposes of research than at present. We would now express the opinion that corresponding aid ought to be afforded to persons engaged in important physical and chemical investigations; and that whenever practicable such persons should be allowed access, under proper limitations, to such Laboratories as may be aided or established by the State.

"V.—It has been the practice to restrict grants of money made to private investigators for purposes of research to the expenditure actually incurred by them. We think that such grants might be considerably increased. We are also of opinion that the restriction to which we have referred, however desirable as a general rule, should not be maintained in all cases, but that, under certain circumstances, and with proper safeguards, investigators should be remunerated for their time and labour.

"VI.—The grant of 1,000*l.*, administered by the Royal Society, has contributed greatly to the promotion of research, and the amount of this grant may, with advantage, be considerably increased.

"In the case of researches which involve and are of sufficient importance to deserve exceptional expenditure, direct grants in addition to the annual grant made to the Royal Society should be made in aid of the investigations.

"VII.—The proper allocation of the funds for research; the establishment and extension of Laboratories and Observatories; and generally the advancement of science and the promotion of scientific instruction as an essential part of education would be most effectually dealt with by a Ministry of Science and Education. And we consider the creation of such a Ministry to be of primary importance.

"VIII.—The various Departments of the Government have from time to time referred scientific questo the Council of the Royal Society for its advice; and we believe that the work of a Minister of Science, even if aided by a well organised scientific staff, and also the work of the other Departments, would be materially assisted if they were able to obtain, in all cases of exceptional importance and difficulty, the advice of a Council representing the scientific knowledge of the nation.

"IX.—This Council should represent the chief scientific bodies in the United Kingdom. With this view its composition need not differ greatly from that of the present Government Grant Committee of the Royal Society. It might consist of men of science selected by the Council of the Royal Society, together with representatives of other important scientific societies, and a certain number of persons nominated by the Government. We think that the functions at present exercised by the Government Grant Committee might be advantageously transferred to the proposed Council.

"(Signed) Devonshire.
Lansdowne.
John Lubbock.
James P. Kay-Shuttleworth.
Bernard Samuelson.
W. Sharpey.
Thomas H. Huxley.
C. G. Stokes.
Henry J. S. Smith."

We have quoted at greater length than usual from the contents of this Report, and we have thought it desirable to append the names of the commissioners, because of the novelty and thoroughness of the suggestions which they have unanimously adopted. Their full meaning, indeed, will not be appreciated without a careful perusal of the Report. In that way only will it be learnt how influential is the weight of authority on which they rest, and also with what moderation they avoid the more extreme opinions which were suggested. With regard to the practical carrying out of these proposals but little need be said. Men of science have long been known to entertain in private the views which have now received unqualified approval from a commission which contained many prominent men outside their own body. For the future it will be their own fault if, with such authority at their back, they permit questions in which the nation is no less interested than themselves to remain much longer in the domain of theory.

J. S. Cotton.

Kew Gardens—The Director's Report.

The Director's Report on the Progress and Condition of the Royal Gardens at Kew during the year 1874 has just appeared. The number of visitors to the gardens during the past year was nearly 700,000, thus showing that they are fully appreciated by the general public; and, judging from the additions to the purely scientific department of the establishment, Kew may be said, on

the whole, to be advancing under the vigorous management of Dr. Hooker. One of the principal objects of the present Director is to form as complete a collection as possible of hardy shrubs and trees; and, considering the difficulties encountered, the progress is satisfactory. Although a few different species of trees thrive well at Kew, the soil is so wretchedly poor that we cannot hope that future generations will have the pleasure of seeing a large number of species in their full development. The alluvial deposit is thin in all parts, and in some places barely covers the gravel. Again, what little the soil contained to support arborescent vegetation has been taken from it by the trees of medium age, which are now unfortunately rapidly disappearing. Nevertheless, the young trees of numerous species planted during the last few years are, perhaps, more instructive to the general public than are larger ones, which are less easy of comparison. Perhaps the most widely beneficial influence and action of the establishment at Kew, from a practical point of view, is the interchange of plants and seeds of economic species. Every year numerous new vegetable products are brought into use, new and superior varieties are raised; and, as a centre for their propagation and distribution Kew can, and does, effect much, both at home and in our most distant possessions. During the past year the authorities have been very active in the propagation of the Liberian and other good varieties of coffee, to replace the older diseased varieties. Dr. Hooker writes:—

"The disease and insect ravages by which of late years coffee has been attacked in India, Natal, Ceylon, and other colonies, has directed the attention of the local and home Governments to this important culture, and given rise to a very important and onerous correspondence with this establishment. My attention has in consequence been directed to obtaining accurate reports as to the nature of the diseases, of which several are confounded under one common epithet, to recommending measures for the cultivation of coffee in colonies, once famous for its production, where it has been almost abandoned, as well as in others where the cultivation has been scarcely attempted, and to the cultivation of new and improved varieties."

Since the date up to which this Report refers we have opportunities of knowing that much more has been done in this direction. The cultivation of cinchona in various parts of India, Ceylon, and Jamaica, is now in successful operation; and the subject of its cultivation in the now almost abandoned island of St. Helena has been again brought under the notice of the Government, owing to the fact of a large proportion of the trees introduced there ten years ago from Kew, and whose culture has been abandoned, having been found after years of neglect to be in a flourishing condition. The suitability of the soil and climate of that island for cinchona cultivation has now, Dr. Hooker says, been indisputably proved. The cultivation of tobacco and manufacture of cigars in Jamaica is reported to be advancing rapidly. Another subject to which much attention is now being given is the cultivation of various plants in the colonies for paper-making. The prospects of *Ipecacuanha* cultivation are at present not very encouraging, owing, however, to the naturally slow rate of growth of this plant, rather than cultural difficulties. The supply of caoutchouc-producing trees is a matter of great commercial importance, and endeavours are being made to establish *Hevea brasiliensis* in India. Plants have been sent from Kew to Calcutta, where they have safely arrived, and have since been propagated. Among the more interesting plants and seeds received in the gardens during the past year we may mention: seeds of *Pringlea antiscorbutica*, and other Kerguelen Island plants, from the H.M.S. *Challenger* Expedition; seeds of *Chondodendron tomentosum*, from D. Hanbury; Liberian Coffee, from Messrs. Irvine and Woodward; Bitter Cola seeds, from Dr. Masters; *Darlingtonia*, from Lady Dorothy Nevill; *Cedrela sinensis*, *Aldrovanda*, *Dorema ammoniacum*, *Musa superba*, *M. Takka*, *Trachylobium Hornemannianum*, *Macadamia ternifolia*, South African Aloes and Stapelias, &c., &c., from various donors. The Museums have been considerably enriched; among acquisitions we note quadruple fruits of *Lodoicea Seychellarum*; Green Putchuk Root, *Aristolochia recurvilabra*; Ngai Camphor, *Blumea balsamifera*; fruits and lithographic plates illustrating the *Lecythidaceae*; and a collection of raw materials and products illustrating the manufacture of paper from *Broussonetia papyrifera* and *B. Kaempferi*. The Herbarium acquired about 22,000 additional specimens during the past year. These include Nordstedt and Waldstet's *Characeae*; new Indian plants, Beddome's types; New Guinea plants; South African plants, including a large proportion of new species; Palms from the Amazon district; various Australian plants, &c. We have already mentioned that the Government has granted a sum of money for the erection of a new building for the Herbarium and Library. According to Dr. Hooker's report, in the event of such a building being erected, it will be associated with a laboratory for physiological botany through the liberality of Thomas P. Jodrell, Esq., M.A., the founder of the Jodrell Professorship (of Physiology) in University College, London.

MEETING OF THE BRITISH ASSOCIATION AT BRISTOL.

Section A.—Mathematical and Physical.

(*Thursday, August* 26, 1875.)

THE President of the Section, Professor Balfour Stewart, opened the proceedings with an address upon the connexion between sun-spots and magnetic and meteorological disturbances upon our planet, and the necessity for an organisation for pursuing the study of these and allied phenomena. Nearly fifty years ago Schwabe, of Dessau, began to produce daily sketches of the spots that appeared upon the sun's surface, and after forty years of patient observation he was rewarded by discovering the fact that these sun-spots are periodic. The discovery was quite unforeseen and has attracted much attention from other investigators. The possible causes are two. Either there is a strangely hidden periodical cause residing in the sun himself, or external bodies, such as planets, act somehow in their varied positions on the atmosphere of the sun. But whether the cause be an internal or external one, in either case we are completely ignorant of its nature. We can easily enough imagine a cause operating from the sun himself and his relations with a surrounding medium to produce great disturbances on his surface, but we cannot easily imagine why disturbances so caused should have a periodicity. On the other hand, we can easily enough attach periodicity to any effect caused by the planets, but we cannot well see why bodies comparatively so insignificant should contribute to such very violent outbreaks as we now know sun-spots to be.

An English astronomer—Mr. Carrington—next took up this branch of research, and sketched and recorded the positions of sun-spots for seven years. One of the most prominent results of his labours was the discovery of the fact that sun-spots appear to have a proper motion of their own, those nearer the solar equator moving faster than those more remote. Another was the discovery of changes apparently periodical affecting the disposition of spots in solar latitude. It was already known that sun-spots confine themselves to the sun's equatorial regions, but Mr. Carrington showed that the region affected was liable to periodical elongations and contractions, although his observations were not sufficiently extended to determine the exact length of this period.

The introduction of celestial photography by Mr. Warren De La Rue was followed by a ten years' series of observations at Kew, which have added considerably to our knowledge. One of the most important facts made out is that nearer planets influence the behaviour of sun-spots, but the cause for the period of eleven years and a quarter which Schwabe discovered is yet to be sought.

While the sun's surface was thus being examined both telescopically and photographically, the spectroscope came to be employed as an instrument of research. It had already been surmised by Professor Stokes that the vapour of sodium at a comparatively low temperature forms one of the constituents of the solar atmosphere, inasmuch as the dark line D in the spectrum of the sun coincides in position with the bright line given out by incandescent sodium vapour.

This method of research was greatly extended by Kirchhoff, who soon found that many of the dark lines in the solar spectrum were coincident with the bright lines of sundry incandescent metallic vapours, and a good beginning was thus made towards ascertaining the chemical constitution of the sun.

The new method soon brought forth further fruit when applied in the hands of Huggins, Miller, Secchi, and others, to the more distant heavenly bodies. It was speedily found that the fixed stars had constitutions very similar to that of the sun. But a peculiar and unexpected success was attained when some of the nebulae were examined spectroscopically. To-day it seems (so rapidly has knowledge progressed) very much like recalling an old superstition to mention that, until the advent of the spectroscope, the irresolvable nebulae were considered to be gigantic and remote clusters of stars, the individual members of which were too distant to be separated from each other even with a telescope like that of Lord Rosse.

But Mr. Huggins, by means of the spectroscope, soon found that this was not the case, and that most of the nebulae which had defied the telescope gave indications of incandescent hydrogen gas.

It was also found by this observer that the proper motions of some of the fixed stars in a direction to or from the earth might be detected by means of the displacement of their spectral lines, a principle of research which was first enunciated by Fizeau. Hitherto no one had attempted to localise the use of this instrument so as to examine particular districts of the sun, as for instance a sun-spot, or the red flames already proved by De La Rue to belong to our luminary. This application was first made by Mr. Lockyer, who, in the year 1865, examined a sun-spot spectroscopically, and remarked the greater thickness of the lines in the spectrum of the darker portion of the spot.

Dr. Frankland had previously found that thick spectral lines correspond to great pressure, and hence the inference from the greater thickness of lines in the umbra of a spot is, that this umbra or dark portion is subject to a greater pressure—that is to say, it exists below a greater depth of the solar atmosphere than the general surface of the sun. Thus the results derived from the Kew photoheliograph and those derived from the spectroscope were found to confirm each other. Mr. Lockyer next caused a powerful instrument to be constructed for the purpose of viewing spectroscopically the red flames round the sun's border, in the hope that if they consisted of ignited gas the spectroscope would disperse, and thus dilute and destroy the glare which prevents them from being seen on ordinary occasions.

Before this instrument was quite ready, these flames had been analysed spectroscopically by Captain Herschel, M. Janssen, and others, on the occasion of a total eclipse occurring in India, and they were found to consist of incandescent gas, most probably hydrogen. But the latter of these observers (M. Janssen) made the important observation that the bright lines in the spectrum of these flames remained visible even after the sun had reappeared, from which he argued that a solar eclipse is not necessary for the examination of this region.

Digitized by Google

Before information of the discovery made by M. Janssen had reached this country, the instrument of Mr. Lockyer had been completed, and he also found that by its means he was able to analyse at leisure the composition of the red flames without the necessity of a total eclipse. An atmosphere of incandescent hydrogen was found to surround our luminary, into which, during the greater solar storms, sundry metallic vapours were injected—sodium, magnesium, and iron forming the three that most frequently made their appearance.

But the upper portions of the sun's atmosphere can be examined only on the rare and precious occasions of eclipses. Thanks to the various Government expeditions, we now possess definite information regarding the solar corona. A large part of this appendage unmistakeably belongs to the sun, and in part at least consists of an ignited gas giving a peculiar spectrum which we have not yet been able to identify with that of any known element. The temptation is great to associate this spectrum with the presence of something lighter than hydrogen, of the nature of which we are yet totally ignorant.

If we turn to our own planet, there are strong grounds for supposing that the meteorology of the sun and that of the earth are intimately connected together. Mr. Broun has shown the existence of a meteorological period connected apparently with the sun's rotation, five successive years' observations of the barometer at Singapore all giving the period 25·74 days. Mr. Baxendell, of Manchester, was the first to show that the convection-currents of the earth appear to be connected somehow with the state of the sun's surface as regards spots; and still more recently Mr. Meldrum, of the Mauritius observatory, has shown, by a laborious compilation of ships' logs, and by utilising the meteorological records of the island, that the cyclones in the Indian Ocean are most frequent in years when there are most sun-spots. He likewise affords us grounds for supposing that the rainfall, at least in the tropics, is greatest in years of maximum solar disturbance.

M. Poey has found a similar connexion in the case of the West Indian hurricanes; and finally, Piazzi Smyth, Stone, Köppen, and, still more recently, Blanford, have been able to bring to light a cycle of terrestrial temperature having apparent reference to the condition of the sun.

Thus we have strong matter-of-fact grounds for presuming a connexion between the meteorology of our luminary and that of our planet, even although we are in complete ignorance as to the exact nature of this bond.

If we now turn to terrestrial magnetism the same connexion becomes apparent.

Sir Edward Sabine was the first to show that the disturbances of the magnetism of the earth are most violent during years of maximum sun-spots. Mr. Broun has shown that there is likewise a reference in magnetic phenomena to the period of the sun's rotation about his axis, an observation recently confirmed by Hornstein; and still more recently Mr. Broun has shown that the moon has an action upon the earth's magnetism, which is not altogether of a tidal nature, but depends, in part at least, upon the relative position of the sun and moon.

There is a probability that the trade-winds and the return trade-winds, inasmuch as the whole earth is a magnet, are the vehicles of electric currents which will of course react on the magnetism of the earth. Now, since the velocity of these upper currents has a daily variation, their influence as exhibited at any place upon the magnetism of the earth may be expected to have a daily variation also.

The question thus arises, Have we possibly here a cause which may account for the well-known daily magnetic variation? Are the peculiarities of this variation such as to correspond to those which might be expected to belong to such electric currents? It may be said that, as far as we can judge, there is a likeness of this kind between the peculiarities of these two things; but a more prolonged scrutiny will of course be essential before we can be absolutely certain that such currents are fitted to produce the daily variation of the earth's magnetism.

Beside the daily and yearly periodic changes in these upper convection-currents, we should also expect occasional and abrupt changes forming the counterparts of those disturbances in the lower strata with which we are familiar. And these may be expected in like manner to produce non-periodic occasional disturbances of the magnetism of the earth. Now, it is well known that such disturbances do occur, and further that they are most frequent in those years when cyclones are most frequent—that is to say, in years of maximum sun-spots. In one word, it appears to be a tenable hypothesis to attribute at least the most prominent magnetic changes to atmospheric motions taking place in the upper regions of the atmosphere where each moving stratum of air becomes a conductor moving across lines of magnetic force; and it was Sir William Thomson who first suggested that the motion of conductors across the lines of the earth's magnetic force must be taken into account in any attempted explanation of terrestrial magnetism.

It thus seems possible that the excessive magnetic disturbances which take place in years of maximum sun-spots may not be directly caused by any solar action, but may rather be due to the excessive meteorological disturbances which are likewise characteristic of such years; on the other hand, that magnetic and meteorological influence which Mr. Broun has found to be connected with the sun's rotation points to some unknown direct effect produced by our luminary, even if we imagine that the magnetic part of it is caused by the meteorological. Mr. Broun is of opinion that this effect of the sun does not depend upon the amount of spots on his surface.

There is much probability that the cyclones produced by the sun are associated with an influence different from light and heat. The effects of the sun on our globe appear to be a magnetic influence depending on his rotation, a cyclone influence depending on his disturbed surface, and the well-known light and heat effect communicated by the energy of material vibrations. But a solution of the questions connected with these subjects is only to be hoped for when properly fitted observatories are established, and Professor Balfour Stewart believes this can only be advantageously done by Government. He holds that we are on the eve of a great generalisation—a mighty law—and if Governments would understand the ultimate *material* advantages of every step forward in science, however inapplicable each may appear for the moment to the wants or pleasures of ordinary life, they would find reasons, patent to the meanest capacities, for bringing the wealth of mind, now lost on the drudgery of common labours, to bear on the search for those wondrous laws which govern every movement, not only of the mighty masses of our system, but of every atom distributed throughout space.

Section B.—Chemistry.

The President of this Section for the present year is Mr. A. G. Vernon Harcourt, and as is usual an address was delivered by the President to inaugurate the business of the Section. Mr. Harcourt wishes to develop a wider taste for chemical research, and already consequent upon the suggestions in his address a committee has been formed to collect and publish subjects and suggestions for chemical researches. He thought the small proportion of original work in chemistry which is done in Great Britain must be a cause of regret. The immediate cause is easily found. It is not that English workers are less inventive or industrious than their fellows across the Channel, but that their number is exceedingly small. No doubt there are differences in natural aptitudes and tastes, but the chief reason why it is so rare for men of leisure to addict themselves to scientific pursuits is that so few boys and young men have had experience of the pleasure which they bring. Much has been done during the last twenty years, both at the universities and at the public schools, to provide for the teaching of science. The University of Oxford has made liberal provision for the teaching of science and for its recognition among the studies requisite for a degree, and the colleges have not been backward in allotting scholarships and fellowships as soon as they had reason to believe that those elected for proficiency in science would be men equal in intellectual calibre to those elected for proficiency in classics and mathematics. Science, however, fails to attract more than a small percentage of students. Examinations produce in the student a habit of looking to success in examination as the end of his studies—a habit of mind peculiarly alien to the true spirit of scientific work. Whether a theory is consistent or true is immaterial, provided it is probable, *i.e.*, advanced by some author whose authority the examiner would recognise. Chemistry can only claim a place in general education if its study serves, not to make men chemists, but to help in making them intelligent and well-informed. The number of chemical students ought then to increase, and if the number increases, no rigour of the examination system will prevent one or two, perhaps, in every year from adopting chemistry as the pursuit of their lives. The universities, however, have little power to determine what number of students shall follow any particular line of study—the responsibility of fixing the position of science in education rests with the masters of schools. During the last ten years provision has been made at most of the larger schools for the teaching of some branches of science, but great difficulties have been encountered in its introduction. The main and insurmountable difficulty is the "impenetrability" of studies. The President was of opinion that wherever a school could afford appliances for the teaching of chemistry, all the boys should pass through the hands of the teacher of this subject, and those boys be selected for the study who showed more intelligence or interest than the rest. The professor's lecture-rooms and laboratories would then be filled with young men who had already learnt the rudiments of science, and laboratories of research as well as of elementary instruction would find a place at the English Universities. The introduction of the study of natural science has borne earlier fruit in schools whose celebrity is of more recent date, such as Clifton College. Oxford and Cambridge ought to possess, but are far from possessing, such laboratories as have lately been built at the Owens College, Manchester. Science, and in particular chemical science, may be advanced by the assignment to it of a more prominent and honoured place in education. The President next advocated the system of endowments, and spoke of their application to the promotion of original research. He was of opinion that posts constituted chiefly with this object should be attached in every case to each educational body, and should have only light educational duties assigned to them. The science of chemistry, he was of opinion, would advance more rapidly if it were possible to organise chemists into working parties, having each a definite region to explore. Much fruitless and discouraging labour might be saved, a stimulus might be given to experimental enquiry, and chemical research might become more systematic, and thus more productive, if Bacon's example were followed by the leaders of chemistry at the present day. Mr. Harcourt suggested that the representatives of scientific chemistry should publish a list of subjects for research, the boundless extent of the field upon which they had entered making the organisation of chemical enquiry very desirable. Their aim was to discover the laws which govern the transformation of matter, and a vast collection of receipts for the preparation of different substances was being

amassed. The growth of chemical theory, however, does not keep pace with the accumulation of chemical facts. Among chemical enquiries he hoped many would be included relating to the most simple cases of chemical change. The thorough study of a few reactions might, perhaps, bring in more knowledge of the laws of chemistry than the preparation of many new substances. In his concluding remarks the President alluded briefly to technical chemistry, to which the British Association wished to contribute. By visiting in turn the principal centres of British industry this Association brings together men engaged on pure and on applied chemistry, and one of the interesting results of their visit was the opportunities which are provided of seeing chemical transformations on a large scale, and effected by processes which observation and inventiveness have gradually brought to perfection, and with the surprising familiarity and skill which are engendered by daily use.

Section C.—Geology.

DR. WRIGHT, the President of the Geological Section of the Association, has followed an excellent precedent by giving a disquisition upon the geology of the country around the place of meeting. We published in our last number but one an article on the interesting field for study which Bristol affords, and as there has been also in the Association Guide, the President's Address, and sundry papers read in this Section, a further treatment of parts or the whole of the district, there can be no lack of help for any Bristolian who wishes to know something of the rocks about him.

Dr. Wright enumerates ten periods represented by the rocks of the neighbourhood, from the oldest Silurian of Tortworth to the Alluvium of Bristol itself. The localities may be grouped into six districts:—

1. Tortworth.	4. Bristol.
2. Mendip Hills.	5. Dundry.
3. Radstock.	6. Bridgewater.

The Silurian in Tortworth district has long been classical ground to the geologist, but the true age and relation of the transition strata were not understood until Murchison's work was published. An Old Sandstone which abounds in fossils is the dominant rock, and is called Caradoc, or Upper Llandovery Sandstone. The Wenlock limestone and the Ludlow rock, which is exposed at low water on the west bank of the Severn at Purton Passage, are the other Silurian members in this group. These are succeeded by a red sandstone of the Devonian group, with the whitish-gray flags in its upper parts of which Tortworth Court is built.

Also we get a well-developed bone-bed at the base of the Carboniferous rocks, and above the coal-measures a curious conglomerate. This formation is described as composed principally of rounded and angular fragments of Limestone, exceeding the size of the head, with fragments of Quartz and Greenstone, cemented together with a calcareous paste, which is generally magnesian.

The Mendip Hills extend nearly due east and west for thirty miles, with an average breadth of six miles, and constitute the southern base of the Bristol coalfield. They consist chiefly of Old Red Sandstone, Carboniferous Limestone, and Trias. This last is represented by a magnesian conglomerate, flanking the hills and in places capping their summits.

Old Red Sandstone forms the oldest stratified rock, and is, strictly speaking, the axis of the Mendip Hills. This nucleus is surrounded, and in parts overlain, by Carboniferous Limestone, which conforms with it both in dip and strike. The Carboniferous Limestone is grandly developed, and constitutes the great mass of the chain. On the northern flank of the Mendips, but highly contorted, are the well-known coals of Vobster, Holcombe, &c. There is no reason why we should not conclude that the coals of the northern side once extended across the Mendips, and now lie deeply buried along the south part of the range. Numerous islands of Carboniferous Limestone, surrounded by Triassic rocks, occur at Wells and other places, and the entire range of the Mendips is surrounded by a limestone conglomerate. This conglomerate is composed entirely of fragments of the older rocks composing the hills, and is the result of the denuding action of the sea which deposited the Keuper beds. This marine denudation took place when the entire area occupied by the Mendips and coal-basin underwent depression, the Dolomitic Conglomerate and sandstones accumulating *pro rata* with the depression and consequent destruction of the rocks offered for resistance. This conglomerate, the "*overlie*" of the coal-miners of the Bristol basin, although visible only upon the Palaeozoic rocks surrounding the coal-bearing area, is nevertheless entirely spread over them, and beneath the New Red Sandstones that occupy nearly the entire area from Tortworth to the southern flanks of the Mendips, its presence being marked by the marls and sandstones of the Keuper, the Lias limestones, and in other places the Oolitic rocks that lie within the coal-basin, especially along its south-east border from Bath to Wells. We have no physical evidence more convincing of denudation, elevation, and depression over large areas of the earth's surface than what we can witness so easily and study so advantageously in the Mendip Hills; for this conglomerate rock here defines the limits between Mesozoic and Palaeozoic times: the highly inclined Old Red Sandstone forms the nucleus of the chain, the Carboniferous rocks resting upon it; and the coal-measures in conformable succession to the latter were all indurated, metamorphosed, elevated, and thrown into folds long prior to the time when, under slow depression, destruction, and denudation, the Dolomitic Conglomerate was laid down by the Triassic Sea—the resultant of wave-forces along a coast-line which was then the Mendip range, its shingle and boulders being slowly cemented by a magnesio-calcareous paste derived from the wasting beds of the great limestone series.

There is, moreover, evidence of a Rhoetic Sea which surrounded and covered the Mendips, in some cherty and sandy deposits overlying all the older rocks, and passing upwards into the Lias beds, which in this district are found in fragmentary portions.

Two dykes have been observed in the district, one seven miles in length, coincident with the axis of the Mendips, the other at Bleadon. The age of the dykes is subsequent to that of the coal-measures, the whole of the Palaeozoic rocks being disturbed alike, and lying at one general angle of inclination, while the Secondary rocks are not affected by these Palaeozoic changes.

The Radstock district comprises the Bristol coal-field, and consists of Upper Coal, Sandstone, Lower Coal and Millstone Grit. There is abundant evidence that this field was connected with the Forest of Dean and South Wales, but the details of the beds are too intricate to be summarised. A praiseworthy economy of the coal is mentioned by the President in the fact that many seams are extensively worked of only ten or twelve inches in thickness.

The Bristol district is contained in a circle of eight miles' radius from the Guildhall. There are exposures of the Old Red Sandstone and the other old beds already mentioned beside higher beds of Lias and Oolite. The Carboniferous Limestone is a great marine formation, and is formed of the sediments of an extensive and wide-spreading sea; the beautiful scenery so characteristic of the Avon, Severn, and Wye is in a great measure due to the development of this rock in these regions. One of the grandest sections of all the beds of the Carboniferous Limestone is that exposed in the gorge of the Avon near Clifton, where it is seen resting on the Old Red Sandstone, and overlain by the Millstone Grit.

Last in order, as latest in point of time, we come to the Dundry district, which displays the Oolitic formations. Here we have the age of the Lias followed by the so-called Jurassic age.

The Jurassic rocks were accumulated as sediments or shore-deposits under many changes of condition; and the idea of a slowly-subsiding bed of the coralline sea gives us, perhaps, the nearest approach to what appears to have prevailed.

The Jurassic waters were studded with coral reefs, extending over an area equal to that of Europe, as they stretch through England diagonally from Yorkshire to Dorsetshire, through France from the coast of Normandy to the shores of the Mediterranean, forming besides a chain winding obliquely through the Ardennes in the north to Charente-Inférieure in the south, including Savoy, the Hautes-Alpes and Basses-Alpes, the Jura, Franche-comté, the Jura Chain of Switzerland throughout its entire length from Schaffhausen on the Rhine to Coburg in Saxony, and along the range of the Swabian Alps and Franconian Jura. Throughout all this widely-extended Oolitic region, coralline strata were accumulating through countless ages by the living energies of Jurassic Polyps, as all the Madreporic Limestone beds in these formations are due to the life-energies of different species of these creatures; and were we to venture to estimate the lapse of time occupied in the deposit of the coral Oolites by what we know of the life-history of some living species, we should find good reasons for concluding that the Jurassic age must have been one of long duration. It is not the mere coralline structure *per se* that is due to Polyp-life, but the entire mass of Oolitic limestones are the products of the same vital force; for there could be no doubt in the mind of any competent observer who carefully examined such a rock as that in the speaker's hand that it was a mass of coral secreted by a Jurassic Polyp, and that the Oolitic limestone which surrounds the coral stem is the product of a portion of a wasted reef which had been broken up, ground into mud, and constituted the paste that had coated particles on the shore, and formed by the roll of the waves the globules which were afterwards cemented by calcareous waters, and the whole transformed into the rock we call Oolitic limestone.

The reefs that remain are merely fragments of what had existed; and those that have disappeared furnished the calcareous material out of which the Oolites of subsequent formations have been built up.

Dr. Wright does not countenance Mr. Darwin's theory of evolution, to judge from the following:—

"In these remarks I have carefully avoided any allusion to the origin of species, because Geology suggests no theory of natural causes, and Palaeontology affords no support to the hypothesis which seeks by a system of evolution to derive all the varied forms of organic life from pre-existing organisms of a lower type. As far as I have been able to read the records of the rocks, I confess I have failed to discover any lineal series among the vast assemblage of extinct species, which might form a basis and lend reliable biological support to such a theory. Instead of a gradation upwards in certain groups and classes of fossil animals, we find, on the contrary, that their first representatives are not the lowest, but often highly organised types of the class to which they belong."

Section D.—Biological. Department of Anthropology.

SECTION D is singular in being divided into three departments, and these three departments are gathered together when the President of either department delivers his inaugural address, and resume their separate sittings later. On Friday the section gathered its forces in such strength as to overflow the room in which Dr. Rolleston delivered his introduction to the business of the

Anthropological division. He began by calling attention to the papers to be laid before the department, and especially to the paper by Colonel Lane Fox relating to the discovery of remains at Cissbury, which in his opinion connect the Palæolithic with the Neolithic Celt types. The President then referred to the interesting field which Polynesia and Australasia generally offer to the anthropologist. Dr. Carl E. Meinicke's work on the Islands of the Pacific is worthy of attention, but the Professor does not hesitate to say that the most important contribution to the ethnology of Polynesia which has been made recently is the article on that subject in the *Contemporary Review* for February, 1873, by the Rev. S. Whitmee, of Samoa. He added that the department would be favoured with some papers upon the ethnology, anthropology, and future prospects of the Polynesian race by other persons eminently qualified to speak upon the subject, as having spent many years usefully among them, and on the spot. Writers who have little respect for most things else, and by no means too much for themselves, speak still with something like appreciation of the work done in those regions by the London Missionary Society; and they would value highly any papers from men who have had such long and such favourable opportunities for forming opinions on matters which touch at once our national and our scientific responsibilities. What question can be of closer concernment than that of the possibility of rescuing the inhabitants of Polynesia from that gradual sliding into extinction which some writers appear to acquiesce in as the natural fate of such races?

Dr. Georg Gerland stated in 1872 that the decrease of the Polynesian populations is not now going on so fast as it was in the first half of the century; it has in some localities entirely ceased, while in others the indigenous population is actually on the increase. The natives have adapted themselves more to the influences of civilisation and Europeans, and, most of all, the missionaries have done much to assist them. The President went on to say:—

"Mr. Bagehot has been quoted by Mr. Darwin, in his *Descent of Man*, as saying that 'it is a curious fact that savages did not formerly waste away before the classical nations, as they do now before the modern civilised nations; had they done so the old moralists would have mused over the event; but there is no lament in any writer of that period over the perishing barbarians.' On reading this for the first, and indeed for a second time, I was much impressed with its beauty and originality; but beauty and originality do not impress men permanently unless they be coupled with certain other qualities. And I wish to remark upon this statement, first, that it is exceedingly unsafe to argue from the silence of any writer, ancient or modern, to the non-existence of the non-mentioned thing. I do not recollect any mention in the ancient writers of Stonehenge, nor can I call to mind at this moment any catalogue of the vocabularies of the Cimbri and Teutones, of the Ligures and Iberians, with whom the ancients were brought into prolonged contact. These little omissions are much to be regretted, as, if they had been filled up, a great many very interesting problems would thus have been settled for us which we have not as yet settled for ourselves. But these omissions do not justify us in thinking that Stonehenge is an erection of post-Roman times, or in holding that any of the strange races mentioned were devoid of a language. But, secondly, what we know of the classical nations dates from a time when the 'merciless bronze' had begun to give way to the dark gleaming steel. But long before the displacement of bronze weapons by iron ones, the bronze had had abundant time to displace both stone weapons and the people who used them. And it is plain enough to suggest that one reason why the old moralists did not muse over the disappearance of the aboriginal races lies in the fact that these races had neither a contemporary Homer to sing their history, nor an Evans to interpret their weapons after their extinction. The actual Homeric poems deal with a region thickly peopled and long subdued by a Greek-speaking metal-using race. Rhodes and Crete were as different then from what Fiji and New Guinea are now as Merion and Idomenes are from Thakombau and Rauparah. But, thirdly, let us ask, as the philosophers did with regard to the fish and its weight in and out of the bucket of water, Are the facts about which we are to enquire really facts? Now I am not going to plunge into the excursuses appended to editions of Herodotus, or to discuss the history of the Minyæ, or of any other race of which we know as little. But I will just quote a few verses from a beautiful passage in Job which appear to me to give as exact a description of a barbarous race perishing and outcast as could be given now by a poetical observer in Australia or California. Speaking of such a race the poet says:—'For want and famine they were solitary, fleeing into the wilderness in former time desolate and waste. Who cut up mallows by the bushes, and juniper-roots for their meat. They were driven forth from among men (they cried after them as after a thief); To dwell in the cliffs of the valleys, in caves of the earth, and in the rocks. Among the bushes they brayed; under the nettles they were gathered together. They were children of fools, yea, children of base men; they were viler than the earth' (Job, chap. xxx. ver. 3–8).

"I opine that these unhappy savages must have 'wasted away' under these conditions; and that there is no need, with such actual *verae causae* at hand, to postulate the working of any 'mysterious' agency, any inscrutable poisonous action of 'the breath of' civilisation. What is mysterious to me is not civilisation, but the fact that people who are in relation with it do not act up to its behests. And what is the mystery to me is not how an epidemic can, when introduced among helpless Polynesians, work havoc, but how it is that epidemics should be allowed to do so here in England from time to time. We are but some four years away from the last smallpox epidemic, of the management, or rather mismanagement of which I had myself some opportunity of taking stock; and what we saw then in England renders it a little superfluous to search for recondite causes to account for depopulation in countries without Local Boards."

He next passed to the subject of craniology.

Of the value of skull-measuring to the ethnographer there are two widely-opposed views. According to the views of one school, craniography and ethnography are all but convertible terms; another set of teachers insist upon the great width of the limits within which normal human crania from one and the same race may oscillate, and upon the small value to be attached to differences expressed in tenths of inches. As usual the truth will not be found in either extreme view.

For the proper performance of a craniographic estimation, two very different processes are necessary: one is the carrying out and recording a number of measurements; the other is the artistic appreciation of the general impressions as to contour and type which the survey of a series of skulls produces upon one.

The largest result which craniometry and cubage of sculls have attained is the demonstration of the following facts:—(1) That the cubical contents of many skulls from the earliest sepultures from which we have any skulls at all, are larger considerably than the average cubical contents of modern European skulls; and (2) that the female skulls of those times did not contrast to that disadvantage with the skulls of their male contemporaries which the average female skulls of modern days do, when subjected to a similar comparison.

And for the explanation of the pre-eminently large size of the brains of these particular representatives of our species, the tenants of prehistoric sepulchres, we have to bear in mind, first, that they were, as the smallness of their numbers and the largeness of the tumuli lodging them may be taken to prove, the chiefs of their tribes; and, secondly, that modern savages have been known, and prehistoric savages may therefore be supposed, to have occasionally elected their chiefs to their chieftainships upon grounds furnished by their superior fitness for such posts—that is to say, for their superior energy and ability. Some persons may find it difficult to believe this, though such facts are deposed to by most thoroughly trustworthy travellers, such as Baron Osten Sacken. And they may object to accepting it, for, among other reasons, this reason—to wit, that Mr. Galton has shown us in his *Men of Science, their Nature and Nurture*, p. 98, that men of great energy and activity (that is to say, just the very men fitted to act as leaders of and to commend themselves to savages) have ordinarily smaller-sized heads than men possessed of intellectual power dissociated from those qualities.

These objections may have too much weight assigned to them; but we can put our feet on firm ground when we say that in all savage communities the chiefs have a larger share of food and other comforts, such as there are in savage life, and have consequently better and larger frames—or, as the Rev. S. Whitmee puts it, when observing on the fact as noticed by him in Polynesia, a more "portly bearing." This (which, as the size of the brain increases within certain proportions with the increase of the size of the body, is a material fact in every sense) has been testified to by a multitude of other observers, and is one of the most distinctive marks of savagery as opposed to civilisation. It is only in times of civilisation that men of the puny stature of Ulysses or Agesilaus are allowed their proper place in the management of affairs. And men of such physical size, coupled with such mental calibre, may take comfort, if they need it, from the purely quantitative consideration that, large as are the individual skulls from prehistoric graves, and high, too, as is the average obtained from a number of them, it has nevertheless not been shown that the largest individual skulls of those days were larger than, or, indeed, as large as the best skulls of our own days; while the high average capacity which the former series shows is readily explicable by the very obvious consideration that the poorer specimens of humanity, if allowed to live at all in those days, were, at any rate, when dead, not allowed sepulture in the "tombs of the kings," from which nearly exclusively we obtain our prehistoric crania.

M. Broca has given us yet further ground for retaining our self-complacency by showing from his extensive series of measurements of the crania from successive epochs in Parisian burial-places, that the average capacity has gone on steadily increasing.

It may be suggested that a large brain, as calculated by the cubage of the skull, may nevertheless have been a comparatively lowly-organised one, from having its molecular constitution qualitatively inferior from the neuroglia being developed to the disadvantage of the neurine, or from having its convolutions few and simple, and being thus poorer in the aggregate mass of its grey ossicular matter. It is, perhaps, impossible to dispose absolutely of either of these suggestions. But, as regards the first, it seems to be exceedingly improbable that such could have been the case. For in cases where an overgrowth of neuroglia has given the brain increase of bulk without giving it increase of its true nervous elements, the Scotch proverb, "Muckle brain, mickle wit," applies; and relatively inferior intelligence may be supposed to have attached to such brains in former times, and the owners of them would have fared worse then than now. Moreover, the brain-case of hypertrophied brains has a readily recognisable shape of its own. The second suggestion is possible, but not likely, for in cases where we know of simple broadly-convoluted brains, such as those of Bushmen, we find that the skulls containing them are small.

The doctrine of "occipital dolichocephaly" being a characteristic of lower mental power seems to Dr. Rolleston not firmly established. He doubts whether the position of the opening of the ear indicates as much as the users of this expression would wish to connect with it.

After a worthy recognition of the labours of Prichard, a native of Bristol, who has been justly called the father of modern anthropology, the President concluded his interesting address by a

reference to future influence of the labours of the anthropologist. The most important lesson "of the modern study of human progress (for such for all men who think, except the Duke of Argyll, is the study of anthropology) is the folly and impossibility of attempting to break abruptly with the past." Prichard showed in the most palpable way the absurdity of attempting to make civilisation by pattern, and of hoping to produce a wholesome future in any other way than that of evolution from the past.

"What have been called the senile, what could equally well have been called the cynical, Ethics of Pessimism, had not in Prichard's time found any advocates in this country; indeed, so far as I have observed, they are of a more recent importation than most other modern heresies. I do not deny that at times it is possible to give way to certain pressing temptations to think that we are living in a certainly deteriorated and a surely deteriorating age, and that it is hopeless and useless to set up, or look up to, aspirations or ideals. When, for example, we take stock of the avidity with which we have, all of us, within the last twelve months read the memoirs of a man whom one of his reviewers has called a 'high-toned aristocrat,' but whom I should call by quite another set of epithets, we may think that we are not, after all, so much the better for the 3000 years which separate us from the time when it was considered foul play for a man to enact the part of a familiar friend, to eat of another man's bread, and then to lay wait for him. Or can we, in these days, bear the contrast to this miserable spectacle of mean treachery and paltry disloyalty, which is forced upon us in the same history, by the conduct of the chivalrous son of Zeruiah, who, when he had fought against Rabbah, and taken the city of waters, sent for his king who had tarried in Jerusalem, lest that city should thenceforward bear the name, not of David, but of Joab? Or again, as I have been asked, have we got very far above the level of sentiment and sympathy which Helen, an unimpeachable witness, tells us the Trojan Hector had attained to, and manifested in his treatment of her,

'With tender feeling and with gentle words?'

Would the utterance of any modern epic poet have so surely brought tears into the eyes of the noble-hearted boy depicted by Mr. Hughes, as the passage of Homer just alluded to, and characterised by him as 'the most touching thing in Homer, perhaps in all profane poetry put together?' What answer can be made to all this by those who maintain that the old times were not better than these, who maintain the doctrine of Progress, and hold that man has been gradually improving from the earliest times, and may be expected to go on thus advancing in the future? An answer based upon the employment of simple scientific method, and upon the observance of a very simple scientific rule—upon, to wit, the simple method of taking averages, and the simple rule of enumerating all the circumstances of the case. Noble actions, when we come to count them up, were not, after all, so very common in the olden times, and side by side with them there existed, and, indeed, flourished, practices which the moral sense of all civilised nations has now definitely repudiated. It is a disagreeable task, that of learning the whole truth; but it is unfair to draw dark conclusions as to the future, based on evidence drawn from an exclusive contemplation of the bright side of the past. A French work, published only last year, was recommended to me recently by an eminent scholar as containing a good account of the intellectual and moral condition of the Romans under the Empire. I have the book, but have not been able to find in it any mention of the gladiatorial shows, though one might have thought the words *Panem et Circenses* might have suggested that those exhibitions entered as factors of some importance into the formation of the Roman character. It is impossible to go beyond that in the way of looking only at the bright side of things. Still we ourselves have less difficulty in recollecting that there were 300 Spartans sacrificed to the law-abiding instincts of their race at Thermopylae, than in producing, when asked for them, the numbers of Helots whom Spartan policy massacred in cold blood not so many years after, or those of the Melians and Mitylenaeans whom the polished and cultivated Athenians butchered in the same way, and about the same time, with as little or far less justification for doing so. Homer, whom I have above quoted, lived, it is true, some centuries earlier, but living even then he might have spared more than the five words contained in a single line (176 of *Iliad* xxiii.) to express reprobation for the slaughter of the twelve Trojan youths at the pyre of Patroclus. The Romans could applaud Terence's line, 'Homo sum, humani nihil a me alienum puto;' but it did not strike them till the time of Seneca that these noble words were incompatible with the existence of gladiatorial shows, nor till the time of Honorius did they legally abolish those abominations. Mutinies and rebellions are not altogether free from unpleasant incidents even in our days; but the execution of 6,000 captives from a Servile war, in the way that Crassus executed his prisoners after the final defeat of the Spartans, viz., by the slow torture of crucifixion, is, owing to the advance of civilisation, no longer a possibility. If the road from Capua to Rome witnessed this colossal atrocity, there are still preserved for us in its near neighbourhood the remains of Herculaneum and Pompeii to show us what foul exuberance could be allowed by the public conscience of the days of Titus and Agricola to that other form which sits 'hard by Hate.' The man who in those days contributed his factor to the formation of a better public opinion, did so at much greater risk than any of us can incur now by the like line of action. Much of what was most cruel, much of what was most foul in the daily life of the time, had, M. Gaston Boissier notwithstanding, the sanction of their State religion and the endorsement of their statesmen and Emperors to support it. There was no public press in other lands to appeal to from the falsified verdicts of a sophisticated or a terrorised community. Though then as now,

'Mankind were one in spirit,'

freedom of intercommunication was non-existent; no one could have added to the words just quoted from Lowell their complemental words,

'And an instinct bears along,
'Round the earth's electric circle the swift
clash of right or wrong.'

"The solidarity of nations had not, perhaps could not, have been dreamt of—the physical prerequisites for that, as for many another non-physical good, being wanting.

"Under all these disadvantages men were still found who were capable of aspiration, of hope for, and of love of better things; and by constant striving after their own ideal, they helped in securing for us the very really improved material, mental, and moral positions which we enjoy. What they did before, we have to do for those who will come after us."

Section D.—Biological.—Department of Zoology and Botany.

The President, Dr. P. L. Sclater, who is for this year President of the Section, read an address on the present state of our knowledge of geographical zoology. He said, as secretary to the Zoological Society of London, he was not unfrequently requested by members and correspondents to furnish them with the best works on zoology they could consult, and, with the well-stocked library at the Zoological Society, he had not much difficulty in doing so. Great has been the progress of late years towards a more complete knowledge of the faunas of the various parts of the world's surface. Expeditions have been sent out into countries not previously explored, collections formed in districts hitherto little known, and many general works have been published combining the results of previous fragmentary knowledge on this class of subjects. His observations would, however, be confined mainly to the members of the sub-kingdom Vertebrata. He then spoke at great length of zoological distribution in various parts of the earth. Speaking of North Asia, he said that when he called to mind the numerous scientific expeditions sent by the Russians into different parts of their recent acquisitions in Northern Asia, and turned over the pages of the excellent and instructive work in which the results of these expeditions have been given to the world, he must own to a feeling of indignation at the manner in which such matters are usually dealt with by the Government of this country. In the first place, in order to get such an expedition sent out at all, great exertions and special influence are necessary. The Treasury must be memorialised, the Chancellor of the Exchequer besought, and the Admiralty petitioned, before any grant of money can be sanctioned for the purpose, and even then it is too often bestowed in a niggardly and grudging way. When the expedition returns, similar applications have to be made in order to get the results worked out and properly published, and these are in some cases altogether rejected, so that the money already spent upon collecting becomes virtually thrown away. In Russia, although the nation may be less awake to the claims of science than in this country, the Government is certainly more so; and it is to the scientific men attached to the Government expeditions that we are indebted for nearly all the knowledge we possess of the fauna of Northern Asia. There is still much research needed in Africa, and very little is known of Arabia, zoologically or otherwise. A good deal is known of Madagascar, but it is by no means worked out. There have been some remarkable discoveries in China, but little is known of Burmah, Siam, and Cochin. Ornithologists have been specially active in America, but there is no one authority on the fishes of that continent. Of Greenland, which is undoubtedly part of the Neoarctic region, the President has made a separate section in order to call special attention to the "Manual" for the use of the Arctic Expedition of 1875, prepared under the direction of the Arctic Committee of the Royal Society. A *résumé* of all that is yet known of the biology of Greenland is included in this volume. He might call special attention to the article on the birds by Professor Newton, and and on the fishes by Dr. Lütken, both prepared specially for this work. He was sure they would all join with him in thanking the present Government for sending out this new expedition so fully prepared in every way, and in hoping that large additions may be made to the store of information already accumulated in the "Manual." The Central American sub-region was, up to twenty years ago, very little known, but has recently been explored in nearly every part. Much examination is needed of every one of the numerous islands from Porto Rico down to Trinidad. It is strange that no one has been found to attack this interesting subject, which might be easily performed by excursions during the winter months of successive years. That we know more of the fauna of Australia than of other English colonies in different parts of the world is certain; but no thanks are due from us for this knowledge either to the Imperial or to any of the Colonial Governments. The unassisted enterprise of a private individual has produced the two splendid works upon the mammals and birds of Australia which we all turn to with pleasure whenever reference is required to a member of these two classes of Australian animals. In concluding his address the President wished to endeavour to impress upon naturalists the paramount importance of locality. In the study of distribution more probably than in any other direction, with the possible exception of embryology, will be ultimately found the key to the now much vexed question of the origin of species. The past generation of naturalists could not understand the value of locality. A museum was regarded as a collection of curiosities, and so long as the objects were there it little mattered in their eyes whence they came. The consequence is that all our older collections, and even, he regretted to say, our national collection itself, are filled with specimens utterly without a history attached to them, unless it be that they were purchased of a certain dealer in a certain year. Even in the present generation it is only the more advanced and enlightened thinkers who really understand the importance of locality. It was with the hope of impressing the value of locality and distribution more firmly upon them that he had devoted

his address not to the general progress of biology, but to the present state of, and recent additions made to, our knowledge of the geographical distribution of the vertebrata.

Section D.—Biological. Department of Anatomy and Physiology.

The third of the presidential addresses to Section D. was delivered by Professor Cleland, the President of the anatomical division of the Section. His address was devoted to an exposition of the condition of anatomy in a few important particulars. At the outset he made an allusion to physiological study and expressed himself very decidedly on the vivisection question. We quote his remarks:—"I shall be content, therefore, so far as that science is concerned, to mention that, although experimental physiology is probably less cultivated in this country than in any other in which biology is studied, it has been practically decided by Parliament that it is quite time to put some check on investigation in that direction; for, as every one knows, a Royal Commission has been appointed to enquire into vivisection. In the scientific world all are agreed, whatever opinions may prevail in other sections of the community, that the man who would wantonly inflict pain on a brute beast is himself a brute, and deserving to be roughly handled; and because there is no difference of opinion on that subject, and because no experimental science can well prosper if one man is to judge for another what experiments are justifiable to institute or to repeat, or are likely to give important results, I do deplore the clamour which well-meaning persons have raised, and regret that it has been so far yielded to."

In anatomy the most important progress in recent years has been made in those departments which border most closely on physiology, namely, the microscopy of the tissues and development. The whole conception of the nutrition of the body has become altered in comparatively recent years by the additions to our knowledge of the nucleated corpuscles, which are the living elements of which it is composed; and principally by the recognition of the secondary nature of cell-walls, the close connexion or even continuity of the nerves with other textures, and the identity of the white corpuscles of the blood with amoeboid or undifferentiated corpuscles outside the vessels. The origin of every living corpuscle from corpuscles pre-existing is no longer difficult to imagine, but may be almost looked on as proved. The history of each may be traced back through conjugated germs to the corpuscles of preceding generations in uninterrupted succession, and the pedigree of the structural elements is seen to differ in no way from that of individual plants or animals.

The advance of histology in recent years is owing in part to the facility of obtaining good microscopes at moderate prices having brought the study within the reach of a great and increasing crowd of observers. At first the progress of histology was influenced by the steps of improvement in the manufacture of microscopes; but now, for a number of years back, we have been in possession of instruments thoroughly suited for the investigation of tissues; and it will be generally admitted that the highest powers which have been manufactured are not those which have advanced discovery most, or are most likely, in the present state of science, to yield the richest harvest. We appear to be more dependent now on new methods of preparation. Thus, if we go back for a considerable number of years, we cannot but remember what a valuable addition glycerine proved when it came first into use, and what a harvest of discovery followed the introduction of chromic acid. More recently, the methods of transparent injection, of preparing sections by imbedding, the freezing of tissues, the use of carmine and other pigments for staining, the resort to metallic depositions by the use of osmic acid, silver and gold, and a variety of other additions to our means of preparation have produced results of an astonishing kind, which have changed the whole aspect of histology from that which it wore when the President himself first took an interest in the subject.

The President then made some remarks upon the morphology of the Vertebrata. In this field work had not advanced so rapidly. In part this is due to the fact that the doctrine of the origin of species by Natural Selection directed attention more strongly to varieties, and much labour has been spent on making out varieties of muscles, nerves, and other structures. But this doctrine has had a further effect in anatomical study, aiding the reaction against the search for internal laws, or plans regulating the evolution of structures, and directing attention to the modifying influences of external agencies. This effect has happened naturally enough, but it has been far from just; rather is it a pendulum-like swing to a different extreme from what had previously been indulged in. The doctrine of Natural Selection starts with the recognition of an internal formative force which is hereditary; and in the development of the doctrine the limits of hereditary resemblance have been greatly studied; and further, it will be observed that one of the fundamentals of the doctrine is, that the formative force alters its character gradually and permanently when traced from generation to generation in great tracts of time. But while the existence and extensive operation of such a thing as natural selection seems to have been convincingly proved, it is a very different thing to allege that it has been the sole, or even the principal, agent in producing the evolutions of living forms on the face of the earth. So far as anatomy is concerned, it is a secondary matter whether the link between the members of the evolving hosts of life had been genetic or not. But, even pushing the Darwinian theory to the utmost possible extreme, the action of external agents infers the existence of something acted on; and the less directly they act, the more importance must be given to the hereditary or internal element. We are, therefore, presented with a formative force, which exhibited itself in very simple trains of phenomena in the first beginnings of life, and now is manifested in governing the complex growth of the highest forms. We are set face to face with that formative force, and are obliged to admit its inherent capability of changing its action; and that being the case, is it no more of an assumption to declare that the changes are all accidental and made permanent by accident or external circumstance, than to consider that it has been the law proper to this force to have been adequate to raise forms, however liable to modification by external circumstances—to raise them from the simple to the complex, acting through generations on the face of the earth, precisely as it acts in the evolution of a single egg into an adult individual?

The Professor is fully convinced of a unity of plan running through animal forms, and reaching, so far as the main line is concerned, its completion in the human body. He thinks that there is evidence that animal life has reached its predained climax in humanity, and cannot think it likely that, as myriads of years roll on, descendants differing *in toto* from man will be developed. Even, however, in the nature of the variations in the human race, there seems to be some evidence that the progress of evolution is to be traced from man, not to other animal forms yet to appear, but, through his physical nature, into the land of the unseen. Those variations, keeping out of view differences of bulk and stature, which appear to have some relation to geographical position, are principally to be found in the head, the part of the body most closely connected with the development and expression of the mental character. Some years ago the President came to the conclusion that in uncivilised races there might be distinguished skulls which had undergone hereditary degeneration, others which had reached the most advanced development possible for them, and a third set, notably the Kafirs, with large capabilities for improvement in the future. Indeed, it is beyond doubt that there is a limit for each type of humanity beyond which it cannot pass in the improvement of the physical organisation necessary for mental action. There are also some curious indications in human structure of the formative force nearing the end of its journey. In the details of the skeletons of other animals one sees the greatest precision of form; but there are various exceptions to this neatness of finish in the skeleton of man, and they are found in parts specially modified in connexion with the peculiarities of his development, and not requiring exactness of shape for physiological purposes, while, on the other hand, physiognomical moulds and nicety of various physiological adaptations are found in perfection. We may look at the variations in the breast-bone, especially at its lower extremity, which is never shapely, as it is in the lower animals; or at the coccygeal vertebræ, which are the most irregular structures imaginable. Even in the sacrum and in the rest of the column the amount of variations finds no parallel in other animals. In the skull, except in some of the lower forms of humanity, the *dorsum sellæ* is a rugged, warty, deformed, and irregular structure, and it never exhibits the elegance and finish seen in other animals. The curvature of the skull and shortening of its base, which have gradually increased in the ascending series of forms, have reached a degree which cannot be exceeded; and the nasal cavity is so elongated vertically, that in the higher races nature seems scarcely able to bridge the gap from the cribriform plate to the palate, and produces such a set of unsymmetrical and rugged performances as is quite peculiar to man: and to the human anatomist many other examples of similar phenomena will occur.

The President then went on to illustrate the light which homology, as distinct from function, throws upon the study of structure, and gave an historical sketch of the development of our knowledge on this subject.

An interesting point in embryology, referred to last year at Belfast as a probability, he now announces as an observed fact. What is termed the first cerebral vesicle in the early part of the second day of hatching of the chick is an undifferentiated region of the brain, from which a number of parts emerge successively from behind forwards. As early as the thirty-sixth hour the optic nerves can be traced, separated from the rest of the walls by distinct elevations of the floor of the brain, reaching inwards to the constriction between the first and second vesicles; and as early as this date the first trace of bifidity of the brain in front may be discerned.

Finally, the President urged the people of Bristol to support their medical school, insisting upon the necessity of giving anatomical science its place in general education. This has been done at Oxford and Cambridge, and was long since done in Scotland. Anatomical studies there would not and could not be, as in many medical schools, a mere senseless cutting up of dead carcases.

Section E.—Geography.

The address to the Geographical Section was delivered by Lieutenant-General R. Strachey to a large audience. The President departed from the custom of former occupiers of the chair in the subject of his address, and devoted himself to expounding the doctrine of evolution as applied in the first place to the earth itself; and, secondly, to the inhabitants now found upon it. Geography, he says, is no longer the science of topographical exploration, but is to-day the observation of the manner in which the forces of nature have brought about the varied conditions characterising the surface of the planet we inhabit.

In its modern form geography consists of the study of general laws, which under various local

conditions cause the particular features of each region. Each successive phase of the earth's history has been derived from that which preceded it, under the operation of the forces of nature as we now find them.

This doctrine of evolution, applied by Darwin, Haeckel, and Spencer to the facts of biology, owes its recognition in geology to the teaching of the late eminent Sir Charles Lyell.

The spectroscopic investigation of the sun and stars, and the analysis of meteorites, prove to us that, with possibly two or three exceptions, the elements found on our earth constitute the whole of the heavenly bodies.

These and other facts of a similar nature seem to justify us in concluding that the solar system was formed by the aggregation of matter previously moving in space in the gaseous condition. This aggregation developed internal heat in the aggregating masses, which heat was subsequently lost by diffusion through space.

The earth's surface appears now to have reached a temperature which is virtually fixed, and on which the gain of heat from the sun is, on the whole, just compensated by the loss by radiation into surrounding space.

Such a conception of the earliest stage of the earth's existence is commonly accepted as in accordance with observed facts. It leads to the conclusion that the hollows on the surface of the globe occupied by the ocean, and the great areas of dry land, were original irregularities of form caused by unequal contraction; and that the mountains were corrugations, often accompanied by ruptures, caused by the strains developed in the external crust by the force of central attraction exerted during cooling, and were not due to forces directly acting upwards generated in the interior by gases or otherwise. It has recently been very ably argued by Mr. Mallet that the phenomena of volcanic heat are likewise consequences of extreme pressures in the external crust, set up in a similar manner, and are not derived from the central heated nucleus.

Apart from the movements in its solid crust caused by the general cooling and contraction of the earth, the higher temperature due to its earlier condition hardly enters directly into any of the considerations that arise in connexion with its present climate, or with the changes during past time which are of most interest to us; for the conditions of climate and temperature at present, as well as in the period during which the existence of life is indicated by the presence of fossil remains, and which have affected the production and distribution of organised beings, are dependent on other causes.

The natural phenomena relating to the atmosphere are often extremely complicated and difficult of explanation; and Meteorology is the least advanced of the branches of physical science. But sufficient is known to indicate, without possible doubt, that the primary causes of the great series of phenomena included under the general term climate are the action and re-action of the mechanical and chemical forces set in operation by the sun's heat, varied from time to time and from place to place, by the influence of the position of the earth in its orbit, of its revolution on its axis, of geographical position, elevation above the sea-level, and condition of the surface, and by the great mobility of the atmosphere and the ocean.

The intimate connexion between climate and local geographical conditions is everywhere apparent; nothing is more striking than the great differences between neighbouring places where the effective local conditions are not alike, which often far surpass the contrasts attending the widest separation possible on the globe. Three or four miles of vertical height produce effects almost equal to those of transfer from the equator to the poles.

The difficulties which arise in accounting for the phenomena of climate on the earth as it is now, are naturally increased when the investigation is extended backwards to geological periods. And to account for these seeming discrepancies, the theory formerly in vogue assumed violent departures from the observed course of nature. More recently philosophers prefer to assume the action of known causes through immense periods of time.

The close relation existing between the least specialised animals and plants, and between these and organic matter not having life, and even with inorganic matter, is indicated by the difficulty that arises in determining the nature of the distinction between them.

Certain forms of life are found associated in certain areas, and as we pass from one such area to another we find the forms of life change also. The action of the environment on the forms of life is an essential portion of the Doctrine of Descent due to the genius of Darwin, and is included in the operation of those causes he calls Natural Selection.

Applying the same theory to long periods of past time, we are brought to the conclusion that the directing forces which have been efficient in developing the existing forms of life from those which went before them, are those same successive external conditions, including both the forms of land and sea, and the character of the climate, which have already been shown to arise from the gradual modification of the material fabric of the globe as it slowly attained to its present state. In each succeeding epoch, and in each separate locality, the forms preserved and handed on to the future were determined by the general conditions of surface at the time and place; and the aggregate of successive sets of conditions over the whole earth's surface has determined the entire series of forms which have existed in the past, and have survived till now.

These conclusions manifestly afford no clue to the origin of life; they only afford us a glimpse through the dim vistas of antiquity. The ancient monuments of Egypt take us back a period of possibly 7,000 years to a state of society not greatly different from that which existed under the dominion of the Romans 1,500 years ago. How long it had taken to produce that civilisation, who can say?

Man occupies a conspicuous position in the front rank of the animate world. Yet for this position he is indebted, not to any exclusive powers of his own, but to the wonderful compelling forces of nature, which have lifted him entirely without his knowledge, and almost without his participation, so far above the animals of which he is still one, though the only one able to see or consider what he is.

The picture thus drawn presents to us our earth carrying with it, or receiving from the sun or other external bodies, as it travels through celestial space, all the materials and all the forces by help of which is fashioned whatever we see upon it. We may liken it to a great complex living organism, having an inert substratum of inorganic matter on which are formed many separate organised centres of life, but all bound up together by a common law of existence, each individual part depending on those around it, and on the past condition of the whole. Science is the study of the relations of the several parts of this organism one to another, and of the parts to the whole. It is the task of the geographer to bring together from all places on the earth's surface the materials from which shall be deduced the scientific conception of nature. Geography supplies the rough blocks wherewith to build up that grand structure towards the completion of which science is striving. The traveller is the journeyman of science, and if travellers are to fulfil the duties put upon them by the division of scientific labour, they must maintain their knowledge of the several branches of science at such a standard as will enable them thoroughly to apprehend what are the present requirements of science, and the classes of fact on which fresh observation must be brought to bear to secure its advance. Such knowledge as will fit a traveller for usefully participating in the progress of science is now placed within the reach of every one. The lustre of that energy and self-devotion which characterises the better class of explorers will not be dimmed by joining to it an amount of scientific training which will enable them to bring away from distant regions enlarged conceptions of other matters beside mere distance and direction. How great is the value to science of the observations of travellers endowed with a share of scientific instruction is testified by the labours of many living naturalists. In our days this is especially true; and all who desire to promote the progress of geographical science as explorers, should prepare themselves for doing so efficiently, while they yet possess the vigour and physical powers that so much conduce to success in such pursuits.

Section F.—Economic Science and Statistics.

Mr. James Heywood, the President of the Section, delivered an address dealing chiefly with local statistics and trade. He condemned the French sugar bounty, and expressed a hope that some remonstrance would be addressed to the French Government. The educational charities of Bristol are considerable, and the President devoted a considerable part of his address to an account of the new scheme for their management. This brought him to the proposed new College for the city, which is attracting much attention.

A promise has been given, on the part of Balliol College and New College, Oxford, to assist in the establishment and support of the proposed College by means of a yearly contribution of 300*l.* each for a period of not less than five years, on condition of each Oxford college being represented on the governing body of the new institution, of the instruction given being literary as well as scientific, and of the requirements of adult education being specially considered. It is also provided that, as far as can be arranged, the instruction, other than that of the medical classes, shall be open to women, and that lectures shall be given on general subjects.

Section G.—Mechanical Science.

The proceedings of this Section are always of general interest, but have attracted this year even more than ordinary attention. The sittings are presided over by Mr. William Froude, whose Introductory Address drew together a large audience. The fact, moreover, that the President of the Association is this year an engineer, had brought together a strong muster of persons distinguished in mechanical science. Mr. Froude's Address was remarkable for being illustrated by diagrams and experiments. His object was to elucidate the fundamental principles which govern the behaviour of fluid, with special reference to the resistance of ships. By "resistance" is meant the opposing force which a ship experiences in its progress through the water. Improved results in ship-building have certainly been obtained through accumulated experience, but the theories by which the results are interpreted are so often interwoven with fundamental fallacies as to lead to mischievous results.

The resistance experienced by ships is of course a branch of the general question of the forces which act on a body moving through a fluid, and has been placed in an entirely new light by what is commonly called the theory of stream-lines. The President then stated the conclusions at which he had arrived by experiments, and the paradoxical statement that a fish or similar body moving through a perfect fluid meets with no resistance greatly surprised his listeners.

It is convenient, said the President, to consider first the case of a completely submerged body moving in a straight line with uniform speed through an unlimited ocean of fluid. A fish in deep water, a submarine motive torpedo, a sounding-lead while descending through the water, if

Digitized by Google

moving at uniform speed, are all examples of the case now dealt with.

It is a common but erroneous belief that a body thus moving experiences resistance to its onward motion by an increase of pressure on its head end, and a diminution of pressure on its tail end. It is thus supposed that the entire head end of the body has to keep on exerting pressure to drive the fluid out of the way, to force a passage for the body, and that the entire tail end has to keep on exerting a kind of suction on the fluid to induce it to close in again—that there is, in fact, what is termed plus pressure throughout the head end of the body, and minus pressure or partial vacuum throughout the tail end.

This is not so; the resistance to the progress of the body is not due to these causes. The theory of stream-lines discloses to us the startling but true proposition, that a submerged body, if moving at a uniform speed through a perfect fluid, would encounter no resistance whatever. By a perfect fluid is meant a fluid which is free from viscosity, or quasi-solidity, and in which no friction is caused by the sliding of the particles of the fluid past one another, or past the surface of the body.

The property which is described as "quasi-solidity" must not be confused with that which persons have in their minds when they use the term "solid water." When people in this sense speak of water as being "solid," they refer to the *sensation* of solidity experienced on striking the water-surface with the hand, or to the reaction encountered by an oar-blade or propeller. What is here meant by "quasi-solidity" is the sort of stiffness which is conspicuous in tar or liquid mud; and this property undoubtedly exists in water, though in a very small degree. But the sensation of solid reaction which is encountered by the hand or the oar-blade, is not in any way due to this property, but to the *inertia* of the water: it is in effect this inertia which is erroneously termed solidity; and this is possessed by the perfect fluid as fully as by water. Nevertheless it is true that the perfect fluid would offer no resistance to a submerged body moving through it at a steady speed. It will be seen that the apparent contradiction in terms just advanced is cleared up by the circumstance that in the one case we are dealing with steady motion, and in the other case with the initiation of motion.

The proposition that the motion of a body through a perfect fluid is unresisted, or, what is the same thing, that the motion of a perfect fluid past a body has no tendency to push it in the direction in which the fluid is flowing, is a novel one to many persons; and to such it must seem extremely startling. It arises from a general principle of fluid motion—namely, that to cause a perfect fluid to change its condition of flow in any manner whatever, and ultimately to return to its original condition of flow, does not require, nay, does not admit of, the expenditure of any power, whether the fluid is caused to flow in a curved path, as it must do in order to get round a stationary body which stands in its way, or to flow with altered speed, as it must do in order to get through the local contraction of channel which the presence of the stationary body practically creates. Power, it may indeed be said, is first expended, and force exerted to communicate certain motions to the fluid; but the same power will ultimately be given back, and the force counterbalanced, when the fluid yields up the motion which has been communicated to it, and returns to its original condition.

The truth of this statement is thus shown. A perfect fluid can exercise no endways force in flowing through a curved pipe of uniform section, since it is obvious that in the absence of friction or "drag" upon its walls, the only force exerted is at right angles to the wall. If then stream-lines of uniform sectional area be supposed to flow past a submerged body of a fish-like shape they will evidently exert no endways pressure.

But pipes of uniform sectional area do not represent truly the flow of a fluid past the submerged body: it is needful to suppose that the area is changed as the streams are diverted, and, therefore, this case needs a further explanation.

Here again Mr. Froude surprised a large part of his audience with a paradox:—It is, he thought, a very common but erroneous impression, that a fluid in a pipe exercises, in the case of its meeting a contraction, an excess of pressure against the entire converging surface which it meets, and that, conversely, as it enters an enlargement a relief of pressure is experienced by the entire diverging surface of the pipe. Further, it is commonly assumed that, when passing through a contraction, there is in the narrow neck an excess of pressure due to the squeezing together of the fluid at that point.

These impressions are in no respect correct; the pressure at the smallest part of the pipe is, in fact, less than that at any other point, and *vice versâ*. This may be shown thus:—

If a fluid be flowing along a pipe which has a contraction in it, the forward velocity of the fluid at the narrow part must be greater than that in the wide part, in the proportion in which the sectional area of the pipe is less; and, therefore, while passing from one to the other the forward velocity of the fluid is being increased. This increase of velocity implies the existence of a force acting in the direction of the motion; that is to say, each particle which is receiving an increase of forward velocity must have a greater fluid pressure behind it than in front of it; for no other condition will cause that increase of forward velocity. Hence a particle of fluid, at each stage of its progress along the tapering contraction, is passing from a region of higher pressure to a region of lower pressure, so that there must be a greater pressure in the larger part of the pipe than in the smaller, and a diminution of pressure at each point corresponding with the diminution of sectional area; and this difference of pressure must be such as to supply the force necessary to establish the additional forward velocity required at each point of the passage of the fluid through the contraction. Consequently, differences of pressure at different points in the pipe depend simply upon the velocities at those points, or, in other words, on the relative sectional areas of the pipe at those points.

It is simple to apply the same line of reasoning to the converse case of an enlargement. Here the velocity of the particles is being reduced through precisely the same series of changes, but in an opposite order. The fluid in the larger part of the pipe moves more slowly than that in the smaller, so that, as it advances into the enlargement, its forward velocity is being checked; and this check implies the existence of a force acting in a direction opposite to the motion of the fluid, and each particle being thus retarded must therefore have a greater fluid pressure in front of it than behind it; thus a particle of fluid at each stage of its progress along a tapering enlargement of a pipe is passing from a region of lower pressure to a region of higher pressure. As is well known, the force required to produce a given change of velocity is the same whether the change be an increase or a decrease. Hence, in the case of an enlargement of a pipe, as in the case of a contraction, the changes of velocity can be satisfied only by changes of pressure, and the law for such change of pressure will be the same, *mutatis mutandis*.

By the insertion of pressure-gauges in a pipe of varying diameter with a stream of water passing through, it is seen that a constriction actually is a space of low pressure, and an expansion a space of high pressure.

But in all cases where a pipe after expansion or contraction returns to its original size, the endways effects of the pressure of the fluid neutralise each other, and the pipe is not acted upon so as to be moved forward by the flow.

Then, by combining the cases thus analysed, we obtain material for the treatment of the original question.

A combination of such streams, when taken together, constitute an infinitely-extended ocean, flowing steadily past a stationary submerged body; and here the combination of curved streams surrounding the body, which together constitute the ocean flowing past it, return finally to their original direction and velocity, and cannot administer to the body any endways force.

The argument in this case is, in reality, precisely the same as that in the case of the contractions and enlargements in pipes; for, in fact, the flow of the ocean past the stationary submerged body is only a more general case of the flow of fluid through a contracted pipe; but, though the cases are really the same, there is considerable difference in their appearance; and, therefore, it is necessary to point out how the arguments already used apply equally to this case.

Every particle of the fluid composing the ocean that passes the body must undoubtedly follow some path or other, though we may not be able to find out what path, and every particle so passing is preceded and followed by a continuous stream of particles all following the same path, whatever that may be. We may, then, in imagination, divide the ocean into streams of any size and of any cross-section we please, provided they fit into one another, so as to occupy the whole space, and provided the boundaries which separate the streams exactly follow the natural courses of the particles.

In the constitution of the ocean flowing past the stationary body it is manifest that the streams forming this system must not only be curved in order to get out of the way of the body, but might each require to have to some extent a different sectional area, and therefore a different velocity of flow at different points of their course. If we trace the streams to a sufficient distance ahead of the body, we shall there find the ocean flowing steadily on, completely undisturbed by, and, as we may say, ignorant of, the existence of the body which it will ultimately have to pass. There, all the streams must have the same direction, the same velocity of flow, and the same pressure. Again, if we pursue their course backwards to a sufficient distance behind the body, we shall find them all again flowing in their original direction; they will also have all resumed their original velocity; for otherwise, since the velocity of the ocean as a whole cannot have changed, we should have a number of parallel streams having different velocities, and therefore different pressures side by side with one another, which is an impossible state of things in a perfect fluid.

Although, in order to get past the body, these streams follow some courses or other, various both in direction and velocity, into which courses they settle themselves in virtue of the various reactions which they exert upon one another and upon the surface of the body, yet ultimately, and through the operation of the same causes, they settle themselves into their original direction and original velocity. Now, the sole cause of the original departure of each and all of these streams from, and their ultimate return to, their original direction and velocity, is the submerged stationary body; consequently the body must receive the sum total of the forces necessary to thus affect them. Conversely this sum total of force is the only force which the passage of the fluid is capable of administering to the body. But we know that to cause a single stream, and therefore also to cause any combination or system of streams, to follow any courses changing at various points both in direction and velocity, requires the application of forces the sum total of which in a longitudinal direction is *zero*, as long as the end of each stream has the same direction and velocity as the beginning. Therefore the sum total of forces (in other words the only force) brought to bear upon the body by the motion of the fluid in the direction of its flow is *zero*.

Digitized by Google

But water is not a perfect fluid, and offers, as we well know, a resistance to ships.

The difference between the behaviour of water and that of the theoretically perfect fluid is two-fold, as follows:—

1. The particles of water, unlike those of a perfect fluid, exert a drag or frictional resistance upon the surface of the body as they glide along it. This action is commonly termed surface-friction, or skin-friction; and it is so well known a cause of resistance that nothing further need be said on this point, except this, that it constitutes almost the whole of the resistance experienced by bodies of tolerably easy shape travelling under water at any reasonable speed.

2. The mutual frictional resistance experienced by the particles of water in moving past one another, combined with the almost imperceptible degree of viscosity which water possesses, somewhat hinders the necessary stream-line motions, alters their nice adjustment of pressures and velocities, and thus defeats the balance of stream-line forces and induces resistance. This action, however, is imperceptible in forms of fairly easy shape. On the other hand, angular or very blunt features entail considerable resistance from this cause, because the stream-line distortions are in such cases abrupt, and degenerate into eddies, thus causing great differences of velocity between adjacent particles of water, and great consequent friction between them. "Dead water," in the wake of a ship with a full run, is an instance of this detrimental action.

In addition to this there are waves formed from the excess of pressure in the stream-lines at the ends of the ship and a defect of pressure in the middle. These waves being established spread sideways and constitute a very distinct loss of power. Waves represent energy or work done, and all the energy represented by the waves wasted from the system attending the ship is so much work done by the propellers which urge the ship, and so much waste per mile of travel.

The interest of these investigations lies in assistance to be derived from their application to ship-building. Surface friction is the largest item of a ship's resistance; the eddy resistance is reduced by fair water-lines to an imperceptible amount; while the wave loss or resistance depends mainly upon length and speed. In order to reduce this loss a ship should be very long; on the other hand, to reduce surface or skin friction she should be shortened. Thus, as commonly happens in such problems, we have to reconcile conflicting methods of improvement, and to work out any given case actual quantities must be known.

Experiments on wave resistance are being carried on by Mr. Froude for the Admiralty, the object being to determine the wave resistance for varieties, water-line, cross-section, and proportion of length, breadth and depth.

FINE ART.

THE FRENCH NATIONAL COLLECTION OF PRINTS.

Le Département des Estampes à la Bibliothèque Nationale. Par le Vicomte Henri Delaborde, Conservateur. (Paris: Plon, 1875.)

Two noteworthy books—a Life of Ingres, and a Life of his greatest pupil, Hippolyte Flandrin—have proved not only that M. Delaborde knows his subjects—which is one thing, but that he knows how to write about them—which is another. Special papers, appearing from time to time in art periodicals, have shown something of his capacity to elucidate a master or a school. The book before us—a history of the Paris Print Room—will add to M. Delaborde's reputation. There is never an immense public for reading about Art, and of such public as there pretends to be, a portion demands to have its interest retained by the introduction of matter that has little to do with the professed subject of study. Now M. Delaborde keeps entirely to the professed subject of study. You must care really for that subject if you are to care for his work. But then he does not presume upon your care so much as to dispense with the fulfilment of the writer's proper task.

Half of the book is occupied with an historical notice of the rise and progress of the Department over which M. Delaborde presides, and in this historical notice he has given us passages which throw a curious and interesting light on what it was that art-collectors—those, above all, of Paris in the seventeenth and eighteenth centuries—sought for in the works which they amassed: what qualities they valued; how far they were guided by the antiquarian spirit; how far by the love of beauty. The second half of the book is otherwise occupied. Any one who has strolled into the print-rooms at the Bibliothèque Nationale will remember that hung upon the walls, in favourable places, are etchings and engravings of all the principal schools. The like of it we have in London, in that great gallery at the British Museum known as the King's Library, where in 1868 Mr. Reid arranged on screens and table cases a selection of great prints, representative at the same time of Mr. Felix Slade's munificence and of the work of nearly all the schools from Peregrino da Ceseno to the interpreters of Reynolds. The prints hung up in the Paris Bibliothèque Nationale are equally, though of course differently, representative, and it happens oddly enough that while the prints on view in Paris include no example of the great engraver's work—the *Liber Studiorum*—of our greatest landscapist, the prints on view in London include no example of the etchings of the great French landscapist with whom Turner delighted to be measured. Yet some of Turner's prints, half etching, half mezzotint, and some of Claude's prints, wholly etching, are avowedly among the noblest or most exquisite products of the engraver's art. Yet, whatever has been omitted in each case, much that is admirable has been exposed. And M. Delaborde has occupied the second half of his book with what professes to be a catalogue of the works shown on the walls in Paris. Now as with very few exceptions all the great engravers are represented on these walls, and as M. Delaborde has given of each engraver represented a succinct and lucid account, besides supplying special notes on each separate work exposed, it follows that the second half of the book is not only a very interesting, very instructive guide to the treasures on the walls, but an excellent handy-book, and brief, and necessarily incomplete, dictionary of engraving.

In comparison with our British Museum Print Room, the Paris "Département des Estampes" is a very old institution. I am informed that the English Print Room hardly began to be important among large collections till about fifty years ago, when great acquisitions were made under the leadership of Josi. But the Département des Estampes was already important in 1667, and its actual beginning dates from 1656. At that time, one Jacques Dupuy—a now forgotten *savant*—left to his King's library an assemblage of prints; but these count for little when set against the enormous collection of the Abbé de Marolles, which Colbert in 1667 made up his mind for the country to acquire. The collection of the Abbé de Marolles was not only large, but admirably representative. It numbered 123,000 pieces—roughly speaking, was then a larger collection than the British Museum's was only twenty-five years ago—and it included all classes of work. For the Abbé was a wide-minded amateur. He had absorbed into his collection—upon which he is supposed to have expended the whole of his means—the special collection of one Claude Maugis, an almoner of Marie de Medicis, whose care was solely for the works of Dürer, and the special collection of one Charles Delorme, a fashionable physician of the time of Louis Treize, whose care was for the work of Callot. In our day, when most great prints are rare and costly, no one whose riches are not considerable is to be blamed for being so far a specialist as to collect the works of one master only, but De Marolles, in the days of Louis Quatorze, did wisely for himself and wisely for all who followed him, in laying hands on all that came within his reach; and when we consider the limited intercourse at that epoch between nation and nation, the difficulty of transit, of voyage, even of the transmission of knowledge, it will seem to be a proof of very noteworthy energy and spirit and power of appreciation that De Marolles got together the impressions from the *nielli* of the Italian masters of the fifteenth century, and the anonymous productions of some old German masters to add to the early French work and to Albert Dürer's works acquired by those of whose cabinets he had become possessed, and to add too to the Dutch etchings at that moment issuing from the presses of Amsterdam. In all there were 300 pieces by the elder Italians, 500 by the elder Germans, and endless examples of the sixteenth century—Dürer, Marc Antonio, and Lucas van Leyden. And all these treasures, passing into the hands of the State, were duly catalogued or classified by the old Abbé. Colbert wrote to a traveller in the Levant, begging him to bring back fine leathers with which to bind the volumes—they may still be seen in the National Library, each print stamped with De Marolles' mark.

Two other prominent figures in the early history of the Paris Print Room demand a little notice. These are Monsieur Clément and M. de Gaignières. Clément was a collector of portraits. "In the prints," writes M. Delaborde, "with which Clément filled his portfolios, signs of talent were not what he cared for the most; perfection of execution did not attract him sufficiently to make him give pre-eminence to this." It mattered little whether the work before him was a master's work or a bungler's, provided it gave with some slight show of accuracy the image of the person whose portrait he wanted to have. A contemporary writer

reproached him, rightfully enough, from the point of view of art. But Clément left the Bibliothèque Nationale no less than 1,800 portraits, and among these it would be difficult not to find a considerable number both rare and fine. De Gaignières also—the second man of whom we speak—was too purely an antiquary, but he rendered curious service. A collector of old prints, he also busied himself in travelling over France with an artist charged to copy public and private monuments of every kind—things as various as tombstones and coats of arms—and all he had amassed either by his own industry or by the work of another he gave, in view of his death, to his master the King, stipulating only that he should enjoy the possession or the custody of his own gift while he still lived. He was generous too early, and paid the penalty of rashness, for they sent servants and guardians to watch narrowly that he did not abstract any part of the collection, and the poor man died with these lynx-eyed guardians prying about him, in token of the Royal appreciation of his gift.

Among the great French collectors of the eighteenth century none stood so high, when judged by the artistic worth of his collection, as Pierre-Jean Mariette. His treasures were not all of his own bringing together, for his father and grandfather had passed priceless possessions into his hands, but to these he had largely added. The Empress of Austria, the Empress of Russia, the King of Prussia, the Elector of Saxony, had pressed him to dispose of his cabinet. But he was a patriot; he kept his works for public sale in his own country, and he lost nothing by his patriotism. He did not lose, but his country did not sufficiently gain; for those who held the purse-strings at that day—the year was 1775—were long in making up their mind as to how far they would go. Joly, the Keeper of the Prints, wanted to buy the whole collection, and he pronounced the Minister's refusal "a deplorable misfortune." He wrote begging at least for a liberal allowance with which he might go to the auction, but the answer was tardy, and when it came the excellent M. Joly had seen with grief many fine things scattered. But with what was given him he did his best to recover the ground during the last days of the sale. He managed somehow to buy over 12,000 pieces, among which were many "first states" of the etchings of Claude and of Van Dyke—prized then as now. To these were added, in 1784, the etchings of Rembrandt, collected by the painter Peters: in all, 728 pieces. The number averages about a couple of impressions of each etching in Rembrandt's work. It includes a few things the like of which the British Museum does not possess, but the British Museum collection of Rembrandt's work is on the whole allowed to be of even finer quality. This is the last great acquisition we need name. The Paris Print Room had by that time taken a position which, as a whole, it would be difficult if not impossible for any subsequent efforts, made elsewhere, to disturb. Its general wealth was likely to remain unequalled; its wealth in historical and topographical illustrations was specially peculiar; and now M. Delaborde assures us that in the department of topography alone the collection over which he presides includes three hundred and fifty volumes, of which seventy-two are devoted to Paris.

In the second part of his book—the *catalogue raisonné* of exhibited prints—M. Delaborde has not ventured very much into criticism. For the most part he has supplied needful and exact information in a convenient form. There are great artists whom he has wisely abstained from extolling, but he has not abstained invariably. With a very just appreciation of the influence of fashion on our care for works of art, he has been chiefly laudatory of masters who are not at present in vogue. Watching contemporary tastes, he has felt, for instance, that though Rembrandt's work, like all the work of genius, will still repay careful analysis, it is not, being now in the full light of favour, in any need of common and brief praise. This brief praise, which is all that he can give within the compass of his small and compact volume, he has reserved for others more in want of it; and not at all obtrusively, but quite incidentally, here and there, he has directed our attention to the great French engravers of the seventeenth century—the chief of them Robert Nanteuil and Gérard Edelinck. A writer of verse, a man of pleasure, a man who lived only to be middle-aged, Nanteuil nevertheless found time to engrave two hundred and twenty portraits. Thirty are life-size. It is true he had assistants to work with him, but Nanteuil, says M. Delaborde, "se réservait toujours l'exécution des têtes. Aussi, de ces nombreuses pièces ainsi gravées en collaboration, n'en est-il pas une seule où l'on ne reconnaisse avant tout la main du maître et où ne prédominent les témoignages de son rare talent." I have named Edelinck among the French engravers; M. Delaborde places him in the list with the Flemish. He was born at Antwerp in 1640, but was only twenty-five when he came to Paris, and after forty years of working there he died at the Gobelins, in a lodging provided by the king. Among his works—"véritables chefs-d'œuvres pour la plupart," says M. Delaborde, here, as elsewhere, wisely insisting on the distinction of names not now the most fashionable—the greatest is perhaps the reproduction of that Holy Family of Raphael called at the Louvre the "Vierge de Fontainebleau," or "de François Premier." Of this the Paris Print Room owns and exhibits an example the like of which is to be found only in Berlin and Vienna.

Another great engraver now hardly adequately valued, and with the additional claim of one whose work was often original, is Cornelius Visscher. Reproducing, as best he might, now a *Susannah and the Elders* of Guido, now a *Deposition* from Tintoret, now an interior from Ostade, and now idealising from the heads he saw about him till he had given to the Dutch print-lovers his own conceptions of the four Evangelists, Visscher is found, perhaps, at his strongest and best in one great original work, called *The Pancake Woman*, of which a magnificent example is to be seen in our own Museum—No. 42 in that catalogue of Visscher's works which Mr. William Smith brought out some years ago in a now defunct periodical—*The Fine Arts' Quarterly*. Particulars of Visscher's life, further than that the life was probably short, and that it was spent mostly at Amsterdam—where the Clément de Jonghe, whose mysterious face is known by Rembrandt's etched portrait, published his prints—particulars, of his life, I say, are hard to seek; but his work is open to all. It is interesting to see the rich and significant indications of colour, the masculine certainty of hand, and how in treating an Ostade-like subject, his types rose above Ostade's level; his children, at all events, were other than the Dutch dumplings of that day. The present is the place in which to mention his name, and not to attempt characterization of his work. But of all the Dutch engravers of the seventeenth century—the great genius of Rembrandt alone excepted—Visscher, in the opinion of M. Delaborde, is the one whose prints "the most deserve attentive inspection and lasting reputation." And that opinion, of no mean judge, one may serviceably chronicle ere leaving a book not only valuable as a record of facts, but fertile in subjects for comment, and in suggestions for study.

Frederick Wedmore.

THE TRINITÀ DI CAVA MONASTERY.

Cava dei Tirreni: August 18.

Among Benedictine monasteries in Italy most eminent and famous, in order second only to Monte Cassino, is that of *Trinità di Cava*, situated among the rocky heights of that south-westward branch of the Apennines which extends from the beautiful bay of Salerno to the promontory of Sorrento. No scenery could be more suited to inspire and nourish devout meditation in fervent and religious minds than that solitude of rock-girt glens and primeval forests amid which stand the immense buildings of this monastery, which dates from the early years of the eleventh century. Though not exempted from the law of suppression, and now officially recognised only in the character of a public institution, with library, archives, and pinacotheca, it is at present inhabited by twelve Benedictine monks, eight being professed *padri* in holy orders, under a mitred abbot; and is still the locale of a seminary, where thirty-four young alumni are now studying for the ecclesiastical career; also of a college for secular studies, where thirty-four students are now receiving instruction from lay masters, who reside on the premises, for classical and modern languages, drawing, and other accomplishments. The library, containing 10,000 volumes, of which about 600 are *princeps* editions, and the more celebrated Archivio, are now in the strictest sense public, open to visitors, as also to students, of both sexes who desire to read here, from 9 A.M. to 3 P.M. daily. Among gems of the library is a Bible of the seventh century, written in five different characters; and here also is the codex of Longobardic Laws, tenth century, an abstract of which was for the first time published by Carlo Troya in his great work on the Italian Middle Ages. Sixty MS. volumes, some with beautiful illuminations, are placed on the shelves, though the special wealth of the monastery in that class fills the storehouse of the famous Archivio. According to the catalogue, which has been carefully compiled, these archives contain 757 diplomas of Princes and bulls of Popes conferring possessions or privileges on this monastery, 103 Greek, and 13,353 Latin codices on parchment, besides a vast number of documents on linen paper, not yet completely classified or reported on—"avanzi della veneranda antichità"—as Muratori calls this far-famed "Cavense" collection.

The well-lighted hall containing these archives was built in 1781. Mabillon (*Iter Italicum*), describing this monastery as he found it in his tour 1685-6, tells us that the Archivium had been admirably put in order (*optime ordinatum*) fifty years previously by a monk named Augustinus, who had distributed the entire contents in four volumes. What sort of *volumina* were thus made so marvellously capacious, the learned tourist does not describe. Carlo Troya, Ughelli, and Filangini (in the *Scienza della Legislazione* of the last), made much use of these inedited documents in the compiling of not-to-be-forgotten volumes; and Muratori found here many of the originals edited in his *Rerum Italicarum Scriptores*. These treasures will henceforth be brought within the reach of students in distant lands, thanks to a welcome publication, the result of the labours of learned monks at the Trinità di Cava cloisters. In eight volumes (quarto) are to be edited all the important codices of the Archivio; the *Codex Diplomaticus Cavensis*, as this work is entitled, having been commenced by five Benedictine fathers, among whom Don Michele Morcaldi is chief directing editor, in 1872, and the first volume printed at Naples in the year following. A long historical preface in Latin in ten parts, by the above-named Don Michele, forms an interesting introduction, and thoroughly acquaints the reader with the origin, the annals and vicissitudes of this Benedictine establishment, sufficient mention being also made of the art-works, pictures, statuary, repairs of building in church and monastic residences, due to the liberality and good taste of successive lord abbots. The third volume of the *Codex Diplomaticus* is nearly ready for the press; and each is to contain five well-executed chromolithographic facsimiles of as many MS. originals; each being sold separately at the relatively moderate cost of 30 fr. I was glad to see in the printed lists of subscribers for this publication the names of certain Ministers of our Government, the Directors of the British Museum, and the Society of the Inner Temple. It is well to bear in mind the names of the other learned *padri* co-labourers with Don Michele Morcaldi in this work, and alike appointed to the office of Custodians in this Archivio: Rossi, De Stefano, and Schiavo, who have dedicated themselves to palaeographical studies, and, since the suppression, formed what may be called a school of palaeography in this secularised cloister. The hitherto published volumes are placed in the library for the benefit of the students now admitted without restrictions; and I must bear testimony to the attention paid by those who serve to the comforts of those who read in this quiet *bibliotheca*. Some illuminated codices, especially an Officium of the Blessed Virgin, with an exquisite miniature, on the page exposed to view (the Circumcision, graceful in design, and in tints most brilliant), by Fra Giovanni Angelico, are seen in glazed cabinets within this library; and specimens of the most curious contents of the Archivio are shown to all visitors by *employés* forbidden to accept fees for their services.

A restoration of the Trinità church was begun in 1853, but unfortunately left unfinished. Its actual façade, together with the narrow sides (where is the chief entrance) of the monastic buildings, was raised by an abbot who held his office from 1772 to 1798. Nothing is there to commend in the modern structure here before us. On the contrary, we see in this example one of the many jarring oppositions to the character of mediaeval antiquity, which strike us so often as unpleasant and unintelligible in the later ecclesiastical architecture of Italy. The interior of this church, though spacious and lofty, is neither solemn nor beautiful. It contains, indeed, a profusion of such rich material, veined marbles, alabaster, and porphyry, gilt, bronze, and Florentine mosaics, as are becoming but too familiar in modern Italian cathedrals and basilicas; while, pitifully contrasted with all these pomps, much of the building at the opposite extremities is left unfinished, without stone or marble to clothe the bare walls on which stucco is become green from mildew, and in many parts is gradually peeling off. An architect was sent by the authorities about three years ago to inspect and report; but nothing has been done, no subvention granted, for works so desirable, though certainly not very expensive, as the completion and repairs here requisite. There are, however, some relics of the mediaeval period of fine art and architecture, dating within the thirteenth, fourteenth and fifteenth centuries, still fortunately preserved, and now more easily to be seen than was once the case on these monastic premises. In a vestibule through which we pass into the church, we see some good *rilievo* sculpture, half-length figures of the Blessed Virgin, St. Joseph, St. Matthew, and another Apostle; also some sarcophagi with antique Roman sculptures on their fronts, and the marble tomb of Sibylla, wife of the Norman king Roger I. of Sicily. Several mediaeval sculptures from the ancient church, and a large marble vase, said to be of the Longobardic period, from the *impluvium* (or *atrium*) exterior to the sacred place, are now seen in a large hall within the monastery. Among the *rilievi* sculptures may be mentioned the Massacre of the Innocents, the *motif* of the tragic scene ably though quaintly represented; also some good half-length figures of Apostles, and a Madonna and Child, the Mother seated and wearing a crown, which reminds one of the earliest Pisan school. Finest of all is a half-length *rilievo* of an Apostle holding an open book, now placed in a corridor opposite the entrance to the picture-gallery. This *pinacotheca* has been formed since the suppression, and contains 127 pictures formerly scattered about the buildings or in the church. Among them there are several by an artist little known beyond the vicinity of his native place—Andrea Sabatino (called A. da Salerno), who lived from 1480 to 1545. This artist, who was a distinguished pupil of Raffaele, passed through phases marked by much difference of sentiment and manner. His earlier, and I think more impressive, style and conception are recognised in the Imprisonment of St. Peter and the Release of that Apostle by the Angel, also the Martyrdom of St. Juliana (beheaded in the fourth century), among the pictures here before us; while the painter's later manner is seen in other compositions, as in his Judgment of St. Benedict, the venerable saint pronouncing sentence between certain of his monks who stand before him. Sabatino spent much time in this cloister, engaged on paintings for its church by the same liberal abbot, who adorned that sacred building with several terra-cotta groups by Domenico of Naples, a contemporary artist well known in his peculiar walk. The *pinacotheca* in question contains some works of the later Roman and Neapolitan schools, by Corenzio, Solimene, and Sassoferrato, also a Virgin and Child ascribed to Giunta Pisano. Leaving this locale, we may notice the elaborately-wrought sculptures on the marble jambs and lintels of the doorway, a mediaeval relic, with two tiny figures of angels introduced among details of ornamentation.

C. I. Hemans.

(To be continued.)

P.S. I wish to correct a mistake unfortunately made in my notice of the St. Paul's Basilica (Academy, July 31 last). Mentioning the ancient portals, in part saved from the fire, 1823, I described them as "wooden," instead of bronze. They were precious examples of the damasquine work of the eleventh century, from Constantinople, with figures inlaid in silver outlines on a bronze ground. Mabillon (*Iter Italicum*) gives the inscription, now lost, remarkable for the place there assigned to the Archdeacon Hildebrand, only next to the Pope, Alexander II., whom he succeeded as Gregory VII.

PROGRESS OF THE DECORATIVE ARTS.

Paris: Aug. 20, 1875.

I have often borne testimony in these columns to the general sympathy inspired by M. Ph. de Chennevières as Director of the Fine Arts. We are not speaking here of his direct relations with artists, some of whom must very probably have grave reproaches to cast in his teeth when they see some work, with which the ungrateful administration has declined to adorn our Museums, return to their studios after the closing of the Salon. We are forgetting, too, a more serious matter, the political programme which he flaunted in our faces by submitting the plan for the religious decoration of the Pantheon for the Minister's signature; and will recall only his intelligent and minute critical works on the history of the provincial artists of France in early times. For the moment we see nothing but his desire to create, by the side of the Institute, another system of art-teaching, more appropriate to the traditions of our race, fomenting healthy antagonism in the great departmental centres, restoring its originality to our school, and capable of saving the great French interests of art applied to industry, now so seriously menaced by the funds which rival nations are devoting to technical instruction, and to the foundation and maintenance of special libraries and museums.

The distribution of prizes to the pupils of the National School of Drawing and Mathematics, took place on August 11. This school was founded in the latter half of the eighteenth century by Bachelier, the painter. Under the earlier years of the Empire it had for its director a man of eminence, M. Lecocq de Boisbaudron, who has published (Paris: Morel) several pamphlets on education, which are the wisest, most healthy, most practical, and most ingenious contributions in France to the scientific treatment of these high matters. His practice is even better, if better can be. He has trained pupils such as Alphonse Legros, Fantin, Solon (now at Minton's), Guillaume Régamey (who died last year of consumption), Ferrier, winner of "the Grand Prix de Rome" two years ago, and so forth. I regret to say that he was ungratefully dismissed from his post under the Empire at the very moment when his instruction was bearing its best fruits. The blow was struck at his school just as his pupils were beginning to take a course parallel to the Ecole des Beaux-Arts, and to attract attention at the Salon by a doctrine based on the direct study of nature, and on the normal development of the individual faculties. One day M. Lecocq de Boisbaudron proposed to experiment in public; he offered the Institute to choose four pupils from his own studio and four pupils from the Ecole, to shut them up in a room, and set the whole eight to draw from memory a statue which they were to have been previously allowed to study carefully for a fixed time. The Institute declined.

M. de Chennevières is anxious to make this School a nursery of good professors for artists applying their natural faculties and solid instruction to industrial pursuits. Thereby a serious and useful object would be set before the rising generation; the bent of false vocations would be rectified; a stop would be put to the present alarming multiplication of semi-talents that exhaust themselves in an inglorious struggle, and exhaust the Fine-Arts budget, too. Fashion or speculation, by heedlessly attaching the same price, during the later years of the Empire, to the raw works of beginners and the tried productions of recognised masters, has enervated our rising generation. How is a reaction against this overmastering current to be brought about? Only by offering to men of reflective and laborious temperament a more assured future in high artist instruction. M. de Chennevières has touched upon a yet more delicate point in the programme of modern societies, and I cannot do better than quote his own words:—

"Il faut bien convenir que, par ses applications de

Digitized by Google

toute sorte et de tous les moments, le dessin entre, plus que l'histoire et la géographie, dans les nécessités quotidiennes de l'homme; le dessin est la base de toutes les industries et de tous les métiers; il sert au menuisier et au forgeron, au serrurier et à l'arpenteur, au charron et à la brodeuse, à la dentelière et au jardinier, au tapissier et au bijoutier, à tous les ouvriers de profession avant de servir au sculpteur, au peintre, et à l'architecte. Et c'est le comte Delaborde qui disait, dès l'exposition de Londres, en 1851, que tout homme devait apprendre le dessin au même titre que l'écriture, et devait l'apprendre pensait-il, sans beaucoup plus de peine, l'écriture étant en elle-même une sorte d'exercice du dessin."

As you know, in Japan, every one can write and draw. It is assuredly to this reason before all others that the originality of the smallest objects of art, manufacture, or pure fancy is to be attributed. It is evident that such a country as France would derive immense advantages from the diffusion of drawing among her humblest schools, and the next Assembly will have to devote its most earnest attention to the organisation required. The amalgamation of the Direction des Beaux-Arts with the general administration of Public Instruction, though strongly urged ever since 1848, only dates from 1870.

This speech, brim-full of policy in the highest sense of the word, was greatly applauded by the youthful students to whom it was addressed. It is profitable to make the young generations feel the part which they are called to play in society, whatever be their condition. It is a proof of great good-sense on the part of the Director of Fine-Arts, who is not a fierce Revolutionary, not even a Radical, to have broken with aesthetic commonplaces, and to have boldly shown that the beautiful is no more to be separated from the useful than strength from liberty. It is one of the surest symptoms of the work that is in progress below the surface in France. At the distribution of prizes in many places speeches were made to the young students couched in language worthy to make them reflect on the evil pass to which France is now reduced for having unlearnt the art of thinking for twenty years, worthy to make them hunger and thirst after a regeneration against which a thousand foes without and within are obstinately set. Your political journals have, I believe, chronicled this fact. They have also mentioned that, wherever the ceremony was held under the presidency of reactionary magistrates, whether in the country or the capital, those magistrates only received from the pupils a silent and icy welcome.

In this speech, allusion was repeatedly made to the "Central Union of Fine-Arts applied to Industry," to the services which it has already rendered, and to those which we have a right to expect from it.

The "Central Union" has just lost its President, by the resignation of M. Guichard, who was one of its founders in the most honourable acceptation of the term. He was a man of energy and intelligence, firm even to obstinacy under an easy exterior. He has had to struggle against many obstacles in our country, where men who combine for a common purpose become the object of suspicion to the multitude as much as to those in power. He possessed the art of raising funds, bringing together men of intellect, appeasing ambitions that might have compromised him. He has lavished his health, and, I believe, lavished his time as well, which was most valuable during the years of struggle. When the ground was cleared, new ambitions arose to view, which demanded, with his consent or without, to be allotted a share. Little by little, the position of President became intolerable. Happily the institution was stronger than the men. Besides, whatever it is sought to found follows the same law: if it be a religion, it will have blood: if it be a common enterprise, ingratitude.

The "Central Union," which is chiefly known in England by its exhibition of works of art ancient and modern, has already done much good. It is beginning to develope in the public mind the notion that there exists an artistic movement apart from mere commonplace production, which is patronised year by year by the Administration by means of the official Salons and of commissions to artists. This is a point of the first importance; the most violent blow struck at the ancient edifice. There is no evidence of antagonism, and the result is but the more certain. An art more homely, more nervous, more Gaulish may spring from these efforts that do their work so noiselessly. Thus, the Union has founded a travelling prize, to be awarded to the successful pupil in certain fixed subjects. This travelling prize was gained in 1869 by M. Léon Chédeville. The young sculptor was unable to commence his tour till September, 1874, when he started for Normandy. He has written a number of letters to M. E. Guichard, dated from Andelys, Rouen, Dieppe, containing sketches wherever the pen became powerless to express landscapes or things, noting down the real aspect of architectural works or of ruins in their central home, showing feelings, now of noble indignation, now of fine juvenile enthusiasm. So he who left a sculptor returns to us almost an architect. And what a noble task was that, when on his return, he had to set clearly down all these momentary impressions, to classify his recollections, to control them by the generalisations of criticism, to support by proofs adduced by pen or pencil that frank and unceasing admiration for the whole of our French Gothic art, or even for the art of our early Renaissance, of which the young artist had scarcely heard a single word whispered in our schools. Assuredly in him we have a soul steeped in the pure and vigorous perfumes of its native air and native art—for it is all one. Can the urchins say as much that the Institute picks out and fattens, just as the augurs picked out and fattened the sacred fowls; who waste in a dead city, in the study of a dead art, four of their years of manhood and of thought? Assuredly we do not preach exclusiveness. We hinder no man from going to the north or to the south, to the mist or to the sun, to the memories of the past, or the enigmas of the present. But we know into what sort of hole-and-corner, into what a depth of disdainful idleness academic instruction has led the most light-hearted and most various schools of the peoples of the West.

The Central Union publishes (at its offices, 3 Place des Vosges), beside the pamphlet quoted above, the documents relating to the fifth Exhibition, which it proposes to open next year.

The Exhibition of 1876, held like previous Exhibitions at the Palais de l'Industrie, will be divided into three groups:—

(1) Competition for the schools of Paris and the departments.

(2) Exhibition of works of art composed for the purpose of industrial reproduction, and modern products of art industries.

(3) Retrospective Exhibition.

The last section deserves particular attention. Last year's Exhibition was not well combined. In taking for its subject the general history of costume in all times and among all peoples, it said either too much or too little. It was confused, and brought no real profit. But this year the programme is better defined. It will include:—

(1) Specimens of chambers, comprising decoration, furniture, and objects of every-day domestic use, from the Middle Ages to the nineteenth century.

(2) The exhibition of architectural drawing belonging to the Commission of Historic Monuments.

The competition for the schools is set forth in a remarkable Report signed by M. A. Racinet, member of the Consultative Commission. It decides upon the formal rejection of copying from engravings. Another very important point is that the competition will take place between pupils, in fixed subjects, and not between schools—a system which led to serious cases of jobbery.

We shall have to return to the organisation of the Retrospective Exhibition. We see with pleasure that it is to be accompanied by technical lectures by persons of authority. Ph. Burty.

THE AUTUMN EXHIBITION AT LIVERPOOL.

We gladly draw attention to the fact that the Liverpool Corporation's annual exhibition of pictures has been opened this week. It will be recollected that this exhibition is managed directly by a special sub-committee of the Town Council, and it is gratifying to know that this management has succeeded in inspiring confidence into the artists, and in securing the good will of the inhabitants of the township and district. This is the fifth collection which has been thus presented to the Liverpool public, and the pecuniary results, which are after all a fair rough-and-ready test of success, are so good that the Corporation has been enabled to enrich their permanent gallery by several thousand pounds' worth of paintings, purchased with the net proceeds of these exhibitions.

It is, of course, the desire of the Committee to collect together as many of the noteworthy pictures of the year as possible, in order to give such of their townsmen as do not visit London a chance of seeing some of the choicest ornaments of the year's Academy, and we notice with unfeigned pleasure that our painters have not been slow to recognise the efforts made in the cause of art, and that many old friends grace the walls of the Liverpool Museum. Mr. Armitage's *Julian the Apostate* occupies a prominent place, as is right in a town where religious feeling and controversy runs high. Mr. Leighton's *Slinger*, and Mr. Goodall's *Rachel and her Flock* will practically bring home the wondrous East to the Liverpool toilers, and show them that the sun may be a reality. We are sure that the popular instinct will show itself to be true, and that the truly national and historical character of Mr. Herkommer's *Greenwich Pensioners* will daily attract a crowd around it. Though more of "caviare" to the many, Mr. Poynter's *Festival* and *Golden Age* will command the attention of the students of art, and Mr. Cook's *Devastation* must act as a magnet on a town whence so many "go down to the sea in ships."

Academy pictures by Poole, Pettie, Duncan, Prinsep, Gilbert, Ouless, Morris, and other chiefs of rank and name, attest the fact that the corporation has been diligent in gathering together the material for forming a taste for art among their fellow-townsmen.

Among the very best works exhibited are, however, very many which have either been specially painted for this exhibition or never exhibited before. Mr. Alma Tadema has sent a pure antique gem entitled *A Nymphaeum*. A fine female figure stands in the foreground; she is bearing clothing into the marble bath, where a number of bathers are disporting themselves; a lovely blue sky completes the picture, which conveys an idea of beauty and sunshine and Italy.

Mr. Hemy has sent three pictures, all of them evidently studied and completed in the free air of heaven. One of them, *The Pool on the Beach*, is the brightest painting we have ever seen by this promising young artist. It is an English south-coast scene pourtrayed to the life, and that by a hand that knows and loves the beautiful Devonshire nooks and inlets; another, a study in a wood, is a marvellous effort at rendering the poetry of trees: there they are from birth to death—the sapling, the great oak, and the fallen tree with the woodman over it. Mr. Calderon has contributed a very sweet little idyll in colours—a dear little maiden in a clean white gown standing among the ruins of a temple; the landscape proclaims the scene to be Italian, and the dress is of antique fashion. The picture is entitled *Her Eyes are with her Heart*; the possessor thereof—shepherd or centurion—would be an enviable Roman. Mr. Prinsep has sent a sort of sequel to his *Minuet*, a

graceful girl saying goodbye or goodnight to a youth at the foot of a lordly staircase; both are dressed in the costume of good Queen Anne, and neither gown, coat, breeches, nor figures leave anything to be desired. *The Overture*, by Mr. Holyoake, gives us a charming group of English girls, "as sweet as English air can make them, they."

An *Ariadne* by Mr. Richmond, powerfully drawn and painted, will, we fancy, introduce this artist to the Liverpool public. We hear that a design by him for the decoration of the Council Chamber is at present being considered, and it is a good thing that the town should have a chance of seeing his work.

Marc Antony and Field, Raven and Dawson are all well represented by good landscapes, and Mr. Lehmann has sent a charming child nursing a kitten to support his well-earned reputation in Liverpool. Mrs. Jopling's *Elaine* deserves mention, as also does Mr. Lestre's *Return from the Fair*. Mr. Staniland's *Caught*, a young girl and her soldier lover detected by a stern father, will awaken the interest which such a situation forcibly and naturally rendered always inspires; the soldier is evidently penniless, and the girl is pretty, while the parent looks rich.

Mr. Morris, in addition to his Academy picture, has sent another, *Whereon they Crucified Him*—a Hebrew mother holding up a Hebrew child in front of a cross—there is nothing particular about the cross, and the rock on which it stands cannot be meant for Calvary. Mr. Perugini would have best consulted his rising reputation by not allowing *Divided Interest* to be exhibited, for no one can take any interest in the vulgar, bold woman's face which bears the above title.

We are sorry that our space does not admit of our doing any sort of justice to the water-colour rooms. They contain much that is admirable. Mr. Hine's and Mr. Hartland's drawings are especially good. Mr. Hine is full of unpretentious good taste, and Mr. Hartland has given us a fine cornfield, contrasting pleasantly with his melancholy peat mosses, well rendered though they be. Messrs. Wade, Eden, Waite, Dodson, Hayes, Finnie, and many others have contributed really good work, and Mr. Danby has sent one of his happiest delineations of water and hillside. We also notice fine drawings by Linton and Oakes.

The water-colour room contains a portrait, in oils, of Holman Hunt, by himself—it is forcible and may be truthful, but it is not beautiful, and the Eastern garb in which the painter is clothed does not suit the very Saxon character of his hair and eye.

Mr. Stanhope's drawing of *Charon* is too droll not to be mentioned—two figures which we suppose are meant for Pyramus and Thisbe, or any other pair of lovers faithful in death, but which look as if they had been starved to death, stand hungrily embracing each other's emaciated form, while they gaze towards Charon, who is approaching through a long grotto that reminds one of the Surrey Gardens.

In closing this brief notice we sincerely wish the Liverpool Corporation every success in their good work, and congratulate the committee on the class of pictures they have brought together, and, *mirabile dictu*, on the good taste and impartiality with which they have hung them.

F. G. Prange.

NOTES AND NEWS.

Messrs. Seeley and Jackson announce a second series of etchings from the National Gallery, consisting of twelve proof-plates on Japanese paper, of which only 100 copies will be printed. The notes on the pictures will be written by R. N. Wornum.

The same publishers have also in the press a handsome quarto volume containing eighteen engravings from pictures in the National Gallery, with notes, likewise by R. N. Wornum.

It is said that as many as 367 competitors have sent in designs for the new French postage stamp.

The Louvre has trusted its collection of original sketches by Michel Angelo, not photographs of them merely, for exhibition at the forthcoming festival.

The inauguration of the monument to Chateaubriand at St. Malo will take place on September 5.

The Salon at Brussels was opened on August 22.

Mrs. Charles Heaton writes to us in correction of her note on "Mr. J. B. Waring's drawings at the South Kensington Museum," which appeared in the Academy of August 7, that she finds she was mistaken in saying they had not been examined and that "there was no present intention of exhibiting them." She has learnt on good authority that a selection of them will be exhibited as soon as possible.

M. Wallon, the Minister of Public Instruction in France, has recently presented to the Art Library of the South Kensington Museum a copy of a very extensive and important publication of the Archives of the Commission of Historical Monuments in France.

The present rage for Venetian glass is but the revival of an Elizabethan fashion. In a passage introduced into the second edition of Harrison's *Description of England* (1586, A.D.), which Mr. Furnivall is re-editing for the New Shakspere Society, the worthy parson says:—

"It is a world* to see in these our daies, wherin gold and siluer most aboundeth, how that our gentilitie, as lothing those mettals (bicause of the plentie), do now generallie choose rather the Venice glasses, both for our wine and beere, than anie of those mettals or stone wherin before time we haue beene accustomed to drinke; but such is the nature of man generallie, that it most coueteth things difficult to be atteined; & such is the estimation of this stuffe, that manie become rich onelie with their new trade vnto Murana (a towne neere to Venice situat on the Adriatike sea), from whence the verie best are dailie to be had, and such as for beautie doo well neere match the christall or the ancient *Murrhina vasa*, whereof now no man hath knowledge. And as this is seene in the gentilitie, so in the wealthie communaltie the like desire of glasse is not neglected, whereby the gaine gotten by their purchase is yet much more increased to the benefit of the merchant. The poorest also will haue glasse if they may; but sith the Venecian is somewhat too deere for them, they content themselues with such as are made at home of ferne and burned stone; but in fine, all go one waie, that is, to shards at the last, so that our great expenses in glasses (beside that they breed much strife toward such as haue the charge of them) are worst of all bestowed in mine opinion, bicause their peeces doo turne vnto no profit."

Then, repeating the hint of Roger Bacon, which the late makers of hammerable glass have carried out in other wise, Harrison goes on:—

"If the philosophers stone were once found, and one part hereof mixed with fortie of molten glasse, it would induce such a mettallicall toughnesse therevnto, that a fall should nothing hurt it in such maner; yet it might peraduenture bunch or batter it; neuertheless that inconuenience were quickelie to be redressed by the hammer. But whither am I slipped?"

We have received the first number of a publication issuing from the house of Messrs. Sampson Low, Marston and Co. It is called *Studies from Nature*, and consists of four large and good photographic views of English scenery, with accompanying letterpress. A slope in Knole Park, with its famous beeches, a spot in Penshurst, a giant tree—such as Mr. Macallum might paint—and the old pier at Lynmouth, have been selected for representation. There are many people with whom this comparatively literal reproduction of English landscape will no doubt be very welcome.

Thanks to the *Bullettino della Commissione Archeologica Municipale* of Rome (No. 1, 1875), it is now possible without going to Rome to form an independent opinion, so far as that can be done from photographs, of the marble statue of Venus, which was found on the Esquiline last December, and was at the time the object of much attention. Three different views of the statue are given on plates 3–4. On plate 5 is an engraving of it as restored. The text is by C. L. Visconti, and the conclusion at which he arrives is that the statue is a copy made in later times from the original marble statue of Venus by Scopas, which stood in the temple of Mars near the Circus Flaminius. He is no doubt right in pointing out the discrepancy between the severe archaic rendering of the head, and the fleshly but rather coarse treatment of the body; and it will be admitted that the latter furnishes conclusive proof of the figure having been executed in Roman times. The same phenomenon occurs among other statues and groups—(1) in the group of Orestes and Electra in the Villa Ludovisi with the name of the sculptor Menelaus, a pupil of Stephanus; and (2) in the statue in the Villa Albani from the hands of Stephanus, who calls himself a pupil of Pasiteles, doubtless the celebrated sculptor of that name in the time of Caesar, whence this combination of archaism in type of head with realism, sometimes refined and sometimes coarse, in the study of the body and in drapery has come to be regarded as characteristic of the school of Pasiteles. That he chose this archaic type of face (and generally also of attitude) in deference to the tastes of the Romans of his day is very possible, and it is also not unlikely that he chose the type of one particular master, as, for instance, of Polycletus, for his figures of athletes or youthful heroes like Orestes. But it seems clear that he cared only to preserve a general resemblance. In the same way the sculptor of the Venus of which we are now speaking may have undertaken to reproduce the head and even the attitude of the original statue by Scopas; but it is more probable that the archaism which he has thrown into the head was simply an affectation of archaic severity to suit the tastes of his times: in which case his times would fall towards the end of the Republic or beginning of the Empire. Besides, there is no evidence of Scopas having retained an archaic manner in rendering the face.

We have received a copy of the rules of the new Bristol and Gloucestershire Archaeological Society, to which Mr. John Taylor referred in his article on Bristol in No. 172, and of which, indeed, he is the originator. The list of members already includes the following names:—The Duke of Beaufort, Earl Ducie, Lord Fitzhardinge, Lord Sherborne, the Bishop of Gloucester and Bristol, Bishop Clifford, the Mayor of Bristol, the Dean of Bristol, Archdeacon Randall, Dr. J. Beddoe, F.R.S., and many others. Mr. J. P. Hallett, M.D., has undertaken the duties of secretary. It is intended by the Society to hold indoor and outdoor meetings for the study of the antiquities of the district, to form a library and museum, and to publish papers on antiquarian topics.

We are happy to learn that, independently of the grant of an annual pension of 4,000 marks (200*l.*) to Herr von Bandel by the German Emperor, it is in contemplation to raise a fund by general subscription in Germany for the purpose of presenting a testimonial to the sculptor.

The art correspondent of the *Kölnische Zeitung* speaks in highly commendatory terms of a portrait of a lady in a princely harem at Constantinople, by Mdme. Jerichau Baumann, at present in the Art Loan Exhibition at Cologne. The artist, whose fate it has been to pass from the zenith to the nadir of popularity, is now regaining public favour, and by her Oriental *genre* pictures, and her portraits of Turkish and Italian women, has secured a place of mark in her profession which promises to be permanent.

* A well-known expression for our "wonder" in the like phrase.

A NEW lady portrait-painter, Fräulein Hedwig Greve, has appeared at Düsseldorf, some of whose pictures are pronounced by German connoisseurs to be equal to the works of Franz Hals, in regard of simplicity of design, truthfulness, and firmness of handling.

It is reported by the *Journal de Genève* that a picture which had long disappeared from the church of the Sisters of Mercy at Chêne-Bourg, and of which no traces had been found for more than twenty years, has now been discovered in the house of a painter of Carouel, named Gevril, whose recent death had led to an examination of his property. This picture, representing a man writhing in convulsions at the feet of a priest, was known as the "Possessed," and was esteemed as a work of considerable merit; unfortunately, however, it has been much injured since its removal twenty-five years ago from the church at Chêne-Bourg, and the head of the old man, which is obviously a copy of the Murillo in the Cathedral of Seville, has been cut out, and was found in a lumber-room of Gevril's house nailed to a wooden slab.

THE *Gazzetta Ufficiale* of the 20th ult. publishes by royal decree the establishment in the Collegio Romano, where has been located for these last two centuries the Museo Kircheriano, three other museums, the Museo Preistorico, Museo Italiano, and the Museo Lapidario, or Epigrafico. In the last will be collected together all the ancient inscriptions which are daily found in and about Rome.

A NEW exhibition has lately been added to the fine collections of the Musée d'Artillerie, comprising the French military decorations. They are divided into two groups, the French distinctions, and those given to French soldiers by foreign Powers. In the first group are the Collar of the St. Esprit, the Cross of St. Michael, and the Orders of St. Louis and of Military Merit, distinctions reserved exclusively for officers, and the medal for veterans created by Louis XV. for non-commissioned officers. Then follow the insignia of the Legion of Honour in all its various modifications, and the different decorations created by the various Governments which have succeeded each other since the beginning of the present century. The collection will prove most useful to painters, as well as of great historic interest.

THE attention of the Italian Ministry was recently drawn to the continual abstraction that goes on of valuable books, manuscripts, and works of art from the Italian monasteries, more especially from those under the Roman jurisdiction. Energetic measures, it is said, will have to be taken to prevent this branch of industry from being still carried on, for the monks and nuns have found it so profitable that they will not willingly relinquish it. Not only illuminated manuscripts, choral books, small paintings, embroideries, and images, have been made objects of traffic, but in some cases, in expectation of the dissolution of the monastery, even colossal altar-pieces have been taken down from their places, and have found their way into the hands of Paris and London dealers. Large conventual libraries have also been disposed of in the same manner; and, to add to the scandal, it is said that hundreds of chests of unknown contents have been sent out of the Vatican itself provided with the Papal seal, and by this means allowed to pass free of search and duty, and have been expedited to Civita Vecchia, to be sent away on French ships. This exportation and sale of works of art in Italy has certainly declined somewhat of late years, but the decrease of traffic is supposed to be owing more to the exhaustion of the objects of sale than to any conscientious motives. Any supervision that may now be exercised on the part of the Government will be only, it is to be feared, shutting the stable door when the steed is stolen.

IN the *Zeitschrift für Bildende Kunst*, Dr. Alfred Woltman reaches the ninth chapter of his "Tour in Alsace" (*Streifzüge im Elsass*). In this, having finished with the cathedral, he gives a short descriptive history of the other churches in Strassburg, two of which, St. Stephen's and St. Thomas's, are of almost equal importance in the history of church architecture. The early German sculpture in the St. Wilhelms Kirche is also critically studied, and an illustration given of the grand monument to the Landgraves Ulrich and Philipp von Werd, one of the finest works of the kind of German art in the fifteenth century. Viollet le Duc refers to it several times in his *Dictionnaire du Mobilier Français* as affording in the armed figures of the Landgraves a perfect example of the chain-armour of the period. As a contribution to the biography of Cornelius, W. Roszmann publishes some letters written by that artist to his friend the historian Niebuhr, between the years 1818 and 1821. These letters were not known to Ernst Förster when he published his life of Cornelius. They are written chiefly from Italy, but are not as interesting as it might be supposed that letters from a great artist in Italy would be to a dear friend (*Theurer Herzensfreund* he calls Niebuhr) at home. Many of them merely refer to money matters, commissions, &c. The unbounded reverence that Cornelius had for Niebuhr is, however, clearly apparent in them. In one, he writes, "I rejoice to think of the time when I shall see you again and hang on the words of your mouth. Never did I meet with a man with whom true virtue and wisdom dwelt as with you. I would that our fatherland recognised this as I do."

In contradiction to Crowe and Cavalcaselle's opinion that the town of Verona remained unfruitful as regards art until the second half of the thirteenth century, Herr Hubert Janitschek cites some ancient frescoes that still exist in an old battlemented tower, the only portion that remains of a grand monastery, formerly situated near the church of St. Zeno in Verona. In this ruined monastery, kings and emperors used at one time to be entertained, and these dilapidated frescoes seem to have formed the decoration of a great banqueting-hall. Only one of them can in any sense be said to be preserved, and even this is so greatly injured as to be scarcely discernible. Herr Janitschek, however, makes out its subject to be a Roman Emperor receiving a deputation from the East, and from various inductions draws the conclusion that it was painted in the year 1236 or 1237. The other articles of the number are the continuation of the translation of Lermolieff's *Galleries of Rome*, and the continuation of Rosenberg's "Activity in Building in Berlin." The art is not remarkable—a hard-outlined youthful portrait of Cornelius, and an etching of some dead game from a picture by Weenix.

WE stated some months ago that a commission composed of several well-known artists, archaeologists, and directors of museums had been appointed by the Prussian Government to enquire into the best mode of preserving and cleaning plaster casts. The rapid deterioration of the casts from antique models in the Museum of Berlin gave rise to the enquiry, but the question is one of wide interest, and its solution would meet the wants of many museums beside that of Berlin. Everyone knows the dirty and spotted appearance presented by plaster casts which have been long exposed to the influences of the atmosphere. It is almost impossible to prevent this as they are at present prepared, except by applying periodically some process for cleaning; but all the cleaning processes now in use are apt to have an injurious effect on the cast, by destroying the delicacy of its outline and also by altering its colour. These results would be avoided by using some material for the cast that would admit of easy and safe cleaning; and it seemed to the Berlin Commission that the best method for arriving at this material would be to open a competition and offer a prize for its discovery. This has now been done, and a prize of 300 marks is offered by the Prussian Government for a method of cleaning ordinary plaster casts without destroying in any way their tint or delicacy of outline; and another prize of 10,000 marks for the discovery of a material having the same advantages as plaster, but possessing sufficient hardness to permit of periodical cleanings without submitting the cast to any previous treatment. Several inventions purporting to accomplish this have been brought forward of late. One was mentioned in the ACADEMY, January 2, 1875, patented by a German merchant and the curator of the Munich Museum; but none, it would seem, are entirely successful; so that a plastic material that shall combine all the advantages of plaster with greater strength and durability, and a surface that admits of safe cleaning, still remains to be supplied.

A CATALOGUE has just been published by the firm of P. Gouda Quint, at Arnhem, of the works of Jacobus Houbraken, the eminent Dutch engraver of the seventeenth century, of whom Raphael Morghen wrote: "Jamais graveur n'égala et n'égalera probablement, dans la manière d'imiter par le burin les chairs et la chevelure, le Hollandais Jacques Houbraken."

Jacobus Houbraken, born at Dordrecht in 1698, was the son of Arnold Houbraken, the biographer, and, we may add, the traducer, of the Dutch painters. His *Groote Schouwburg der Nederlandsche Konstschilders en Schilderessen*, published in 1753, laid the foundation of the belief that the Dutch masters were all, as Ruskin expresses it, "bred in the fumes of the taverns of the North," whereas many of them who have been thus vilified have since been proved to have been sober and respectable citizens honestly painting their flat fields and cattle and homely wives and daughters, a far wiser occupation after all than seeking second-hand inspiration from Italy and her masters. The portraits of these much misrepresented Dutch masters were engraved by Jacobus Houbraken for his father's work, and are among his most interesting productions. Beside these, the present catalogue enumerates more than 500 portraits of distinguished persons in Holland and elsewhere that were the work of his skilled burin. Among them are the so-called "Birch-Heads," an historical work containing portraits, or, as the frontispiece puts it, *Heads of Illustrious Persons of Great Britain. Engraved by Mr. Houbraken and Mr. Vertue; with their Lives and Characters by Mr. Thomas Birch, A.M., F.R.S.*, published in London in 1743–52. The head of Catherine Howard, wife of Henry VIII., in this series, is especially highly esteemed by connoisseurs. Herr ver Huell, the compiler of the catalogue, tells us that it was his great admiration for the delicate modelling and incomparable relief of this portrait that first led him to seek to do justice to the engraver by preparing a description of his works. A pleasant portrait of Houbraken himself, at the age of fifty-one, forms the frontispiece of the catalogue. There is another, also executed by himself, at the age of seventy-one; for the vigorous engraver lived to be eighty-two, and practised his art to the last year of his life. Like many of the masters of the seventeenth century, he has fallen of late years somewhat into oblivion. It is probable, however, that this excellently prepared catalogue will revive an interest in his work.

AT the meeting of the Academy of Inscriptions on the 20th ult., the report of the commission appointed to consider the claims of candidates for the Fould prize was read. This prize is of the value of 20,000 francs, and is to be awarded for the best History of the Arts of Design from the earliest times to the age of Pericles. The commission had received during the present year no work written with a view to this prize in which the subject was treated as a whole, and therefore postponed the award for three years, in accordance with the regulations. A sum, however, equal to the interest of the capital sum for three years was

awarded to Mr. James Fergusson for his *History of Architecture*, and in consideration of his five other works relating to the history of the arts, on stone monuments in all countries, the palaces of Nineveh and Persepolis, the rock-cut temples of India, illustrations of ancient architecture in Japan, and tree- and serpent-worship.

The "Prix de Numismatique" of the French Institute, founded by Allier de Hauteroche, has been awarded (*double*) to Mr. Head, Assistant-Keeper of Coins in the British Museum, for his *Chronological Sequence of the Coins of Syracuse*. This work, although only published last year, is now out of print.

The first volume of the Catalogue of Oriental Coins in the British Museum, by Mr. Stanley Lane Poole, comprising the coinage of the Eastern Khaleefehs, is just published. The second volume is already in the press.

In the report recently presented by the city of Brussels to the Conseil Communal of Belgium, it was proposed that a universal exhibition should be held in Brussels in 1880 to celebrate the fiftieth anniversary of Belgian independence.

THE STAGE.

THE REVIVAL OF "FROU-FROU."

Frou-frou has been revived at the Gymnase Theatre, and, in the absence of important productions in London, this revival has naturally been the chief theatrical event of the week. Mdlle. Delaporte has assumed for the first time in Paris the part played by Mdlle. Desclée in Paris and Brussels, and, as our readers will remember, last of all in London. *Frou-frou* is one of those pieces that will hardly bear keeping long: its qualities are apparent from the first, and its defects are at the first overlooked by reason of its piquant pourtrayal of certain details of the life of its own day. But the portraiture is superficial: the allusions, clear at first, grow dim, dimmer, and are gradually lost: the satire is on manners, not on men, and so has little that can make it endure. It takes quieter work than this—and work less instantly attractive—to make a permanent success: to speak for ten years hence as well as for to-day: for to-day as well as for ten years ago. And *Frou-frou* cannot do that; nor can any kindred work of glittering *soi-disant* realism—any work conceived on its plan, or executed on its level. *Frou-frou* and the like of it may be associated with a six months' success, and the triumph of a given actress. But as a piece of literary art it cannot live. As in very many of the novels and plays that jump into immediate popularity with readers ignorant of art and life—though sometimes learned in books—something is lacking of the very first importance; probability has been sacrificed to effect, and there have been hardly any to perceive it. The main characters go through a series of interesting experiences, which imply, not the consistent inconsistency of human nature, but a different wanton changefulness, obeying no natural law, but the law that a work must be immediately effective, at whatever brutal sacrifice of art and truth. Gilberte, the heroine of *Frou-frou*, is, for all the cleverness of its authors, an impossible person. A butterfly woman, so incapable of serious attachment, would never have gone away—even from her husband—for more than a dozen hours at a time. An elopement to Venice would have been quite beyond her range: Meilhac and Halévy, who can see keenly enough the humours of a certain world, have seen that as soon as she got there she would wish to come back, and so they have made her long for the boulevard and the theatre. But she would never have got to Venice at all. An afternoon at Meudon would have been quite enough for her. Again, in her first youth and freshness, when not even a love for Valréas—who loved her himself between a fancy for La Baronne and one for "la grande Charlotte"—divided her from her child, she was without affection for that child—the very moment when love for the child, if it came at all, was sure to have come. Subsequently she went away to Venice—Meilhac and Halévy wishing to take her there for purposes of melodrama—and upon that, and her own repentance for going, is developed a maternal love. You cannot live on sunsets and on gondolas. Valréas is a bore, and the Place Saint Marc monotonous. Was there not a husband? Was there not a child? These good folks must be somewhere or other. Happy thought!—tardy development of maternal affection, and touching scene with white pocket handkerchiefs at the end of the play.

And Henri?—the grave husband: a diplomatist, a man of the world: a man for whom *la grande Charlotte* has no attraction. Is it because the *grande Charlotte*, and the like of her, have no attraction for him that he is to be so entirely a fool in his dealings with his wife? A mere bookworm might of course be that—a Casaubon, a Dr. Pangloss, a Dryasdust. But a man of action, a diplomatist, a man of the world? Is it not again impossible?

And Brigard, father of the two young women, father of the earnest Louise and the volatile Gilberte—is he much more natural? His audacious adventures are the theme of comment which serves no artistic purpose in the play. His adventures are episodes. His journeys to social "Bohemia" he mentions, you remember, jocularly to his daughter, and though his complete detachment from social convictions may be a little healthier than Tartufe's reiterated creed that the "scandale du monde est ce qui fait l'offense," and that "le mal n'est jamais que dans l'éclat qu'on fait," the frank parade, before his daughter, of that complete detachment is not a probable thing.

Of course, to set against this want of probability in great things and small, *Frou-frou* has merits of liveliness and of neat though not solid construction. These have already been elsewhere and amply dwelt upon. And the cast at the Gymnase is an interesting one, for Ravel, Pujol, and Mdme. Fromentin keep their old parts, of half-a-dozen years ago—no one but Ravel, with Ravel's peculiar lightness and saucy innocence in wickedness, could make Brigard endurable—and Mdlle. Delaporte, as the successor of Desclée, gives us another *Frou-frou* than that to whom we have been accustomed. M. Vitu has said of Mdlle. Delaporte that her countenance, "honest and saddened," must fail to realise the earlier *Frou-frou*; but "she won her hold upon the public by magnificent outbursts of passion in the third act and in the fourth." "She was enthusiastically applauded," he adds, "and the Gymnase, deprived, one by one, of Rose Chéri, of Victoria Lafontaine, Aimée Desclée, and of Blanche Pierson, has at last re-found an actress: one actress only: and that will perhaps be enough." But it will be well—we may add—to supply her ere long with a character more consistent than that of Gilberte, in a play more substantial and enduring than the firework comedy of *Frou-frou*.

FREDERICK WEDMORE.

The Haymarket reopened its doors on Saturday evening, but with nothing new in the programme. At least there was nothing new in the way of pieces, our grandfathers having been familiar with *The Heir at Law*, and our fathers having made the acquaintance of *The Widow Hunt*. But in the way of interpretation there was a little that was fresh—Mr. H. B. Conway appearing for the first time as Dick Dowlas, and Miss Walton for the first time, we believe, as Cecily Homespun. Mr. Conway comes from the Lyceum, where during the last couple of years, an admirable stage *physique*, and some union of grace, impulse, and fire, have caused him to be remarked. He had excellent moments in the performance of *Richelieu*, and was pleasantly airy as Osric; and now his Dick Dowlas at the Haymarket must be pronounced spirited, picturesque and agreeable. Mr. Conway, may, or may not, develop a more marked and individual talent than any he has yet had the opportunity of showing. Time will prove, and we shall avoid prophecy; but the conditions of our stage are such that he has but few competent rivals in the line of parts in which we have hitherto seen him. Miss Walton, cast for Cecily Homespun, was sure of the stage success that always waits on intelligence, comeliness, and hearty good humour. But beyond this she achieved little, so that while she was accepted by the audience as a highly agreeable presence on the stage, she did not make us all forget the quaint and quiet old-world grace of the best Cecily Homespun—Miss Nellie Moore. Zekiel Homespun, too, was played in those times by Mr. Buckstone; Mr. Everill is now painstaking, yet simple, in the part. And Pangloss fell in those days to Mr. Compton, and was one of his best parts: all the dryness of pedantry being brought out with a humour supplied by the actor more than by the character. Mr. Clarke's Pangloss, now to be seen at the Haymarket, is as well-known to the public and is even more popular. The manner of the comedians is of course entirely different; the one dry, the other unctuous; the one contained, the other expansive; yet it is strange to see how much, notwithstanding this, the two performances have in common—how much of what we laugh at in each case is the result of stage traditions carefully preserved. The chief mental difference—if one can express it in a sentence—between the Dr. Pangloss of Mr. Compton and the Dr. Pangloss of Mr. Clarke is that the first is less occupied than the second with the enjoyment of his own surprising attainments, and more occupied with impressing other folk with the dignity those attainments confer. Mr. Compton quotes Shakspere, Ovid, and Horace, to compel attention, and step by step to establish authority. Mr. Clarke, quoting them, is happy in the treasures of his mind; too blissfully conscious of their value to be anxious as to the effect of their display. Mr. Howe is Lord Duberly, and Miss Emily Thorne his wife. Mr. Howe's performance is sagacious and discreet. Miss Thorne hardly succeeds in giving sufficient colour and variety to the part of the newly-made Lady. In the character of Caroline Dormer Miss Linda Dietz shows some refinement, if little spontaneity.

A second theatre reopened on Saturday—the Charing Cross, under the management of Mr. Field. *Dagobert*—an opéra-bouffe in three acts, the first of which was on Saturday night rather tediously long—would appear to be an adaptation of Hervé's *Alice de Nevers*, not the most successful of a series of operas nearly all of which seem inferior to the work of Lecocq. But as *La Fille de Madame Angot* cannot be forthcoming every day, and cannot, moreover, be played, even to its most faithful devotees, at every theatre in London, there is nothing to complain of in the production of *Dagobert*, save that one wishes *Dagobert* had been in some respects better worth producing. The story, told at the length to which it runs, has the air of being puerile; or, at the least, its progress is impeded by something too much of fooling—Mr. Odell's musical instrument, for instance, is very well at first, but there came a time, on Saturday night, when the audience did not seem to disagree with an opinion volunteered by a critic in the gallery, that they had had enough of it. Nor were the garments of Mr. Odell unanimously welcomed. The actor, though, on the whole, does service to the piece; his plaintive almost pathetic humour, being undoubtedly effective. Mr. Rosenthal is Dagobert—the monarch whose fickle loves form much of the story—and he is a comely and competent representative of that sovereign of opéra-bouffe. Miss Pattie Laverne brings heartiness of style, and a voice which would suit a larger theatre, to the part of Cunégonde, a country lass who divides the honours of a heroine's place with one "Fleur d'Amour," the affianced bride of Dagobert, played by Miss Burville—a very young lady, of some promise as a singer. Miss T. Lavis represents the

mother of Dagobert's bride, and Miss La Feuillade, from the Strand, is an agile page of opéra-bouffe. Some of the music was encored on Saturday. There are several pretty airs; but the entertainment—which was seldom brilliant—would have gained much by compression. Mr. Vandenbossche is the musical director.

The rehearsals of *Macbeth* commence this week at the Lyceum, and the end of the month is the time at present fixed for the performance of the play.

Drury Lane Theatre opens to-night with Mr. Boucicault's new Irish drama, *Shaughraun*. The scenery—always, as our readers know, a great feature at the large popular theatre—is by Mr. Beverley; and Miss Rose Leclerq, Miss Rose Cullen, Miss M. Dalton, Mr. Sinclair, Mr. David Fisher and Mr. Terriss, will support Mr. Boucicault in the performance of the piece.

The next Dickens performance promised at the Adelphi is not a new piece prepared for the Theatre, we hear, but a revival of the Olympic version of *Little Em'ly*, with Mr. Emery as Peggoty — an excellent performance this of Mr. Emery's, though it was not, when we saw it a year ago at the Marylebone Theatre, quite as good as his Captain Cuttle.

Next week will be the last of Mdlle. Beatrice's company at the Globe. That theatre will, we hear, afterwards be devoted to the performance of opéra-bouffe by a special company until the winter, when the noted troupe of Miss Lydia Thompson will return to the quarters where last season *Blue Beard* barely escaped immortality.

The Strand Theatre closed last Thursday, for repairs, pending the preparation of a new opéra-bouffe. Miss Gifford, who for several weeks has taken Miss Ada Swanborough's place, leaves London for Hull to take—the *Observer* says—a leading position in Mr. Sefton Parry's company there.

Mdme. Judic will return to Paris in a few days, when the rehearsals of the *Créole*, in which she is next to appear, will commence.

The Bouffes-Parisiens was to open on Wednesday last, with the *Jolie Parfumeuse*, with M. Daubray, Mdlle. Weill—a *débutante* who for two years has been training for opéra-bouffe—and Mdme. Théo.

Mdme. Théo has signed, says a Paris paper, an engagement at the Bouffes-Parisiens for three years, at about six hundred a year. And Mdme. Théo is considered among the best paid of Parisian actresses.

The Théâtre Français has given *Tartufe* for the first appearance of Mdlle. Samary. Apart from the success or failure of the *débutante*, the performance was a good one. Delaunay played Valère; Maubant, Cléante; Coquelin, M. Loyal; Mdlle. Reichemberg, Marianne; Mdlle. Joussain, Mdme. Pernelle; and Madeleine Brohan, Elmire. M. Talbot, who has essayed with little success the character of Tartufe, played on this occasion the dupe instead of the duper, and with far greater satisfaction to the audience. Tartufe was played by M. Dupont Vernon, who is making his way steadily to the front. M. Dupont Vernon's manner and *physique* make it impossible for him to realise the Tartufe of most men's imagination. Young, tall, thin, energetic, even passionate, his Tartufe can only be dark and sinister; not unctuous and flourishing. He is intelligent in the part, but the part can never fit him. And something of the same unsuitability is noticed in the Dorine of Mdlle. Samary. People ask why this young girl, distinguished in manner, elegant, and even brilliant, was set down for the most energetic and demonstrative of Molière's *soubrettes*, instead of for a modern part, more fitted to her appearance and talent. The answer is that the part was chosen by her for recitation at the Conservatoire, and that her performance of it got her the first prize for comedy, and led immediately to her engagement at the Théâtre Français. Nevertheless, it was felt at the Théâtre Français that Dorine was not her part. Dorine, to judge from the authority which she usurped and exercised for rightful ends enough, in Orgon's house, was a woman of ripe years as well as of complete confidence. Mdlle. Samary has the self-confidence, but not the maturity or the force, and though she delivers some of the dialogue with sufficient sharpness, she fails in authority and vigour when brought face to face with Tartufe, to mock him after the famous speech about that which his pretended piety "ne saurait voir;" and when Mdlle. Samary says to Tartufe,

"Vous êtes bien tendre à la tentation."

one feels it is a young girl who is flinging him the reply, and not a practised woman. Mdlle. Samary is to appear immediately in a part in modern high comedy, which was first played thirty years ago by her aunt, Augustine Brohan. In ten years time, say the good judges, she will be equal to Dorine.

MUSIC.

The Norwich Musical Festival commences on Monday, the 20th inst., in St. Andrew's Hall, and continues till Friday, the 24th. The list of principal vocalists engaged includes the names of Mdlle. Albani, Mdme. Lemmens-Sherrington, Mdlle. Mathilde Enequist, Mdlle. Anna de Belocca, Mdme. Patey, Miss Enriquez, and Messrs. Edward Lloyd, Henry Guy, H. J. Minns, J. L. Wadmore, and Signor Foli. The chief works announced for performance are Mendelssohn's *Elijah* and *Hymn of Praise*, Spohr's "God, Thou art great," a selection from Pierson's *Jerusalem*, Haydn's Imperial Mass, Rossini's *Stabat Mater*, Bennett's *Woman of Samaria*, and the *Messiah*, as sacred works; while at the evening concerts are to be given Randegger's *Fridolin*, Benedict's *Legend of St. Cecilia*, and part of his symphony in C, Macfarren's Festival Overture, Cowen's Grand March from *Joan of Arc*, and a new overture expressly composed for the occasion by Mr. W. T. Best. The festival will as usual be conducted by Sir Julius Benedict.

The Proceedings of the Musical Association for its first session 1874–75, have just been issued to the members in a neat volume of some 160 pages. An abstract of its contents will give those of our readers who are not members some idea of the amount and nature of the work done during the past season by the Association. The volume contains the papers read at the various meetings, viz.: "On Extending the Compass and Increasing the Tone of Stringed Instruments," by Dr. W. H. Stone; "On Temperament, or the Division of the Octave" (two parts), by Mr. R. H. M. Bosanquet; "On a Suggested Simplification of the Established Pitch Notation," by Mr. Sedley Taylor; "On the Application of Wind to Stringed Instruments," by Mr. J. Baillie Hamilton; "On the Fallacies of Dr. Day's Theory of Harmony; with a Brief Outline of the Elements of a New System," by Mr. C. E. Stephens; "On Musical Nomenclature," by Mr. Hullah; "On the Principles of Musical Notation," by Dr. Stainer; and "Illustrations of Just and Tempered Intonation," by Mr. A. J. Ellis. Reports are also given of the discussions which followed the readings of the various papers.

A new tenor, M. Valdéjo, a former pupil of the Conservatoire, made a very successful first appearance at the Opéra Comique, Paris, on the 21st ult., in *Zampa*. The *débutant* has been previously engaged at the opera at Liége, and is said to possess a fine voice and to be an excellent actor. For the same theatre M. du Locle, the director, has engaged as baritone M. Lucien Collin, a "premier prix d'harmonie" at the Conservatoire, and favourably known as a composer of songs. M. Collin has been for the last three years engaged as first cornet-à-piston in the orchestra of the Opéra Comique.

M. Massenet has just completed the composition of a three-act opera, entitled *Le Roi de Lahore*. The libretto is by M. Gallet.

The annual meeting of the Académie des Beaux-Arts is fixed for Saturday, October 9, when M. le Vicomte Delaborde, the perpetual secretary, will read a eulogium of Auber.

M. Gounod has just completed an oratorio, the libretto of which is written by the Abbé Freppel, the subject being taken from the life of St. Geneviève.

Antonino Marchisio, a talented composer and pianist, and brother of the singers Carlotta and Barbara Marchisio, has lately died at Turin at the age of fifty-eight years.

The fourth session of the General Association of German Musicians was held at Frankfort-on-Maine from the 17th to the 20th of August. The Association, which has only been in existence three years, already numbers more than 7,000 members, distributed among eighty local societies. The organ of the Association is the *Deutsche Musikerzeitung*, which is published at Berlin, and edited by Herr Hermann Mendel.

It is intended to produce at Vienna the whole series of Wagner's operas at the Hofoperntheater. The rehearsals are already in full progress. *Tannhäuser* is shortly to be given; and Herr Jauner, the director of the theatre, is in treaty with the managers of the Grand Opera at Paris with the view of obtaining the magnificent scenery which was prepared for the Paris representation of the work.

TABLE OF CONTENTS.

	PAGE
Harrison's Order and Progress, by J. E. Thorold Rogers	239
Liber Protocollorum M. Cuthberti Simonis, by Canon Raine	240
Watts's Snioland or Iceland, by C. P. Ilbert	241
Passé et Présent, by E. C. Grenville Murray	243
Griffiths's Memorials of Millbank, by Miss M. E. Mayo	244
New Novels, by G. Saintsbury	245
Current Literature	246
Notes and News	247
Notes of Travel	248
German Letter, by Dr. C. Aldenhoven	249
Selected Books	250
Correspondence:— *M. W. J. Van Eye's "Etude,"* by Prince L.-L. Bonaparte; *Mohammad's Condemnation of Pictures*, by Stanley Lane Poole; "*Lisom*," by H. Nicol; *Shakspere and Richard III.*, by F. J. Furnivall; *Prehistoric Antiquities in the Stockholm Museum*, by Dr. H. Schliemann	250-1
Final Report of the Royal Commission on Scientific Instruction, III., by J. S. Cotton	251
Kew Gardens—The Director's Report	252
Meeting of the British Association at Bristol: Presidential Addresses in each Section	253-261
Delaborde on the French National Collection of Prints, by Frederick Wedmore	261
The Trinità di Cava Monastery, by C. I. Hemans	262
Progress of the Decorative Arts, by Ph. Burty	263
The Autumn Exhibition at Liverpool, by F. G. Prange	264
Notes and News	265
The Revival of "Frou-Frou," by Frederick Wedmore	267
Stage Notes	267
Music Notes and Table of Contents	268

TO NEWSPAPER PROPRIETORS. — A Gentleman, who can be highly recommended by past and present employers, seeks an Appointment as PUBLISHER or MANAGER of a good Weekly Metropolitan or Provincial. He has acted in the capacity of Sub-editor on first-class papers, and is thoroughly competent in all the branches of newspaper work. He is a thorough book-keeper (double entry), and has had over fifteen years' varied experience in a first-class London Printing and Publishing Offices, and is well known to the leading Advertising Firms.—A. B. Z., care of Mr. Gammell, Stationer, &c., High Street, Camden Town, N.W.

LITERARY AMANUENSIS and COLLABORATEUR.—A Gentleman, whose time is not fully occupied in Subediting and Amanuensis work, is anxious to obtain additional employment. Is a practised Note-taker and Collaborateur, and possesses a ready pen. He has also had great experience in getting up and revising MSS. and seeing publications through the press. Specimens of style can be seen. The highest references. Terms moderate.—Amanuensis, care of R. J. Bush, Publisher, Charing Cross, S.W.

SATURDAY, SEPTEMBER 11, 1875.
No. 175, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Abode of Snow; Observations on a Journey from Chinese Tibet to the Indian Caucasus, through the Upper Valleys of the Himálaya. By Andrew Wilson. (Edinburgh and London: William Blackwood & Sons, 1875.)

THE title of this interesting volume is, at first sight, hardly suggestive of an exploration commencing inland from Bombay. Less than forty years ago, before the Afghan campaign had opened out the Bolan and Khaibar Passes to English soldiers, how little was known in British India of the high, cold regions north of Sind and the Punjab: how full of strange adventure seemed the valleys of the Sutlej and Upper Indus; how vague and undefined was the whole trans-Himálaya tract from the Hazára country to the heart of Chinese Tibet. And for many years after that campaign and the subsequent conquest of Sind, how few are the ordinary everyday servants of the Crown and East India Company, whose lot has not kept them, winter and summer, in the hot lowlands of India; and who have not passed away from the scenes of their Indian service without knowledge of Masúri, Naini Tál, Simla, or Hill sanatorium of any kind! It is all very well for those who have had the privilege, of late years fully exercised, of changing residences according to the season, to tender their personal experience in favour of an Oriental climate; but, in sober honesty, no one knows what that climate really is, who has not undergone two, three, or more successive hot-weather ordeals at stations such as Sakkhar, Kámthi, or Trichinápalli; we have purposely cited from a long extent of territory, to show how generally the statement may apply. Until a comparatively recent date, the waters of Wenham were as little likely to mix with those of the Godávari as Birnam trees to come to Dunsinane; and to the panting civilian or soldier in the plains "the Abode of Snow" was of as little avail in its proximity as the picture of Mont Blanc on the walls of his "bangla." Except in the welcome dust-storm, advent of a monsoon, or other kindly climatic influence, the only practical relief to heat was to be sought in the matter-of-fact appliances of *pankha*, *tatti*, and thermantidote; and very indispensable to the cooling of liquids was a supply of saltpetre.

Now, however, that, as Mr. Wilson remarks, "we are conveyed rapidly and easily over vast stretches of burning land which, a few years ago, presented formidable obstacles to even the most eager travellers;" and that "three days from Bombay and 20*l.* conveyance expenses, will land the traveller at Masúri;" now that ice in India is a regular importation, and snow within the reach of the many, a brief consideration will satisfy the most conservative reader that a journey to the snowy regions may be as appropriately inaugurated from Bombay or Calcutta as a visit to St. Paul's from the Metropolitan Railway station of South Kensington. Let us, therefore, pass from the title to the substance of one of the most attractive books of travel it has been our fortune to meet with in a long course of years. The very name of the author should possess a claim upon Blackwood, but his descriptive power and artistic expression have a manifest merit of their own.

Mr. Wilson came to the hill-station of Masúri in April, 1873, in a state of health requiring cool breezes and an invigorating climate. Thence he passed on to the Vice-regal sanatorium of Simla, the value of which can best be understood by contrast with the sultry plains. It had been his original intention only to visit these places, and obtain a distant view of the Himálaya: "but the first glimpse of the Jumnotri and Gangotri peaks excited longings which there was no need to restrain," and he was impelled onwards. If, as we trust, he has had no reason to regret the journey on physical grounds, neither have his readers cause to complain of its results as regards themselves. His ambition was to "do" Chinese Tibet and Kashmir in one expedition; that is, without returning from the former towards Simla; so that, after touching the country of the Great Lama, he could enter Kashmir by the high route among the inner Himálaya, keeping clear of all descent into hot and rainy regions:—

"I could not [he says] get any information as to considerable portions of my proposed march; but, as it turned out, I was able to go all the way from Shipki in Chinese Tibet to the Sind valley in Upper Kashmir, along the whole line of the Western Himálaya—if not exactly over the tops of them, yet something very like that—through a series of elevated valleys, for the most part about 12,000 feet high, with passes ranging up to 18,000 feet. Thus, passing through Hangrang, Spiti, Lahaul, Zanskar, Súrú and Dras, I never required to descend below 10,000 feet, and very seldom below 12,000; and, though travelling in the months of the Indian monsoon, I met with hardly any rain, and enjoyed a most bracing and exhilarating climate, together with the great privilege of beholding the wildest, sublimest scenery of the Himálaya, and making acquaintance with the most secluded and primitive of its people."

The account of this tour is graphic, instructive, and entertaining. Whether it be in describing things animate or inanimate encountered on the road, or in descanting on cognate and incidental topics, the pen is handled with skill and success; and though page after page relates how physical obstacles were overcome and personal energies were exercised, the narrative is never wearisome nor objectionably egotistical. To understand the traveller's real position, we must attend to his minuter details. We must note his means of conveyance, and the more difficult barriers to his daily progress. He is either carried in a *dandi*, or rides a yak, zo-po, cow, Spiti pony, or a blood-horse. He must get across rivers and ravines by risking a *jhula*, independently of braving the snow-storm, the glacier, and the avalanche. Leaving the reader to define the quadrupeds, we quote the author's interpretation of the italicised words. The *dandi*

"consists of a single bamboo, about nine or ten feet long, with two pieces of carpet slung from it—one for the support of the body, and the other for the feet. You rest on these pieces of carpet, not in line with the bamboo, but at right angles to it, with your head and shoulders raised as high above it as possible; and each end of the pole rests on the shoulders of one or of two bearers."

To make the description clearer, the operation of travelling in a *dandi* is compared with sitting in a half-reefed topsail in a storm, with the head and shoulders above the yard. As for the bearers of this primitive vehicle, we read: "One poor man, after a little experience of carrying me, actually roared and cried, the tears ploughing through the dirt of ages upon his cheeks (for these people never wash), like mountain torrents down slopes of dried mud." The *jhula* is a bridge constructed of twigs—

"chiefly from birch trees or bushes, twisted together. Two thick ropes of these, about the size of a man's hand, or a little larger, are stretched across the river, at a distance of about six to four feet from each other, and a similar rope runs between them, three or four feet lower, being connected with the upper ropes by some slender ropes, also usually of birch twigs twisted together, but sometimes of grass, and occurring at an interval of about five feet from each other. . . . . In the middle of the bridge there is a cross-bar of wood, which has to be stepped over; and it is not customary to repair a *jhula* until some one falls through it, and so gives practical demonstration that it is in rather a rotten state."

As our space is limited, we will not dwell on the vivid picture of Lio Porgyúl, rising "almost sheer up from the Sutlej, or from 9,000 feet to the height of 22,183 feet;" nor upon the Valley of Glaciers, the great Schinkal Pass, or the latent province of Zanskar, but commend each and all of these to the reader's careful notice.

Independently of travel, in a geographical sense, our author has claims to distinction as an observer of life, and is a pleasant and shrewd recorder. His chapter on Simla society is full of thought and truthful appreciation. If we do not subscribe to all his conclusions, it is not because we challenge his judgment, but would correct his premisses; and it is only here and there we would put in a word of dissent of any kind. The following remarks are so just and true that we would neither excise nor insert anything to qualify or amend:—

"Most of the English in India, be they civilians, staff officers, educationalists, surgeons, merchants, missionaries, or editors, are compelled to live very laborious days, whether they may scorn delights or not. A late Indian Governor, accustomed to Parliamentary and Ministerial life in England, used to declare that he had never been required to work so hard in London as he was in his comparatively unimportant presidency town. 'Everyone is overworked in India,' was remarked to me by an Oudh Director of Public Instruction, who was himself a notable instance of the assertion; and I have often had occasion to notice how much overtasked Indian officials of the higher grades are, and that in a country where the mind works a good deal more reluctantly and slowly than in Europe, and where there is very little pleasure in

activity of any kind for its own sake. It is absurd to suppose that the immense task of Indian Government can be accomplished by the handful of Englishmen there, without the greatest strain upon their individual energies. Not only have they to do all the ordinary work of a European Government—they have also themselves to fill the greater number of judicial, revenue, and educational appointments, to construct public works, to direct the police, to accomplish great part of the work of governing which, in this country, is performed by hundreds of thousands of country gentlemen and city magnates; and, over and above all that, it is expected that they shall save the Indian people from the consequences of famine, and be able to show every year that they have elevated that people in the scale of humanity. The supervision of all this arduous labour—the performance of a certain share in its details—the sitting in judgment on numerous appeal cases of the most various and complicated kind—the management of our relationship with great native States both within and without the Indian peninsula—the settlement of important questions of the most difficult kind—and by far the greater share of the immense responsibility of governing an alien empire of nearly two hundred millions of people—all this, and much more, falls upon the Supreme Government, whether it be located at Calcutta or at Simla; and to compel it to remain nearly all the year in the unhealthy Delta of the Ganges, would be to burden it with a good deal more than the straw which breaks the camel's back" (pp. 53, 54).

Fortunately the wisdom of our home legislators cannot fail to admit the justice of this conclusion, though it can hardly be supposed that the members of our London Government offices will accept the readily demonstrable truth that their daily official work is, as a rule, child's play to that of their Indian brethren. So important do we hold the question of climate in relation to good government, that if a project of frontier extension towards the Bolan were now in the scales, the bare fact of removal to a more genial atmosphere should, in our opinion, weigh heavily in its favour.

In his clever contrast of Indian with home life, we think Mr. Wilson lays insufficient stress on the difference of social conditions; a difference which, unless taken fully into account, invalidates comparison. When he says (p. 58) "Here [that is, in England] we trouble ourselves little about our neighbours; but in India, if a man is not friendly with his neighbour, or even if he does not know him, he is apt to begin hating him," we would enter a qualification. In the former aspect is included every profession under the sun, not excepting idle independence; in the latter, there is little diversity, and the official hue prevails. Whether we care or not for our next-door neighbour in London depends much on circumstances. The chances are certainly in favour of indifference. But how if we were candidates for the same appointment, or if the appointment we wanted was in our neighbour's gift, or *vice versâ*?

Our traveller, moreover, is a shrewd politician. We thoroughly agree with him that our relations with Lhassa, to which reference is made in his chapter headed "Chinese Tibet again," should be reconsidered at the present day. The narrative of Mr. Bogle's journey more than one hundred years ago, about to be published under the able superintendence of Mr. Clements Markham, will perhaps give an impetus to study of the question; but unfortunately thunder-claps are wanting to call public attention at home to the far East; and these, being illustrated in the material forms of war and famine, are not desirable sounds. An Imperial Asiatic Department, unconscious of Indian budgets or Indian balance-sheets, might work wonders in this respect for Tibet as well as the countries nearer the Caspian. While such a project is in embryo, awaiting an emergency or a felicitous exponent, we may recommend, as a note to be attached to Mr. Wilson's twenty-third chapter, a highly interesting notice extracted in the *Annual Register* for 1778 from the "Philosophical Transactions."

F. J. GOLDSMID.

Cosmo de' Medici. And other Poems. By R. H. Horne. (London: George Rivers, 1875.)

IT is not possible for any English lover of letters, especially for one whose years have not yet placed him

"Sur la haute colline où la route dévie,"

to approach any work of Mr. Horne's without a very strong prepossession in its favour, and a very hearty respect for its author. This respect and this prepossession are not by any means owing merely to the facts that Mr. Horne is now among the Nestors of English poetry, and that his reputation (despite the cordial appreciation of all those of his contemporaries whose appreciation was and is best worth having; despite the essay which would by itself suffice to establish Edgar Poe's critical reputation; despite even the ten editions of the "farthing epic") has always been very much below his deserts. The sympathy which one feels for the author of *Orion* is due mainly to two causes—first, the unmistakeable quality of intention which is imprinted on all his work; and secondly, the remarkable evidence which that work contains of the constant appreciation with which Mr. Horne himself has from time to time regarded all that was and is best of contemporary English literature. We need not attach too much importance to Hazlitt's caustic dictum, "Poets do not praise one another in the language of hyperbole." It was not so in the greatest age of English letters: we may be proud that it is not so now. But still there is truth enough in the saying to make us welcome exceptions. And Mr. Horne has always been an emphatic exception.

The play which opens and half fills his present volume is not a mere reprint but a recasting of the *Cosmo de' Medici* which appeared forty years ago. In thus recasting his work Mr. Horne has but followed the example of those elder dramatists whose works he has loved so well—perhaps almost too well for his own success in their craft. The Elizabethan drama is not to be reproduced by any adoption of its mere tricks and manners—such as for instance the semi-comic soliloquy of the pirate Zacheo in the second act of this play. It may be doubted whether it is to be reproduced at all. If, indeed, we are to criticise *Cosmo de' Medici* according to the method of strict dramatic criticism, it is not to be denied that it is to some extent wanting. Tragedy, we think, has no further option than to be either historical or romantic, to deal with great actions or high passions. The story of Cosmo and his sons, tragical enough in the ordinary loose acceptation of the word, can hardly be said to possess the height and grandeur of historical interest which would place it in the class of *Coriolanus* or of *Catiline*. Neither (at least as dealt to us by Mr. Horne) has it the depth and passion of personal appeal which would rank it more or less near to *The Duchess of Malfi* and *'Tis Pity She's a Whore*. The action is too loosely knit; the characters are too much like unconnected studies, and, even when so regarded, scarcely show force or art enough to interest us. The Prince Giovanni is a conspicuous instance of this—his character is left a complete enigma, in which one has to reconcile his intolerable (and in itself quite inexplicable) conduct towards his brother with the apparent affection, even passion, which he feels for Ippolita, and which she returns. The introduction of the sculptor Luigi del Passato is another insoluble riddle, inasmuch as, though he appears frequently, he does nothing whatever to carry on the action of the play, and the excision of his part altogether would hardly necessitate the alteration of a dozen words spoken by any other actor. Mr. Horne (whether intentionally or not we cannot say) has really concentrated the whole interest, almost the whole action, of the play upon Cosmo himself. The acting of the whole in dumb show, with the Duke as sole speaker, would almost tell us as much as we know from the play as it stands. And it must at once be admitted that if we doubt somewhat the wisdom or legitimacy of the means thus taken to express this single character, we cannot deny that the character has, by whatever means, been expressed with consummate energy and success, and forms a noble comment upon the godlike portrait of Cosmo which appears as frontispiece. In the first act we have the Duke busied equally with literature and state-craft, now conversing with his librarian, and now at once reminding his son of past glories and aspiring to more:—

"I sat not playing with toy-coronets
In calm assurance, near my nurse's chair,
Of a large birth-right waiting for my growth;
But when of years sufficient, forth I stept,
Seized what was mine from rebel parricides,
Blinded conspiracy with lightning shafts,
In its gross ashes sowing triumphs wide."

Then there is the strong and sufficient contrast with this mood of placid content, given by the shock of Giovanni's mysterious death and the suspicions to which it gives rise. Mr. Horne's delineation of this part of his subject is almost entirely satisfactory. In the last tableau the shaking, but not overthrow, of the Duke's reason by the terrible tragedy in which he has been both sufferer and actor, is more hazardous in conception and somewhat less successful in execution.

The minor poems which fill up the book are to our mind more satisfactory than *Cosmo de' Medici* itself. The first of these, "Arctic Heroes," is an admirable rendering of what is most difficult to render—a contemporary event—though it must be admitted that the soliloquising introduction by the ghost of Red Eric is the best part of it. We must

Digitized by Google

quote as an instance of the keenness and generosity of appreciation before alluded to, the verses to a poet far too little known in England—Leconte de Lisle. These verses should be of peculiar interest to those who, like ourselves, have not failed to notice a certain similarity of manner between the two poets, notably in the last book of *Orion* and "Le Massacre de Mona."

I.

"Arm-folded stand upon thy rock and smile
With quiet consciousness of what thou art,
Watching the waves in their contentious boil;
Thy genius stoops not to the common mart,
And from thy lofty thoughts the half-soul'd crowd recoil.

II.

"The world moves on in Science, but for Art
The old stupidity still reigns a King,
Who drives the same ways in the same gilt cart,
Seeing no phoenix but on well-sunned wing;
Apollo is no god, without a hall-marked dart.

III.

"But some day France, through accident or dream,
Will ask, 'How came it men were blind as stone?
Seek we his house with laurels! and the beam
Of fair prosperity! Atone! Atone!'
They find the shutters closed. All's dark. The body's gone!"

"Prayers without Words," and "The Water Mill" are beautiful, but too long for quotation. "Solitude and the Lily," however, must be quoted:—

"THE LILY.

"*I bend above the moving stream,*
And see myself in my own dream,
Heaven passing while I do not pass.
Something divine pertains to me
Or I to it—reality
Escapes me on this liquid glass.

"SOLITUDE.

"The changeful clouds that float or poise on high
Emblem earth's night and day of history—
Renewed for ever, evermore to die.
Thy life-dream is thy fleeting loveliness;
But mine is concentrated consciousness—
A life apart from pleasure or distress.
The grandeur of the whole
Absorbs my soul,
While my caves sigh o'er human littleness.

"THE LILY.

"Ah, Solitude!
Of marble Silence fit abode—
I do prefer my fading face,
My loss of loveliness and grace,
With cloud dreams ever in my view;
Also the hope that other eyes
May share my rapture in the skies,
And, if illusion, feel it true."

There can hardly be need of praise to such verse as this. We have italicised certain lines merely to show that there can be a best where all is good. There is a dreaminess about the whole piece which, except in Mr. Morris's "Rapunzel," and "A Good Knight in Prison," it would be hard to match.

GEORGE SAINTSBURY.

STRAATMAN'S LIFE AND WORKS OF PAUL.

Paulus de Apostel van Jezus Christus, Zijn Leven en Werken, Zijne Leer en Zijne Persoonlijkheid. Een Historisch Onderzoek door J. W. Straatman. (Amsterdam: J. C. Loman, Jr., 1874.)

THIS is a book of very mixed qualities, fresh, vigorous, interesting, finely seasoned with a spice of *naïve* self-consciousness, yet eminently inconclusive and disappointing. It is marked by keen but oblique insight, clever but arbitrary combinations, full of acute and original, though often violent, criticism, but deficient in scientific thoroughness. It is like a building with many excellences but without a good foundation, and a fundamental defect is certain to be aggravated rather than neutralised or remedied by excellences of architecture and workmanship.

In every enquiry into the *origines* of Christianity the first place, not in historical, but in literary importance must be assigned to Paul. He needs to be interpreted before any adequate interpretation of Jesus is possible. Strauss's failure to see this made his first *Leben Jesu* of no positive critical value, and his failure was the occasion of F. C. Baur's success. In his *Paulus der Apostel* modern criticism of the New Testament first touched firm ground, and became constructive in the true historical sense. But the lines Baur opened have been so thoroughly wrought as to be wellnigh exhausted. The time has come, indeed, when a less one-sided and more comprehensive interpretation of Paul and the Pauline writings ought to be attempted. Our author has made the interpretation more possible, but not less necessary. He has not furnished and qualified himself for his task as Keim, for example, did for his, and so the work before us does not, as respects the mere conditions of good workmanship, bear the same relation to Baur's *Paulus* as the *Jesu von Nazara* to the *Leben Jesu*. Heer Straatman exaggerates the faults without supplying the deficiencies of the Tübingen School. His criticism has too narrow a basis, is too limited and theoretical in its selection of sources, appraises and uses those it selects in a much too arbitrary fashion, and is too blind to collateral testimonies and the general circumstances of the time. And he is as parsimonious in critical reasons for his literary judgments as he is sparing in the sources he employs. He often shews us the necessity of certain literary decisions to his thesis without showing us their historical or objective grounds. That is a misfortune, especially for a work which means to be so revolutionary as this. For our author, while working in the method and on the principles of the Tübingen School, believes that it did not carry out these as far and as consistently as it ought. Baur proved that Paul neither was nor did what the Acts of the Apostles represented him as being and doing, yet he trusted a document he had proved untrustworthy. The Hegelian Philosophy, too, dominated his criticism, made him sharpen to too fine a point the antitheses within the Church, and construe its history in a too purely *à priori* fashion. But *à priori* constructions are not peculiar to Hegelians, or even to philosophy; are, indeed, not unknown in criticism, and where known are fatal to its claim to be scientific. Clever but dubious interpretations of obscure allusions in documents certainly authentic may not be altogether veracious and victorious witnesses against a narrative certainly later, but in its main facts not certainly unhistorical. Our author has supplied the future critical historian of Paul with fresh points of view, new readings of the sources, novel interpretations of men and events. But it were hazardous to say he has done more.

The book, however, its faults notwithstanding, has too much and too real merit, and raises too many new questions to be thus dismissed. Its more distinctive peculiarities, alike of method and result, well deserve to be noticed.

Heer Straatman thinks the Book of Acts cannot be placed earlier than the year 150, and is the work of a Catholic; while the contemporaneous Clementine Homilies are by a Judaistic writer. It is an apology in the form of a history of Peter and Paul, not of Paul, but of the orthodox faith threatened by Marcion, who was dangerous as fighting in the lines and under the aegis of the great Apostle. This date and design allow a freedom of treatment which our author uses in a way approaching to licence. His only authorities are the authentic epistles of Paul. Luke he credits with a singularly creative faculty, daringly indulged in the interests of the Catholic party—so daringly, indeed, that considering his controversial purpose, discovery and exposure had been sure. Thus in Chapter i., not only the story of Paul's conversion, but the narratives of the persecution at Jerusalem and journey to Damascus are pronounced fictitious. Galatians i. 17–18, 22–23, are made to prove that Paul had lived, persecuted, and been converted at Damascus. In Chapter ii. historical reality is denied to Stephen and the Liberal party in the Church at Jerusalem; and the persecution in which Stephen perished explained as an invention designed to represent the official rejection, possible, of course, only at Jerusalem, of the truth by the Jews, and so to justify the missions to the Gentiles. Stephen is no real forerunner of Paul, but "simply a preacher of the second century after Christ," and so marks, not the beginning, but the end of the conflict raised by Paul, when the antitheses of the Apostolic were being reconciled in the synthesis of the Catholic Church. Luke's narratives of his hero's missionary journeys and visits to Jerusalem meet also, as a rule, a judgment no less summary and complete, and a history, curiously unlike the traditional, is constructed out of the authentic Pauline epistles alone. The paragraph which closes the examination of the last visit to Jerusalem will show how our author treats and judges the graphic story of Luke:—

"The historical Paul had certainly behaved quite otherwise [than he is represented as doing before Felix and Festus]. He himself tells us in his Second Epistle to the Corinthians how the Roman magistracy, when he fell into its hands, went to work with him. It rated at the lowest both him and his gospel. It plunged into no enquiry as to the nature and bearing of his preaching. Were Paul at Jerusalem taken in a tumult, then he had before him nothing but death, if he were found guilty, or, if he contrived to justify himself, scourging, and then release. But the treatment which Luke makes him experience is entirely out of the question. Our past enquiry has proved his narrative no history but a romance, which has yet for centuries passed with millions as a record of indubitable facts" (pp. 306-7).

Our author's chief merit lies in his discussion of the question, which has hitherto received too little attention—whether Paul on his conversion to Christianity stood forward at once as the Apostle of the Gentiles, or came at some later period while among

Digitized by Google

the heathen to recognise his peculiar and distinctive vocation. Heer Straatman adopts the latter alternative—indeed, his devotion to it explains his ruthless sacrifice of Stephen and the Liberal party and the persecution at Jerusalem. But in criticism as in worse things the devotee is often lavish in unnecessary sacrifices. One may hold that the Pauline was a gradually formed conception, yet protest against a gratuitously destructive criticism. Nothing could be more ingenious than Heer Straatman's working out of his thesis. Paul's gospel had, he argues, been at first the same as Peter's. The phrase, "We knew Christ after the flesh," is explained of the period after his conversion. Then he preached only to Jews: 2 Cor. xi. 24 implies his voluntary submission to Jewish customs and judgments; Gal. i. 18, ii.—10 compared, show that he had at his second visit done what he had not needed to do at his first, claimed the recognition of a gospel peculiarly his own. Thus between the years 38, date of the first visit, and 52, date of the second, Paul must have undergone another and greater conversion, from particular or Judaic to universal or Ethnic Christianity. And can its date be more precisely fixed? Our author thinks it can. The vision of 2 Cor. xii. 1–4 marks it—

"Witnesses of a time of intense tension, of fell internal strife, of deep division of mind, and protracted oscillation between different and contradictory ideas and beliefs, for which we can find in the life of the Apostle no other period than the days when the strong conviction grew and ripened in his soul, that the Gospel was intended for the heathen also, and the Christ after the flesh, the Messiah of the Jews, must be changed into the Christ after the Spirit, the Messiah of the whole world" (p. 115).

This event is said to have happened in the year 41, six years after his conversion, a result reached by dating 2 Cor. 55 A.D. The causes of the change are various, mostly ill-treatment by the Jews of the Dispersion, the physico-mental state it induced, and the kindness of the heathen Galatians. Paul at once ceased his relations with the other Apostles and the mother Church, and devoted himself to the Gentiles. For years they lost sight of each other, but the increase and diffusion of his converts compelled him to visit Jerusalem and negotiate a peace, based on the recognition of their mutual and independent authority. The peace, always hollow, was openly ruptured at Antioch, and Judaic and Ethnic Christianity divided into hostile camps. The former, led by the pillar-Apostles, entered on a crusade against the latter, and Paul, nothing loth, contended for a faith that was to be after many days victorious.

There are many other points we could have liked to notice: such as the novel explanation of the John-the-Baptist disciples at Ephesus, the distribution and chronological arrangement of Paul's labours, the analysis of his doctrine and outline of his character. But the above is enough to indicate the manner, spirit, and aim of the book. It starts questions enough, but is deficient in satisfactory answers. Its cardinal positions depend too much either on violent suppositions or conjectural explanations, or unproved critical assumptions, like the date assigned to 2 Cor., or the placing the composition of Galatians at Rome. Then, the use of the Pauline epistles is simply extravagant. The passages our author builds on are too few as well as obscure to bear the enormous weight of his theory in its present form. A conflict so fierce and prolonged as he describes must have scored deeper lines in the Pauline writings than are to be found there. There is evidence enough that he had quite as sharp conflicts with the converts from heathenism as with those from Judaism. It was inevitable that the ancient faith and morals should be in both cases now and then too strong for the new, and Paul was a man too thoroughgoing and choleric to leave either survival or revival unrebuked. But difference need not necessarily mean division and antagonism. Then, there is another class of facts which receive here no adequate interpretation, the contributions for "the poor saints at Jerusalem." These witness to an intimacy and sympathy with the mother Church, as well as a zeal to serve it, quite incompatible with its being the head-quarters of an anti-Pauline propagandism. From these it would be easy to make a picture, if painted in our author's exclusive and exaggerative manner, which should be in everything but its unfaithfulness to the original a contrast to the one here presented.

Had Heer Straatman studied Paul and his age in a larger and more scientific spirit he had fared better. He seems to ignore the more recent literature connected with his subject. Schneckenburger, Baur, and Zeller are more than sufficiently quoted, but we miss every indication of equal acquaintance with Hilgenfeld and Holtzmann, Hausrath and Holsten, or even his distinguished countryman Scholten, who have all discussed important points connected with the Pauline question, and one, Hausrath, has painted a complete portrait of the Apostle. Justice will be done to the man who after Jesus made Christianity, only by the historian who comes to his subject familiar with the times in which he lived, versed in the doctrines and traditions of the schools in which he was educated, gifted with sympathetic insight into the forces, active and sovereign, in the spheres in which he moved, free enough from the prejudgments of the past to read the thoughts and deeds of his hero in their own proper light, and brave enough to tell without fear of the right hand or the left what he has seen and read.

A. M. Fairbairn.

The Secret Warfare of Freemasonry against Church and State. Translated from the German. With an Introduction. (London: Burns, Oates & Co., 1875.)

What the Jesuits are to Mr. Whalley, that freemasonry is to the author and translator of this book. So exactly is it the case of champions viewing two sides of the same shield that the Tichborne trial, that masterpiece of Jesuit machination according to Mr. Whalley, is put forward in the book before us as an ominous evidence of the designs and power of freemasonry as directed against the Roman Catholic Church, and generally against all authority divine or human.

"What could have been a greater godsend for the brothers of 'the craft' than this Orton-Kenealy drama? A Catholic baronet, of ancient lineage, is to be ousted of his property and title, and a Protestant butcher to be set up in his place. The legal institutions of the country, nay the very House of Commons itself, are to be confronted with the angry denunciations and threats of the irritated masses. The Queen, too, and her Government can be reached by the movement, for a barrister, just deprived of his silk gown by royal authority, shall be returned to Parliament, by a majority that will make his election the greatest practical insult offered at once to constituted authority, to the national senate, to the majesty of the law, and to the morally unanimous verdict of educated society. Surely, if freemasonry had such designs as are attributed to it, it could well afford to collect money, to send secret agents, to organise action for the purpose of strengthening an agitation so nearly affecting its own interests."

All the political convulsions of the last century are ascribed by the author, with evident sincerity, to freemasonry. He seems utterly incapable of understanding that despotism creates revolution, as surely as the force of pent-up vapours generates explosions. Not understanding this primary truth, he is, of course, equally incapable of understanding that which is its corollary, that secret societies are dangerous in the exact proportion that despotism, civil or religious, weighs on the acts or on the consciences of men, forcing them to cloak or hide opinions, aspirations, purposes, which, if brought into the light of day, would either be harmless, or, if harmful, would be easily discountenanced or put down. Hence it is no doubt true that wherever revolution is possible, secret societies help to prepare it; that wherever revolution occurs, they suddenly step forth into the light of day, and are very apt to claim for themselves the credit of its success. This is the phenomenon which leads astray minds like those of the author and translator of this book, uncritical probably by nature, and rendered more so by their allegiance to a Church which is identifying itself more and more with all that is antagonistic to light and freedom.

I have said that the persons with whom we have to deal are unquestionably sincere. But it is worth while noticing by what means they have built up for themselves the huge and fearful idol which they call upon all the powers that be to put down. In the first place, notwithstanding the bitter feuds which are known to exist among the bodies professedly claiming to be freemasons, they are all represented as one body. In the next place, all affiliated societies are reckoned in, as "intended to prepare the mind of the masses for the reception of the doctrines of freemasonry." It is of no avail that the "secrets" of these societies are notoriously different the one from the other, and that they are themselves distinctly separate from freemasonry itself. To make the circle wider, trade unions are pressed in, and are spoken of as propagated by freemasonry, and practically affiliated to the craft. It signifies here again nothing that our affiliated orders, although many of their members are no doubt also unionists, are in their tendency always opposed to trade unions. The one

Digitized by Google

vast idol is thus reared up; there remains to put a hideous mask upon it. Once more, it signifies nothing that the exclusion of religious and political topics forms part of the rule of freemasonry, as well as of all affiliated societies, and, to a great extent, of trade unions. Every wildest and wickedest thing ever said by any freemason, however little might be his authority; every evil purpose ever compassed by any lodge, whatever might be its want of connexion with the general body, or whatever reprobation it might incur from the general body for putting it forward, is brought together, in order to represent the whole mass of secret societies as one conspiracy against all faith, all government, all order.

I can speak on this subject with perfect impartiality. I am no freemason, and never felt for one moment tempted to become one. But I know, and have known, many freemasons, some intimately, including near relatives. And I feel perfectly certain that in this country, at all events, freemasons are simply men like others. I have known sensible men who continued in connexion with masonry till the last. I have known other men equally sensible who have withdrawn from connexion with it, not because they deemed it evil, but simply superfluous. I have not observed that the really ablest and noblest men were those who were most active in the performance of masonic functions. I see men prominent in masonry, whom I should consider, not indeed foolish, but frothy and superficial. But to suppose that all these men, the sensible and the fussy, bear about with them the burthen of a tremendous conspiracy, or even that they are the unconscious tools of others whose "ideal" is, we are told, an "atheistic social democracy," is simply absurd. As a matter of fact, English masonry is notoriously aristocratic. It is only in Scotland that it dips into the working class.

The case is still stronger, if other societies bound together by secret tokens and the like, such as the great affiliated Friendly Societies, are taken into account. It is unquestionable that these bodies are, with the exception chiefly of a few county and other patronised societies, in the van of progress as respects the Friendly-Society world—a somewhat large one, since it is reckoned at four millions in England and Wales alone. And, with the exception of a few Nationalist Foresters in Ireland, the loyalty of these bodies is beyond dispute. To pretend that bodies which represent essentially so large a portion of the forethought of the working class are, consciously or unconsciously, the instruments of revolution in Church and State would be a shameful calumny, were it not absolutely ludicrous for those who know ever so little of the facts.

On the other hand, I do not in the least wish to deny that every abominable doctrine which this book attributes to the order at large may have been and may be possessed by lodges of freemasons, and probably is so by many of the lodges of the Continent. It is just one of the mischiefs of secrecy, that it may hide evil as well as good. Nor is it worth while to examine the question, whether, as the author asserts, freemasonry is opposed to the Romish Church; it must be so by its very nature. Rome can tolerate no secrets but her own; claiming dominion over all consciences, she cannot allow any portion of men's lives to be fenced off from her by oaths which she does not dictate and authorities which she does not name; and freemasonry, or, to speak more largely, societies which have a secret, are a natural refuge from that dominion. Wherever, therefore, Rome is powerful, secret societies must become militant. The book before us makes much of the fact that "lodges for women have existed for years." But it is still more notorious that the exclusion of women is one of the fundamental laws of masonry, and that the formation of women's lodges, or of mixed ones, has been only the exception. And it is precisely through this exclusion that in Roman Catholic countries the influence of the clergy is best withstood. I do not know where the lodges for women, of which the book speaks, may exist, but I am convinced that they can only represent in a Roman Catholic country the revolt of a portion of the female sex, as the lodges of men represent the protest of the male sex, against the spiritual tyranny of the confessor and director.

It must now be observed that, except for the raw-head-and-bloody-bones turn given to everything, there is nothing really new in the book about the rites of masonry. Mr. Heckethorn's work on *Secret Societies*, reviewed not long ago in these pages, tells often precisely the same things. And then the question arises, if the secrets of masonry are so well known to outsiders, what danger is there in them, even for the Pope himself? If the ritual of the initiation of the "Knight Kadosch"—Mr. Heckethorn calls it the "Knight of Kadosh"—throws, as our author declares it does, a "clear light . . . . upon the proceedings of Mazzini and Garibaldi," forewarned should have been forearmed. There is surely nothing to hinder pious sons of the Church, provided with the necessary absolutions, from ascending step by step to the highest grades of an organisation with which they are so familiar, and turning it altogether *ad majorem gloriam Dei et Ecclesiae*.

The book before us will no doubt have its public among us in Roman Catholic circles, perhaps in Ritualist ones. Its fee-fo-fum stories may perhaps frighten a few silly women as to the possible wickednesses that may be devised or committed by their freemason husbands or sons. It can have no effect beyond, so long as England remains true to herself. With free thought and free faith, the costumes, trinkets, language, rites, and secrets of masonry can be but one of those toys that amuse the childishness of grown men.

J. M. Ludlow.

The History of the Italian Revolution: 1. *The Revolution of the Barricades*, 1796–1849. By the Chevalier O'Clery, M.P., K.S.G. (London: Washbourne, 1875.)

The title of this book is rather a misnomer, for though the five days of street-fighting at Milan were one of the most creditable episodes of the revolution, yet even for the sake of an antithesis with the Revolution of the Bureaux, which is to form the subject of a future volume, it is hardly worth while to imply that street-fighting was the speciality of either the Carbonari or of "Young Italy." The book itself belongs to the most unfortunate class of histories with a purpose—it is written to show, not what was done, or even what ought to be done, but what ought to have been done. If the Liberals would only have been patient after 1815 (for twenty years or so?), if in 1848 Piedmont would have trusted the other States, and the Lombards and Venetians would have trusted Charles Albert, and the Neapolitans trusted Ferdinand, and the Romans Pio Nono, all would have been well; although it was undoubtedly matter of regret that the Congress of Vienna could not act on the advice of De Maistre and assign the whole of North Italy to his master, and matter of blame that the kings of Naples and Sardinia concluded treaties which made them practically Austrian vassals. We may grant all this; we may grant that the Carbonari and "Young Italy" did much that was foolish, not a little that was reprehensible and mischievous, and little either useful or admirable. We may grant that the people generally continued for a long time to dislike and resent the accidental dictatorship of groups of doctrinaires, whose practical knowledge of politics was *nil*, while their theoretical knowledge left much to be desired. We may grant almost anything that Mr. O'Clery asserts, and simply ask what then? His story is a disagreeable one, and it is hardly a sufficient excuse for telling it that in the main it is true. No doubt the Popes preserved Rome; it is doubtful how far this is a claim to the gratitude of anybody but the Romans, for the buildings would, on the whole, have lasted better if the population had finished disappearing. No doubt, too, most of the Popes from the sixteenth century onward may be compared not unfavourably with secular sovereigns as to their care for promoting the comfort of their subjects, and very favourably as to their reluctance to burden them. No doubt Napoleon was quite right in reporting to the Directory from Italy that they had sent him to the least revolutionary country in Europe. The institutions of no Italian State were bad enough to make the people miserable in the way in which French institutions made large masses of the peasantry miserable; and the degenerate heirs of the energy of the Middle Ages and the splendours of the Renaissance had been schooled through two centuries till they had learned the art of stagnating pretty comfortably and not very viciously. Pius VI. himself was an admirable aedile until he was turned without his own choice into a kind of confessor. It is tolerably certain that the party whom Napoleon had, in the course of his supremacy, inoculated with a taste for taking an active share in modern civilisation, were still a weak minority when he fell; though while he sustained them in power the country had thriven, and there had been no approach to such a national revolt of feeling as that which preceded the armed rising of 1813 in Germany. Since then, in one way or another, they have grown continually in numbers and influence, and though it is probable that they are a minority still, they are in possession of affairs,

Digitized by Google

and are able to keep possession without punishing their opponents to anything like the same extent to which their opponents were obliged to punish them in order to keep them down. Be that as it may, the way in which they acquired power cannot be defended, and the way in which they have exercised it can hardly be praised, for, to say nothing of the conscription in time of peace, which is not only a heavy burden, but admirably adapted to destroy village morality wherever it exists, they have loaded the country with taxation and debt. There is no reason whatever to suppose that it is for the interest or according to the inclination of the majority of Italians to take an active part in what is called modern civilisation. There is a good deal of reason to the contrary, for it is highly improbable that those who find that the recent changes have made life harder than it used to be will ever be sensibly the better for them, or that their descendants will be better either. Of course in a society in active movement cheap superfluities reach the poorest in time, but this is no compensation if customary comforts are never to be abundant and sure again. A series of partial *plébiscites*, each preceded by the return of a large body of *soi-disant* exiles, is a much weaker proof of popular acquiescence or enthusiasm than repeated *plébiscites* taken through the whole country, which did not prevent the Second Empire from falling amid general apathy and a great deal of noisy satisfaction. The Italian Parliament is elected by something like 300,000 actual voters, and finds it difficult to keep a quorum for business. Italian unity may be compared with an edifice whose stability is altogether out of proportion to its solidity—in fact, with a very well built house of cards, which may not improbably stand if left alone, but which could be upset without pushing very hard, and would fall without hurting anybody much.

But when we have granted all this, it is difficult to see why we should be annoyed by being reminded of it. Though the jubilations of the press over the success of Cavour and others in reaping what Mazzini sowed are tedious and demoralising to boot, crying over spilt-milk is demoralising, too; and there is not much danger that any other community will follow the example of Italy and Germany, where the majority have been made the dupes or the victims of a minority selfishly unwilling to stick in the mud. If Mr. O'Clery's narrative is superfluous for purposes of warning, it is hardly valuable as matter of guidance: such a narrative must be taken as intended to prove, if anything, that the old *régime* should be restored, or at least that it was right to maintain it as long as possible. Now no Government, whatever its title, or whatever its past services, can claim the support of disinterested observers in maintaining or reclaiming a power which can only be exercised at the cost of increasing repression.

Supposing the book had to be written, it may be said to be written fairly well: there is no more than a reasonable allowance of that frigid kind of rhetoric we always expect from the advocates of lost causes, and most of what there is the author expends on praising his friends, which is pleasanter than blaming his enemies. He understands that the best way of damaging the latter is, not by declamation, but by judiciously selecting the worst things that his opponents have said of them, and by relating at full length in the coolest possible way episodes like that of Mr. Gallenga, who persuaded himself and Mazzini that he had a divine call to play Brutus to Charles Albert's Caesar, and afterwards settled down as a *Times* correspondent. Still more telling is the following quotation from Voltaire:—"Il faut mentir comme un diable, non pas timidement, non pour un temps, mais hardiment et toujours." Mr. O'Clery is aware that comment would spoil the devilish perfection of this; and although he does not suppress the evidence that Mazzini practised what in another man would be called Jesuitical vices, he does full justice to his Jesuitical virtues, which perhaps is less meritorious because he wants Mazzini as a foil to make Cavour look blacker. It is probable that Cavour upset Governments by the aid of their *employés*; certain that he avowed or disavowed his intentions and his agents as suited him; certain, too, that Mazzini turned the heads of thousands of young men, and put them upon courses which made their families miserable: but the comparative turpitude of their respective conduct cannot be estimated by us. It is safer to abide by the profound observation with which Grandville concludes one of the chapters in his *Révolution dans le Jardin des Plantes*: — "C'était l'éléphant qui ouvra, c'était le renard qui entra."

G. A. Simcox.

The Origin and History of Irish Names of Places. By P. W. Joyce, LL.D. T.C.D., M.R.I.A. Second Series. (Dublin: Mc Glashan & Gill; London: Whittaker & Co., &c., 1875.)

Sequels and continuations of books for the most part fall short of the works they follow; and whether it is that the charm of novelty in the subject is wanting, or that the best part of his materials was used in his first volume, this second part of Dr. Joyce's enquiry into Irish local names seems to us not quite equal to the first in variety and interest. However this may be, the later work exhibits the same general characteristics as its predecessor: methodical arrangement, and a cautious and strict method of enquiry, which goes to the proper sources—that is, to their etymology, and to the native annals, and traditions oral and written—for information on Irish names, and which acknowledges a difficulty where it cannot clear it up. In addition to this must be mentioned an easy, animated, and pleasant style, often illustrating the subject in a very happy way, and never allowing it to become dry. Some will, indeed, be disposed to consider the style of the work as only too popularised, too obviously designed for readers who must above all be interested and amused; and will regret that the author, who has shown himself so thoroughly competent to deal with a large, suggestive, and curious subject, should not after all have gone deeper into it, instead of doing himself the injustice of writing down to the level of an audience presumably ignorant of Celtic antiquities.

Thus we have (at page 100) a reference, which is entirely in the style of Irish antiquarian works much inferior to Dr. Joyce's, to "the Knights of the Red Branch, who flourished about the beginning of the Christian era and had their chief residence at the palace of Emania;" "their chief, the celebrated Cuchullin, received knighthood at seven years old." Now, though there was an old tradition on the matter, recorded by the annalist Tigernach, it is quite impossible to show that the "Knights of the Red Branch" flourished at the date named, or indeed at any other; or that Emain-Macha, "Emania," the rath near Armagh, now called the Navan Fort, where dwelt the kings of the Ulaidh, was what can be appropriately described as a palace. Then Cu-Chulaind, whether a solar hero or not, most certainly was never of mortal seed; and a serious reference to his boyhood, and to his reception into the order of knighthood as an historical event, is very like fixing the exact date when Achilles, an equally historical knight, was going to school to the centaur Cheiron, or Herakles taking private lessons from Linos.

If the reader who is really curious about the traces of the past of Ireland surviving in place and personal names there would be glad to find a more thorough examination of the subject, he may also wish that older names had been given in their proper Celtic forms (with the pronunciation or the Anglicised form, if necessary, added), instead of such barbarous phonetic equivalents as "Meave" and "Bove" for Medb and Bodb, "Feliny" for Fedlimid, "Hugony the Great" for Ugaine Mór, "Dariheen Diarmada," "Tonn Cleena." The last two, which signify respectively "Diarmaid's little oak" and "Cliodna's Wave" (a name given to a peculiar hollow, melancholy roar of the sea, or rather to the surge which makes it, in the caverns of Glandore, county of Cork), are good illustrations of the inaccuracy and inconsistency resulting from such orthographies; for they are neither Irish nor English, exhibiting neither the proper Gaidelic spelling, nor its phonetic representative in English letters. "Dariheen" and "cleena" fairly represent the respective *sounds* of a lengthened form of *dair-in* (diminutive of *dair*, an oak), and *Cliodna*, the name of a famous woman of the *Sidhe*. *Diarmada* (gen. of *Diarmaid*) and *tonn*, a wave, are, on the other hand, Irish words properly spelled, and this orthography does not convey to an English reader the sounds, which would be represented in English letters by "deermada" and "thunn." Moreover, in many cases the spellings employed by the author to indicate the Irish pronunciation need revision. Thus "rea" is certainly one way of writing the sound of *réidh*, level ("*rā*"), but it is only in Ireland that a reader would understand the sound of *ea* in *bear* to be meant, and not that of the same letters in *meat*. *Buidhe* (yellow), and *buidheóg* (the yellow disease, jaundice), the latter appearing in the name of a well, *Tobar-buidheoga*, near Kells, whose waters are believed to cure jaundice, would be pronounced wherever Irish is correctly spoken "bwee," "bweeōge," not "boy," "boyoge" (p. 81); and "lyownaght," not "lewnaght," would represent the ordinary pronunciation of

leamnacht (new milk), which gives name to Inis-leamnachta, New-milk Isle, near Clonmel, and also one of its ancient designations to *Loch n-Echach*, Lough Neagh.

This volume contains some good instances of archaisms surviving in Irish place nomenclature, such, for example, as *go*, an old and rare word for the sea, which occurs in *Tón-ré-gó* (Back-to-the-sea), the name of a place on Ballysadare Bay, Sligo; if indeed this compound is really distinct from *Tón-ré-gaoth* ("gee," *g* hard), "Back-to-the-wind," a name frequently occurring on Celtic ground, and often undergoing strange mutations—like "Tanderagee," near Armagh, and perhaps "Thundergay" in the island of Bute. Other names bear equally interesting testimony to usages long discontinued or forgotten. Such, to borrow an example from the First Series, is *Sgairbh-śolais* ("shallow ford of the light"), Scarriff-holliss, a well-known ford on the Swilly, Donegal, where in the days of O'Donnell's rule in Tír-Chonaill a light must have been exhibited for the guidance of passengers crossing; and *Macha-an-tsamraig* ("mŏcha-an-toorig"), the summer milking-place, probably so called, as Dr. Joyce suggests (p. 438), in allusion to the former custom of the people of removing in the summer half-year with their cattle to certain hill pasture and milking-grounds (*búailte*), there taking up their quarters in a sort of huts, and turn-out the kine to graze till the pasture was exhausted, when a move was made to a fresh spot.

Near Oldcastle in Meath, on the banks of a stream, is a village of which the present writer, faring through it an autumn or two ago, enquired the name. A little boy—a *cáidi*, as he would be called there—answered "Ballynagarry," which turned out to be a corruption of the old name of the place, found in the Four Masters, *Bel-atha-na-gCeannuidhe* (the ford-month of the traders or buyers), which it is said to derive from a fair or market formerly held there, whither yarn-buyers were wont to resort. This old name, however, will be searched for in vain on the present maps, having given place to "Mill-Brook," a fancy designation devised for the spot, so the people say, by a local celebrity, "Martin the Poet."

But Mill-Brook is a name of somewhat exceptional character, inasmuch as it simply succeeds an older one, with which it has no etymological or other connexion, real or fancied. It is much more common to find names of places—like those of families—in Ireland undergoing extraordinary transformations through some mistaken notion of etymology, or some hazily made out analogy, on the part of those who first sought to give them an English form. Take, for example, the "Morning Star," the strange name of a stream in the county of Limerick, the older name of which, *Samair* ("savvir"), applied to several Irish rivers, is perhaps akin to *Sabrina* (Severn), and to the Belgic *Samăra* (the Somme), in which latter the radical *m* is not, as Zeuss would say, "infected." In connexion with the name "Morning Star" Dr. Joyce writes:—

"I believe I may safely assert that there is not a place-name in any part of the world that could not be matched in Ireland. For our names are scattered broadcast in such infinite profusion and variety, that they seem to have almost exhausted human invention. It would be easy to bring together a collection of odd and eccentric local designations, unusual in formation or strange in origin, from every part of the world, and then to produce from the abundance of our local nomenclature names corresponding to them all. . . . . Will any great topographer or learned etymologist find me such a river-name as 'The Morning Star' anywhere outside Ireland? . . . The old name of this river was *Samhair* or *Samer* . . . . in former times used also as a woman's name; but what the radical meaning of the word may be I cannot venture to conjecture. As a river name, Pictet connects it with the old names of several rivers on the continent of Europe, and with the Persian *shamar*, a river." . . . . "It must be confessed that our 'Morning Star' came by its fine name through a mistake, or in plain words by a false translation; but it is a mistake turned to such happy account that one would never wish to correct it; for in the colloquial Irish of the people the old name *Samhair* was corrupted to *Camhair*; and as this word signifies the first appearance of daylight or the break of day, so they translated it into 'Morning Star.'"

Saṁair, *Sabrina* (now in Welsh *Hafren*), *Samara*, probably contain the Celtic root represented by the living Irish word *sáṁ* ("sauv"), easy, gentle, calm (as a substantive, "rest, ease"); and by the Welsh *haf-arch*, "listless;" *haf-ru*, "to render sluggish;" *haf-nol*, "slatternly" (*i.e.*, lazy). The same element occurs in *Sav-conna*, the old name of that river of which Caesar wrote, "(Fluit) *incredibili lenitate*, ita ut oculis in utram partem fluat iudicari non possit." It is a confirmation of this view that the other name, *Arar*, of this same stream, now the Saône, probably means, like Savconna, as Zeuss conjectured, the still, gently-flowing river, being allied to the Welsh *araf*, "mitis, placidus" (Gramm. Celtica, i. 14). We cannot altogether agree with Dr. Joyce as to the gain to Irish nomenclature by such absurdities as "Morning Star" applied to a stream. That name may be very pretty, but its occurrence in the midst of matter-of-fact and thoroughly descriptive Irish place-names cannot fail to remind some of other grotesque metamorphoses, sometimes degradations, of Celtic names of persons and places—*Mac Consnamha* into "Forde," *Mac Róbartaigh* into "Roberts," Diarmaid into Jeremiah and Darby, Aengus into Aeneas, *Somhairle Buidhe* (the yellow *cub*, young hound; like *Cu buidhe*) into "Surly Boy," and O'Mulally of Tulach-na-dála into Tollendal Lally.

There is a remarkable class of Irish names of places, so copious and varied that, were other sources of information on the subject wanting, it would be possible to reconstruct from them the general features of the old native paganism. These are the names originating in mythological legend, and ancient and later superstition. Dr. Joyce has done no more than touch this subject, though his previous volume included an interesting chapter on names derived from "Fairies, Demons, Goblins, and Ghosts," and the present one contains one or two examples of the same class, together with a few Christian legends, like that of *Bóthar-na-mías* (road of the dishes) where, at the prayer of St. Colman mac Duach, the whole dinner-service of his brother, Guaire the Liberal, king of the Connachta, took its way from the king's table to the rocks of Boirinn, in order to satisfy the longing for flesh-meat at Easter of a young man who had accompanied the saint into the wilderness, and who was worn out with the long fasts of Bent. The legends given here are well told; but the author does not seem to have thought it worth while to present them in their older forms, or indeed to be aware that variants of some of them exist in other Irish localities than those named. The tale, for example, of the poisoned hound, the *cu nimhe* ("nivva" served up to St. Patrick—the Kilkenny popular account of the origin of the name *Dúrnáin* (churls), applied to the people of Iverk—is now common in Donegal, and its origin is perhaps indicated by a passage in the commentaries on the Senchus Mór, where we hear nothing of a *cu*nimhe, a poisoned hound, but *cuach*de neim, or cuach nimhe, a *cup* of poison.

One misses, too, some important names of mythological origin. Such is *Bóinn*, Bó-find, White-Cow river (the Boyne), which is as old as the time of Ptolemy, who wrote it *βοουίνδα*, and of the same family with *Loch-bo-finne*, *Inis-na-bo-finne* (respectively lake and island of the white cow), of which there are several in different parts of the country. "The Dane's Cast" is given as the name of a remarkable ancient boundary in the valley of the Newry river, but no reference is made to the true Irish designation, *Gleann-na-Muice-Duibhe* (glen of the Black Pig), any more than to *Lag-na-Muice-Duibhe*, the name of two hollows in Donegal, called after the same animal, though Dr. Joyce alludes to the legends about him. The valley of the Boyne, from Drogheda to Finea, is also known among the people as *Gleann-na-Muice-Duibhe*. Then "Corkaguiny" (*Corca-Duibne*) was mentioned in the First Series, but one cannot help wishing that the author had found it consistent with the plan of his work to tell us something about such remarkable names, originally tribal and afterwards territorial, as *Corca-Tened* (called "Corckehenny," which preserves the sound, in an Inquisition *temp.* Car. I.) and *Corca-Oidce*, which mean respectively the "Fire-Race," "Fire-people," and "Night-People," as the name given above, *Corca-Duibne*, means "Darkness People," notwithstanding their legendary descent from Duibne, son of Cairbre Musc, a chief whom Irish annalists place in the second century.

The same element of myth and legend possibly enters into some names which Dr. Joyce explains otherwise. There may be the tradition of aged inhabitants, or some other good evidence, for explaining "Boggyheary" as "Shepherd's Bog," *Bogach-aedhaire*; but the name might also be *Bogach-hUidhre*, "the Bog of the Dun (Cow)," just like "Monahoora" (*Moin-na-hUidhre*) in Down, a name given by Dr. Joyce himself (p. 280); and might turn out on examination to be connected with the tale, in Irish folk-lore concerning the "Borrowed Days," of the "bogging" (sinking in the bog) of the Cow on the last day but one of March. So "Glenahiry" barony may be, as the author considers, the glen of the (river) *Odhar* (genitive fem. *uidhre*); but the name of the stream itself is to be compared with that of the *Bóinn*, and perhaps means "river

of the Dun Cow," as *Bó-find*, the Boyne, means "river of the White Cow." Dr. Joyce might have called attention to the numerous *English* place-names—perhaps of Celtic origin—closely corresponding to Irish designations derived from the Dun Cow:—*Duns*-ton, near Gateshead; *Duns*-more, where Guy of Warwick slew the cow; *Duns*-ford. At the first of these places a public-house bears the sign of "The Dun Cow;" just as in Chatburn, in Lancashire, according to Mr. Harland, "the sign of The Dule upo' Dun', over the door of the wayside inn, attests the popular belief in the local tradition,"—this time, however, of a Dun *Horse*. In both English and Irish names the word *cow* is often omitted in such compounds—"Dun's-ton," "Bog of the Dun," &c. We cannot agree in the author's explanation of *Cenanndus* (Kells, in Meath), as "head-residence" (of certain Irish kings), and should draw another conclusion from the passage of the Four Masters by which he seeks to support this interpretation. The *Ceannainn* (cenn-find) "the white-faced (Cow)," like the *Bó-find*, *Bo-ódhar*, and the *Glas*,—names all referring to the same mythological animal—figures prominently in Irish place nomenclature; and to the present writer it has long seemed probable that the first part of the name of the ancient town, still called *Ceannanndus* (Kyann'ăndus) by its Irish-speaking inhabitants, is this same word *ceannainn*. The old native legend was, that the town was built by Fiacha Finnailches, who became árd-righ (high-king) of Erin at the Age of the World 3972, and the annalists who record this, add the significant tradition that "*every cow that was born in his reign was white-faced*," *ro ba ceindfiond* (IV. Magg. A.M. 3972, 3991).

Space will not permit us to examine several other names where the interpretations of Dr. Joyce, judicious and well-considered as they generally are, seem open to question—Skibbereen, Shanat, and the element Letter among the number. A good example of the author's style is contained in the following passage, which may fittingly close this notice, since it is also the conclusion of the work:—

"When Washington Irving wrote his 'Legend of Sleepy Hollow,' he imagined, no doubt, that such a name was not to be found in any part of the world except on the banks of the Hudson—if indeed he did not invent it to suit his story, which I strongly suspect he did. But if he had only come over to Ireland, and travelled through certain parts of the county Cork, he would find that we had been beforehand with him; for as he passed near the little town of Inishannon, he could see from the railway carriage window close to the line, a gentleman's residence and a townland, called Coolcullata, which corresponds exactly in meaning with his sleepy hollow. The first syllable is the Irish *cúil*, a recess or corner; while *codlata* (cullata) is a genitive form of *codla* (culla), "sleep"; and these two words put together, and spelled in English letters in accordance with the sound, make Coolcullata, the recess of sleep, or sleepy hollow. Moreover, the county Cork can boast of another drowsy spot; for there is a hill at the western extremity of the Nagles Mountains, near the village of Killawillin, called Knockacullata, the hill of sleep.

"But why it is that Coolcullata was so called; whether it was from the solitude of the spot, or from its drowsy accompaniments—its murmuring waters, its rustling leaves, and its humming bees, as Irving describes his somniferous valley; or from the sleepy character of the natives—but indeed I do not believe this, for the Corkonians are as wide-awake a people as can be found in any part of Ireland; whether any or all or none of these gave name to the place I am sorry to say I can give no satisfactory account. Perhaps Coolcullata was another Castle of Indolence,

'A pleasing land of drowsyhead,
Of dreams that wave before the half-shut eye,'

"Where

'Was nought around but images of rest;
Sleep-soothing groves, and quiet lawns between;
And flowery beds that slumbrous influence kest,
From poppies breathed; and beds of pleasant green.'

"But however we may be at fault in our attempts to account for the name, there it stands as a fact; and if I am right in believing that Washington Irving invented the American name, I can claim one superiority for our Coolcullata over his Sleepy Hollow, that his name 'is a fiction, but mine is reality.'"

David Fitzgerald.

Shakespeare Commentaries. By Dr. G. G. Gervinus, Professor at Heidelberg. Translated under the Author's superintendence by F. E. Bunnètt. New Edition, Revised by the Translator. (London: Smith, Elder & Co., 1875.)

Mr. Furnivall did well in persuading the late Miss Bunnètt to publish a new and cheaper edition of her translation of Gervinus' Commentaries on Shakspere. The translation, though not too pellucid, is, I suspect, even to a German, more easy reading than the cumbrous and involved original, which, though inspired with some of Shakspere's power of estimating and combining characters, has borrowed none of the poet's terseness or clearness. Mr. Furnivall, in a useful introduction, gives a good criticism on Gervinus' book, followed by a summary of the main results of the New Shakspere Society's first year's labours.

Gervinus' book has been too long before the world and too well appreciated to need much discussion. Whatever its merits, it cannot, however, be accepted as the last word of Shaksperian criticism. The dramatist, according to Shakspere, has three objects: as poet he holds the mirror up to nature; as philosopher he shows virtue her own image, scorn her own feature; as politician he exhibits the form and pressure of the age and body of the time. Shakspere's epitaph truly claims for him supremacy in all three; he was in art a Virgil, in philosophy a Socrates, in experience a Nestor. Gervinus comments on the artist, not by criticism on his special beauties, but by giving him his place in the hierarchy of literature. His comments on the moral philosopher are of a higher order. His classification of the plays, his discovery of the laws which give them their unity amid all their diversity, and his justification of the poet's judgment in his obscurest combinations are generally admirable. But when we come to the third point, Gervinus is merely a blank. He does not explain Shakspere's relation to his own age, or, if he does so, his explanation is always inadequate, and sometimes wrong. This deficiency may very likely react on his estimate of Shakspere as a philosopher; external proof may be forthcoming which will show that the central idea of some of Shakspere's plays was some burning question of his day, something quite different from the idea drawn by Gervinus from his consideration of the plays isolated from their contemporary surroundings; for though he regards the plays as a whole, yet this whole is a solitary sun in a firmament of its own.

If Shakspere carried out his own idea of the drama, his plays must stand in very close relation to the great political and social movements of his time. This relation has never been pointed out. Perhaps one reason is that commentators have been unwilling or have failed to see that deep current in Shakspere which was in opposition to the principles by which England was governed under the two Cecils during the reigns of Elizabeth and James. And if they did suspect it, the opposition literature of the period has become too rare and neglected to allow the relationship to be easily traced. Bacon writes, in 1592:—

"It is strange what a number of libellous and defamatory books and writings, and in what variety, and with what art and cunning handled, have been allowed to pass through the world in all languages against Her Majesty and her government; sometimes pretending the gravity and authority of Church stories, to move belief; sometimes formed into remonstrances and advertisements of estate, to move regard; sometimes presented as it were in tragedies of the persecutions of Catholics, to move pity; sometimes contrived into pleasant pasquils and satires, to move sport."

The dominant policy of the time has effaced, not only the results, but the very memory of this opposition, and the author of the sixty-sixth sonnet, and of such a malcontent manifesto as *Hamlet*, has been counted as a contented admirer of the Cecilian commonwealth. All this wants a fresh investigation. So also Shakspere's relation to the social movements of his day has been very loosely treated. Such a work as Drake's, however valuable, only explains the still life of the poet's details. It does not give a hint of the social developments then occurring, nor can it trace the poet's relation to movements of which it knows nothing. Shakspere himself tells us that his actors would, as French falconers, fly at anything they saw. And while he ruled the stage, tradition says:—

"There was scarce a knave or fool in town
Of any note, but had his portrait shown."

But, contrary to Shakspere's own prognostication, the "ill report" they had has not proved so bad to them as a "bad epitaph." For no one has succeeded in showing whom the poet satirised. Even his connexion with the stage is only now being gradually ascertained by the patient labours of Mr. Halliwell. When Gervinus wrote it was still possible to give as authentic history the narrative at p. 89, which begins:—

"The company which Shakspere entered when he came to London was at that time and afterwards the most distinguished. They were the servants of the Lord Chamberlain, the Earl of Leicester, who about the year 1589 were called the Queen's players."

And so on; almost every sentence having an error which I think Mr. Collier's history of the stage ought to have prevented, if it

Digitized by Google

had been properly studied. It is a misfortune that such an accumulation of inaccuracies should have had fresh life given it in this revised version, instead of having been either corrected or suppressed.

It may turn out, after all practicable researches have been made, that Shakspere's relation to the movement of his age is an element hardly to be noticed in the criticism of his works. In so improbable an event Gervinus' commentaries will remain unassailable on the one ground where, from no fault of the writer but from simple lack of materials, they appear to me to be weakest, most uncertain, and most erroneous.

R. Simpson.

CURRENT LITERATURE.

The Holy Bible, &c., with an Explanatory and Critical Commentary by Bishops and other Clergy of the Anglican Church. Edited by F. C. Cook, M.A., Canon of Exeter. Vol. v. Isaiah, Jeremiah, Lamentations. (Murray.) Are the Assyriologists dupes or impostors? Such is the dilemma in which the reader finds himself placed by the editor of the Book of Isaiah, Dr. Kay, who, "after a minute examination of some of the works of the best Assyriologists," is convinced that the decipherment of the Assyrian inscriptions is wholly arbitrary (see note on Isaiah xx. 1). The statement is deliberately made, and requires a deliberate justification, which we hope will be as public as the imputation thus cast on some of our ablest and most meritorious philologists. Fortunately, Dr. Kay has himself supplied the means of exposing his misrepresentation. In a note on the name Sennacherib, he says that the polyphony of the characters stamps the reading of the Assyrian name Sin-akhi-irib as hypothetical. It and similar names have been "found, because it was *assumed* that they occurred there." And, he continues, "for the present (and probably for some time to come) the decipherments cannot be held to furnish materials of authentic history." Now, it so happens that one of the Assyriologists, whose works have been so "minutely examined," is Dr. Schrader, and one of this eminent scholar's first contributions to Assyriology was called *An Examination of the Basis of the Decipherment of the Inscriptions.* This valuable work contains an excursus on "the Assyrio-Babylonian proper names," two pages of which are devoted to showing that the reading Sin-akhi-irib, *i.e.* Sennacherib, is not a "subjective Täuschung," but a linguistic necessity. Dr. Kay also makes a quotation from the French, but omits to inform his readers that the writer is an Assyriologist, attacking, with something of the *odium philologicum*, his English brethren. It seems necessary to protest against this volume of the Speaker's Commentary being accepted as trustworthy. It virtually declares war against philology, and we should be sorry for the Anglican Church to have this fresh trouble upon her hands.

We had at first intended to ignore Dr. Kay's systematically unfair treatment of "liberal" critics. But as we were going to press, we recollected an instance too striking to be withheld. We quote Dr. Kay's note *in extenso*, and subjoin the passage in Mr. Cheyne's *Book of Isaiah Chronologically Arranged*, to which it refers:—

"Many subordinate objections have been put forward by different writers; much too arbitrary, however, (and not seldom mutually conflicting,[1]) to call for notice here.

"[*Note*] [1]. Two instances of this may suffice . . . 2. One says, that the writer of Part II. 'shows a minute acquaintance with the relations of the Oriental world.'

"Another (Mr. Cheyne), with good reason, thinks 'the infrequency of the [supposed Babylonian] prophet's references to Babylon' a thing that needs to be accounted for. He attributes it to 'his being too much absorbed in the fortunes of his own country to make more than a few passing allusions to the hated scenes of his captivity.'"—Kay, p. 9.

"Par. 1. *Bel* . . . *Nebo.* Observe the infrequency of the prophet's references to Babylon. He is apparently too much absorbed in the fortunes of his own country to make more than a few passing allusions to the hated scenes of his captivity. The few which occur are therefore specially valuable, and they imply a degree of acquaintance with Babylon, which we cannot reasonably suppose Isaiah to have possessed."—Cheyne, p. 169.

This and the passage already referred to on Assyriology sufficiently illustrate Dr. Kay's notions of accuracy and fairness. And they occur in a book which has received the imprimatur of some of the highest dignitaries of "Church and State"!

The sixth thousand of the late Dr. Monsell's *Spiritual Songs* (Longmans) needs no recommendation to those who value the associations of the "Church's year." One of the most characteristic is entitled "Hidden Saints." One of the lamented author's last acts was revising the proof-sheets of this volume. We have also received the tenth edition of Dr. Elvey's popular edition of *The Psalter; or Canticles and Psalms of David, pointed for chanting, upon a new Principle* (James Parker & Co.).

A Journey across Australia. By Colonel Egerton Warburton. (Low & Co.) We must confess that records of Australian travel, as compared with those of explorations in other lands, have rarely possessed more than a scant interest for us. The want of a substantial "back-bone," or central chain of mountains, to the continent, as has been truly remarked, is the real cause of the huge and uninteresting wildernesses which intervene between the Western and Eastern colonies. To place beyond a doubt the existence of these howling deserts, their approximate extent, and their utter unsuitability for reclamation, has been a necessary work, though one involving enormous suffering. Thanks to Eyre, Gregory, Warburton, and Forrest, we now possess a comprehensive notion of the western half of Australia, and, as the last-named gentleman recently pointed out at a meeting of the Royal Geographical Society, there is really but little in the way of fresh exploration to be done, unless we except a tract on the north-west corner from Roebuck Bay to the Victoria River. The work now before us consists of Colonel Warburton's original journal, which though it omits any account of the early part of his journey as far as Alice Springs, and is necessarily brief, has nevertheless the advantage of possessing the freshness and accuracy of a narrative written on the spot. It is preceded by a very ably compiled summary of previous explorations by Charles H. Eden.

A notable feature in Colonel Warburton's expedition was the employment of camels, animals which by their extraordinary power of endurance, their great strength, and ability to do without water for many days at a time, are peculiarly valuable for traversing the rainless deserts of Central Australia. Though at the outset the country was a little more favoured, it grew worse as they progressed westward, so that when supplies at last reached Colonel Warburton's party, encamped on the Oakover river, they were in the extreme stage of destitution, their last camel had been slain for food, and they themselves were so weak as to be unable to catch any of the fish in the river at their feet, or of the birds which flew past or settled by them. The health both of the leader of the expedition and of his son who accompanied him was severely tried by the fearful privations and sufferings of the journey; and this, we are informed, has actually rendered the colonel physically incapable of preparing a complete narrative of his experiences. Still with Mr. Eden's excellent introduction, with the useful notes on the natural history of the region traversed, and with the careful editing it has received, Colonel Warburton's journal forms no inappropriate record of a journey which will be ever memorable in the annals of geographical science.

Tramways; their Construction and Working. By J. Emerson Dowson and Alfred Dowson, Associates of the Institute of Civil Engineers. (Spon.) Long before railways, in their present form, were invented, it was customary on roads where there was much heavy traffic to lay down longitudinal tracks of stone or wood, in order to diminish the friction between the wheels and the road, and so to ease the traction. This primitive device was long used on the Commercial Road leading to the East and West India Docks, and may still be seen on some of the London bridges. Subsequently iron was introduced as a material for the tracks, and about the beginning of the present century an improved road of the kind, designed by a Mr. Outram in Derbyshire, gave the name "Outram Roads," which, abbreviated into "Tram roads," has come down to the present day. Outram's design was, at a later period, perfected into the modern iron rail, and so, with the addition of the locomotive, came into being the great modern system of railway communication. The success of railways has led, of late years, to an attempt to supplement it by returning to the earlier plan of smooth tracks on common roads, and laying down small rails, on which may run the wheels of large light omnibuses, constructed specially for the purpose. The plan is so far successful that much greater loads may be conveyed, on tolerably level lines, with a given horse-power; and hence the "tramway system," as it is called, has been largely introduced in America and in many English towns. The little brochure named above is an unassuming description of the construction of such roads, with some statistics of their working, taken from authentic sources, and it will be useful to those who seek a general knowledge of the subject.

Editor.

NOTES AND NEWS.

Dr. Anderson, Director of the Indian Museum, Calcutta, and Professor of Comparative Anatomy, Medical College, Calcutta, is preparing, and Messrs. Macmillan will publish, an account of the two expeditions to Western Yunnan, China. Mr. Margary, who was murdered at Manwyne, together with his five Chinese servants, was attached to the expedition as interpreter. Dr. Anderson himself took part in the expedition. The work will be largely illustrated.

Mr. William Paterson, of Edinburgh, will issue early in October a new prose work by James Cargill Guthrie, author of *Village Scenes, Rowena,* &c. The work describes the north-eastern district of Scotland, from Perth to Aberdeen, forming one volume, post octavo, and is entitled *The Vale of Strathmore: its Scenes and Legends.*

The Clarendon Press will issue this autumn, through Messrs. Macmillan and Co., a new edition of Professor Jowett's *Plato.* The new edition will, for convenience, be in five volumes instead of four. The translation has been carefully revised throughout, and the introductions have been in many cases almost re-written.

Mr. Wm. Payne has finished for the English Dialect Society the preparation of his edition of Tusser's "Fiue hundred pointes of good Husbandrie, as well for the Champion, or open countrie, as also for the woodland, or Seuerall, mixed in euerie Month with Huswiferie, ouer and besides the booke of Huswiferie, corrected, better ordered, and newly augmented to a fourth part more, with diuers others lessons, as a diet for the fermer," &c., &c. This is the last edition that Tusser revised. Mr. Payne has collated the earlier ones, and added a very full glossary and notes. The book will go to press forthwith.

Digitized by Google

Messrs. Routledge and Sons announce a work on the *Discoveries and Inventions of the Nineteenth Century*, by Mr. Robert Routledge. It will have numerous illustrations.

Mr. Briscoe, principal librarian of the Nottingham Free Libraries, has in the press, for early publication, a small volume on the folk-lore, &c., of Nottinghamshire. It will be published by Messrs. Shepherd, Brothers, of Nottingham, under the title, *Nottinghamshire Facts and Fictions*.

The paper on the *History of Land-Holding in England*, which was read by Mr. Joseph Fisher before the Royal Historical Society last season, will be published shortly by Messrs. Longmans.

Pictures by Venetian Painters is the attractive title of a book of engravings announced for publication by Messrs. Routledge and Sons. The literature of the volume—that is to say, short lives of the great Venetian artists, and descriptions of the subjects engraved—has been written by Mr. W. B. Scott. The series originally appeared, we believe, in the *Art Journal*.

We have reason to believe that the author of *Travels in Portugal* is a gentleman who has held for many years a consular appointment in one of the chief ports of the country.

We understand that an Italian edition of Crowe and Cavalcaselle's *History of Painting in Italy* is now in the press. It will contain the results of all the latest researches of these eminent art-historians, especially those made by Cav. Cavalcaselle at Assisi, and will make many corrections and additions even to the German edition, while it will leave the original English work, the first volume of which was published in 1864, completely behind. It is difficult, in the quick progress that is being made at the present day in art knowledge, for histories and manuals to keep up with the rate of discovery. Works on art grow old-fashioned almost as soon as those on science; but, nevertheless, it is time that we had a new edition of the "English Vasari." It will be welcomed by all students of art history when it appears.

Among the valuable family muniments of the Marquis of Ormonde is an original petition presented by the gentlemen inheritors and freeholders of the county of Tipperary to King Henry VIII. in June, 1542, for protection against the persecutions of Sir James and Sir Edmund Butler. A fac-simile of it will be included in the second volume of *Fac-similes of Irish Manuscripts*, now being prepared at the Ordnance Survey Office, Southampton. It furnishes a very graphic picture of the wretched state to which Ireland had by that time been reduced, not so much by her original Celtic inhabitants, as by the mixed race sprung from intermarriage of the native princes with the descendants of the Anglo-Norman nobles that had followed De Clare. Some curious methods by which the inhabitants were oppressed and the country impoverished are amply set out in the petition. Among these methods we notice "coin and livery," which meant the forced provision for three or four nights at a time for the chief's soldiery, and the presentation to them of a sum of money into the bargain; "foy and pay and mertyeght," or forced contributions in cash and kind towards the entertainment of the chief's numerous guests; "musterroons" for the keep of his workmen; and "cody and coshry," a system by which the tenants were bound to entertain the chief and his retainers periodically with meat and drink, light and lodging, beside feeing them with money at their departure. Should a tenant show dislike of these enforced hospitalities, his lord repeated the visits till he was ruined.

Messrs. Macmillan and Co. will publish in the autumn, under the title of *The Modern Telescope*, a series of lectures delivered at the Royal Institution by Mr. J. Norman Lockyer, F.R.S., with notes and additions by Mr. G. M. Seabroke, F.R.A.S. The volume will be uniform with "Solar Physics," by the same author.

Mr. Frederick Martin, editor of the *Statesman's Year Book*, is at work upon a detailed history of Lloyd's and Marine Insurance, which will be published in the autumn, likewise by Messrs. Macmillan and Co.

We are informed that Professor Rolleston was in error in claiming Prichard as a native of Bristol. He was born at Ross, in Herefordshire, but settled at Bristol, where he practised for many years as a physician.

The death is announced at Bâle, on the 27th ult., of the Orientalist, Jacob Stähelin.

Mr. John Thirlwall, 59 Pulteney Street, Bath, would feel extremely obliged if persons who possess letters of Bishop Thirlwall would entrust him either with the originals or with copies, with a view to publication. If originals are sent they will be carefully returned.

A new edition is announced of *Cassell's History of England*, in monthly parts. This is the history of which Lord Brougham said: "The soundest principles are laid down in almost every instance. The interests of virtue, of liberty, and of peace—the best interests of mankind—are faithfully and ably maintained throughout." It will be illustrated with upwards of two thousand engravings; and a new portrait of the Queen will be issued as a presentation plate with the first monthly part, which will be published on September 27.

Many of our readers will be glad to be informed that the *Philosophical Magazine* for the present month contains in full Mr. James Croll's paper on "The *Challenger's* Crucial Test of the Wind and Gravitation Theories of Oceanic Circulation," read before the British Association at its recent meeting.

The German papers announce the death of Dr. Oscar Peschel, of Leipzig, the distinguished geographer. He succeeded Wiedemann in the editorship of *Das Ausland*, which he retained for twenty years, and was the author of a *History of Geography to A. von Humboldt*, *A History of the Age of Discoveries*, an *Ethnology*, *New Problems of Comparative Geography*, and other works.

Shakspere's *Merchant of Venice* has lately been translated into Tamil by V. Vanoogapola Charyar, B.A., of the Madras University, now a merchant in Madras, and a copy of the book has been presented to the Birmingham Shakspere Library. It is the first play of Shakspere's translated into Tamil, but another is promised soon by a professor in the Madras College. Mr. Chargar also announces a Sanskrit translation of the *Merchant*, to appear this year. His Tamil translation has been tested by a re-translation of it into English, and shown to be fairly accurate. It begins:—

"One of the chief elements of mercy is non-restriction.
Like the dews of Heaven, it falleth upon those below."

Here is a bit of the biography of John Mitchel Kemble, the Anglo-Saxon scholar, told by his sister in her "Old Woman's Gossip" in the *Atlantic Monthly*:—

"My brother John was at Clapham with Mr. Richardson, who was then compiling his excellent dictionary, in which labour he employed the assistance of such of his pupils as showed themselves intelligent enough for the occupation, and I have no doubt that to this beginning of philological study my brother owed his subsequent predilection for and addiction to the science of language."

An old friend of Dr. Richardson's once told us that the Doctor paid his boys a penny a dozen for quotations, and got an enormous number of good ones too, at the price, from boys anxious to earn extra pocket-money for tarts and apples, &c. The Doctor supplied the books, of course.

The election of a member of the French Academy in the place of M. Guizot will take place on October 14, and that of a successor to M. de Rémusat on November 25.

In Prince Lucien Bonaparte's letter in our last number, at page 250, col. (*c*), line 29, for *erazo erazo*, read *erazo jazo*. In the notice of the Exhibition of the Corporation of Liverpool, the picture entitled *The Return from the Fair* should have been attributed to Mr. Poingdestre.

At the meeting of the American Association for the Advancement of Science at Detroit on August 16, the Standing Committee reported in favour of Buffalo as the next place of meeting. The committee also reported the following preamble and resolutions, which were adopted:—

"*Whereas*, The Smithsonian Institution and Indian Bureau are now forming a large collection illustrative of the archæology and ethnology of North America, which will constitute a department of the United States Centennial Exposition at Philadelphia;

"*Resolved*, That the American Association for the Advancement of Science do invite the International Congress of Prehistoric Archæologists to hold a meeting in the year 1876 in the United States at some locality which may be hereafter designated, and at such time as will not interfere with the meeting of this or other similar associations."

Shakspere students will see with pleasure, in the *Revue Critique* of last Saturday, the warmly appreciative judgment of M. Paul Stapfer, confirming our own, on Professor Dowden's *Shakspere: a Critical Study of his Mind and Art*:—

"C'est une œuvre de haute critique, chose assez rare chez les Anglais, de critique vraiment esthétique. Toute la partie relative à l'appréciation de l'art du poète révèle un jugement supérieur. Point de ces puérilités biographiques ou critiques, de ces menus faits, de ces petites querelles sans signification et sans portée, où se complaît l'érudition de ses compatriotes; partout une grande élévation de vues qui n'exclut ni la profondeur, ni la finesse. . . . Dans la préface de la traduction anglaise des commentaires de Gervinus, M. Furnivall exprimait vivement le regret que la patrie de Shakespeare n'eût rien produit de comparable à ce grand ouvrage. Cette plainte a cessé d'être juste depuis la publication du livre de M. Dowden. C'est, à notre connaissance, la production la plus distinguée de la littérature Shakespearienne en Angleterre, sans excepter les notes de Coleridge, excellentes sans contredit, mais un peu surfaites, et qui doivent peut-être à leur rareté et à leur brièveté l'honneur d'avoir été commentées comme des oracles."

The German papers state, on the authority of the *Sbisir*, that a sum of 25,000 roubles has been granted by the Czar for the foundation of the proposed Siberian University, which will be located at Tomsk, and not, as at first contemplated, at Irkutsch. It is understood that the idea of instituting a university in this remote part of the empire originated with General Kasnakow, who, in the course of a prolonged official inspection of the province, ascertained that the whole of Siberia only numbered five regularly trained medical practitioners, while in every other profession a correspondingly low state of culture was found to exist.

The Paris papers report the death of the well-known German antiquarian publisher and bookseller, Edwin Tross, who had long enjoyed the reputation of being one of the best authorities extant on the bibliography of the fifteenth and sixteenth centuries. Edwin Tross, who, during his prolonged residence in Paris, had become thoroughly conversant with the literature of his adopted country, has done good service by his able editions and admirable publications of the literary remains of the earliest periods of learning in France.

The "Impressions of England" of an American, in the *Fortnightly Review*, are highly favourable on the whole, especially on those points concerning

Digitized by Google

which our reformers endeavour to wake the national conscience to amendment by pictures of our inferiority as compared with the rest of the civilised world. The respectability of our Civil Service, the lightness of our local taxation (compared with New York or Boston), the peaceableness even of our slums, the "high material civilisation" centred in London, and especially symbolised by its subterranean railways and huge viaducts, our compulsory education, and the rich green of the city parks and rural landscapes—all come in for friendly recognition, rather more emphatic, perhaps, than would have occurred to the writer without a latent intention to insinuate to his countrymen that they do not manage all of these things better in America. The article suggests that the real difficulty in the way of the good government of a modern democracy is the equal distribution over the mass of the ills arising from misgovernment, which prevents their pressing so intolerably on any one class or group of men as to provoke them to the effort of reform. It would be a serious danger, for example, to the United States if the reform of the Civil Service and Municipal Administration were to be postponed until existing abuses had grown so as to press as severely on every citizen as the exactions of the Angevin kings on their barons, as it is easier to bring one tyrant to book than many "Rings." G. James gives an interesting account of the success which has attended the experiment of admitting women to the Swiss universities, which has now been tried for ten years at Zürich, and for the last year or two at Berne, and which, as he truly observes, may be held to furnish fair grounds for the opinion that a similar experiment should at least be tried in England, as might be done at once upon the consent of the Senate of the London University to the desire expressed by a majority of Convocation. A. C. Lyall on the "Origin of Divine Myths in India," argues in behalf of a moderate Euhemerism, from experience of the large number of local legends in which a foundation of true personal history can be traced. It is a fair inference that if myths are still made in India by the process of converting the saint or hero of one generation into the demigod of the next, and the full-fledged divinity of later ages, the oldest myths of the country may have been formed to some extent out of the like elements; but a few examples of the process referred to would have added to the scientific value of the argument.

IN the *Contemporary Review* the discussion "On the Scientific Basis of Morals," consisting of three short papers (twenty-five pages in all) by Professor Clifford, "P.C.W.," and Mr. Frederic Harrison, is, of course, intended by all parties to be more suggestive than conclusive. Professor Clifford's suggestion is that primitive morality owes its social (or apparently disinterested) character to the identity of interest between the savage and his tribe, which turns the latter into an "Extended Self," and lays the former open to the condemnation of moral censure or remorse if his individual self is guilty of any act of impiety towards the community. He concludes accordingly that "ethic is a matter of the tribe or community, and, therefore, there are no self-regarding virtues;" though at the same time he repudiates the doctrine of social utilitarianism by substituting the efficiency of the citizen for his happiness as the proper end of morality. "P. C. W." propounds a single problem—what is his duty and that of the State towards a destitute old woman dying of incurable cancer—and rejects in turn as inadequate the three bases of morals, which he calls the Mechanical, the Utilitarian, and the Perfectionist (*i.e.*, that adumbrated by Professor Clifford). With regard to the first it is curious that the author, whose remarks are meant to point to a theological solution, should have forgotten that such solutions exclude none of the trite difficulties about free-will and necessity, and that the most cultivated and philosophical of theologians, from Augustine to Jonathan Edwards, have inclined to necessarianism. He inclines to think, that on the mechanical theory of morals, the execution of the imaginary old woman would most probably be right, but he hardly allows enough for the difference between the case for suicide and that for judicial murder. On any natural theory of morals, the victim of an incurable disease has a right to put an end to his life; which is unquestionable if his life is useless or injurious to others, though he may be admired for waiving it if the prolongation of an existence painful to himself is serviceable or agreeable to others. But in the case of incurables who would rather not be put to death, since "On a toujours assez de force pour supporter les malheurs d'autrui," they would be let alone unless their sufferings became troublesome to their neighbours; and it would be a dangerous precedent to allow people to put each each other to death for being troublesome, or give a hypocritical varnish of science to the egotism of the animal struggle for existence. The concluding inference from the Perfectionist theory is not unfair, viz.: "that each person ought to do as forcibly as he can whatever he feels the strongest impulse to do, satisfied that thus he is best contributing his share to the ultimate perfection of the tribal self." Only "P. C. W." omits to recognise the force of the empirical generalisation by which naturalists would justify the morality of the conclusion: viz., that the permanently strongest impulses of human beings are in the long run, on the whole, manifested on behalf of social virtue. Mr. Harrison points out the logical incompleteness of the position that "there can be no morality but one which is based on the design of the Creator of man," and concludes that "the basis of morals is to be found by determining the function of human nature"—as the physiological laws of health by the study of the functions of the body. Dr. Carpenter in a paper on "Ocean Circulation" estimates the Atlantic area surveyed by the *Challenger* at 15,000,000 square miles, with an average depth of 15,000 feet, and adds, "it is not too much to affirm that the determination of the thermal stratification of this vast mass of oceanic water is the grandest single contribution yet made to Terrestrial Physics." The connexion between the conformation of the sea bottom, thermal undercurrents, surface temperature, and the climate of adjacent continents is illustrated with the author's usual lucidity. Mr. Greg argues that "the right use of a surplus" is to be spent—profitably if possible, but any way spent—so long as useful reforms continue to be put off on the ground of insufficient means.

IT is a rather unfortunate example of the dangers of amateur politicians feeling so strongly about the desirability of special measures as to draw inferences from their defeat about the general prospects of the commonwealth, that Mr. Greg and Mr. F. Newman in *Fraser* have equally strong convictions on opposite sides, about recent legislation on drainage and the pollution of rivers, and draw equally sweeping inferences with the same confidence. In *Cornhill* one of the usual astronomical papers gives an account of Leverrier's labours in calculating the weight of all the planets of our system; and "H. E. W." narrates in his own words—a course which most students of folk-lore will regard as a mistake—a curious Chinese legend of the building of the longest bridge in China. The most interesting and primitive looking detail is the account of the hero and predestined builder of the bridge being sent to the "one-eyed triad" for help—three old men who have but one eye between them, and give him a bottle containing a hundred pills, each of which, when dropped into the water, swells to the dimensions of a huge rock.

THE last number of *Scribner's Monthly* contains the following poem by Edgar Allan Poe. It was written in a friend's blank book, and is printed in the magazine in fac-simile. It is said never to have appeared in print before:—

"ALONE.

"From childhood's hour I have not been
As others were. I have not seen
As others saw. I could not bring
My passions from a common spring.
From the same source I have not taken
My sorrow. I could not awaken
My heart to joy at the same tone;
And all I lov'd, I lov'd alone.
Then—in my childhood—in the dawn
Of a most stormy life—was drawn
From ev'ry depth of good and ill
The mystery which binds me still.
From the torrent, or the fountain—
From the red cliff of the mountain—
From the sun that 'round me roll'd
In its autumn tint of gold—
From the lightning in the sky
As it pass'd me flying by—
From the thunder and the storm,
And the cloud that took the form
(When the rest of Heaven was blue)
Of a demon in my view. E. A. POE.

"Baltimore: March 17, 1829."

NOTES OF TRAVEL.

LIEUTENANT CONDER was, on August 12, still at the convent on Carmel. Up to that date, the official investigation into the outrage at Safed had not been held. Owing to the excitement among the natives, to the prevalence of cholera, and the illness of the survey party, field-work will for a time have to give way to office-work. There is no reason to expect any serious interruption to the completion of this important survey. But justice must first be obtained from the Turkish officials for an attack perfectly unprovoked. Lieutenant Conder sends home a *résumé* of the work done during the present year. It began in February with the triangulation of 330 square miles of the desert west of the Dead Sea. In March, April, and May, nearly the whole of Philistia was surveyed. In June and July the expedition was at work in Galilee, where, until the attack at Safed interfered with the triangulation, 180 square miles were surveyed, and twenty out of thirty miles completed for a line of levels running from the Mediterranean to the Sea of Galilee. This mass of solid work has been accompanied by discoveries, confirmations, and detailed sketches, of the greatest Biblical value. Among these are the supposed sites of Adullam, Gerar, Makkedah, Cana of Galilee, &c. The list of identifications, most of them new, proposed by Lieutenant Conder as part of the year's work, is an unusually long one. Among them are Azekah, Shaaraim, Gederah, the Mizpeh of Joshua xv. 38, Naameh, Libnah, Ether, Ashan, Ashnah, Achzib, Zanoah, Maarath, and others, twenty-eight in all, belonging to the Shefelah. Lieutenant Conder has found a *Batn* (hill-top) *el Saghir*, which he suggests for Mount Seir, very near the strong village of Soba, which some writers consider the site of Kirjath Jearim. In Jerusalem Lieutenant Conder was so fortunate as to find the *Asnerie*, the crusading inn for pilgrims. It lies close to the grotto of Jeremiah, and is now partly excavated, showing long lines of mangers. At Nablus he discovered that nearly the whole of the floor and foundations of the early church, built over Jacob's Well, exist still, hidden by modern vaults. In the north identifications are promised for Bethdagon, Shihor-Libnath, Zebulon, Neah, &c. At Shefa Amr, a magnificent sepulchre has been found with elaborate ornamental work. The present church there proves to be built on foundations older than the Latin occupation. At Khirbet Rumah, a site of great mediaeval interest, a rude Jewish tomb was found near the mouth of a large cave. This corresponds with the story of an early Jewish traveller, that at Rumah were to be seen

Digitized by Google

the sepulchre of Benjamin, and a cave near it whence the Messiah was expected to appear. The rival sites of Cana in Galilee were visited. At Khirbet Káná traces of antiquity were observed and a grotto found, apparently that said to have been formerly used as a church. Close to Kefr Kenna was found an ancient site known as Khirbet Kenna. The date and builders of some of the synagogues planned and sketched by Major Wilson have been discovered. Lieutenant Conder thinks there is evidence of their having been built to a sixteen-inch cubit. Photographs have been taken by Lieutenant Kitchener of a large number of sites. The total amount surveyed since February is 1,200 square miles. Six months more of work will complete the survey of Western Palestine.

A REPORT on Salangore furnishes some noteworthy particulars respecting the wild people of the interior of the Malay Peninsula. In Salangore, we are told, but more especially in the Ulu Bernam and Ulu Slim, there are numbers of the Orang Utan, or Jungle-people, known also to the Malays under other names, and to Europeans as Jakoons. In the hills about Slim there are said to be 3,000 of them, and as many as 10,000 in other parts:—

"The Jakoons of Slim have a head-man of their own, with the title of Datu, and the Malays are obliged to consult him and ask his advice on all important matters; otherwise, it is said, the Jakoons would at once attack the Punghulu and his people, who dread the poisoned arrow of the *Sumpitan*, or blow-pipe, more than rifle-bullets. The Jakoons are clever gardeners, and cultivate sugar-cane, plantains, sweet potatoes, and other vegetables, in abundance; rice they use but little. Tobacco they are very fond of, and grow it themselves to chew, not to smoke. . . . The solitary garment, or rather rag, used by them is made of bark, the men wearing it in its simplicity, the women affecting an additional fringe of grass. Like the natives of Borneo, the Jakoons cover their arms with brass wire. . . . Their men are above the average size of Malays, their women of the ordinary height; their hair is not straight, but long and fuzzy; and they all, without distinction, have their noses bored and wear in them a bamboo, a folded plantain-leaf, or a porcupine's quill."

MR. MACLEAY, President of the New South Wales Linnean Society, a short time back despatched, at his own expense, a scientific expedition to explore thoroughly the coast, creeks, and rivers of Eastern New Guinea. The special staff of the expedition consists of two naturalists, two zoological, and two botanical collectors, all of whom are furnished with ample means for pursuing their researches.

THE news which we have received from the Arctic Expedition, while at Godhavn and Ritenbenk, is very encouraging and satisfactory as regards the scientific researches of the officers, and their determination to secure all possible results from their discoveries. The scientific staff consists of the executive officers, the medical officers, and the two naturalists. The chief scientific results will, however, be obtained by the executive officers, and will consist of geographical and hydrographical discoveries, and of researches in astronomy and physics. Captain Nares is an able surveyor, and both he and Lieutenant Aldrich have great practical experience in all questions relating to sounding and dredging. Commander Markham is also a surveyor and a student of geology. He has charge of the magnetic observations on board the *Alert*, ably assisted by Lieutenant Gifford, and these two officers obtained valuable series of observations both at Godhavn and Ritenbenk. Commander Markham has also undertaken all the observations connected with the polarisation of light. Lieutenant Parr, a most accomplished gunnery officer, has charge of the observations with the spectroscope, while he and Lieutenant May will conduct the observations with the transit instrument and alt-azimuth. Lieutenant May also undertakes the navigating duties, and is a most skilful draughtsman. The duties of Mr. Egerton are equally arduous, and, beside his executive work, include all the labours and calculations which usually devolve upon a paymaster. Dr. Colan is an ethnologist, a statistician, and a meteorologist. The second surgeon, Dr. Moss, is an officer of very high scientific attainments and an admirable draughtsman. He is a good microscopist, and particularly excels in figuring minute organisms under the microscope. Dr. Moss is the inventor of a new and improved method of procuring minute creatures from the surface-water by the use of a siphon. He will take a series of careful observations on the breaking strain of various metals at different temperatures, especially in extreme cold. Captain Feilden, the naturalist on board the *Alert*, is specially an ornithologist, but he is a zealous student of geology, botany, and other branches of science, and above all he is a man of the world, an excellent messmate, and a right good fellow.

In the *Discovery* Lieutenant Beaumont undertakes the navigating duties, and, with the assistance of Lieutenant Rawson, will conduct the pendulum observations. Lieutenants Archer and Fulford have charge of the magnetic observations, and Mr. Conybeare of the spectrum analysis. Dr. Ninnis is the meteorologist, and Dr. Coppinger is an able student of various branches of science, especially of geology. Mr. Hart, the civilian naturalist appointed to the *Discovery*, is a botanist.

All were actively engaged upon their several investigations on the voyage and while in Godhavn harbour; and, with such a staff of men so able and zealous, we may look forward to the certainty of valuable scientific results, whether the Pole is reached or not.

PUBLIC RECORDS: DEPUTY KEEPER'S REPORT.

WE gather from the Thirty-sixth Report of the Deputy Keeper of the Public Records, just issued, that M. Armand Baschet still continues his collection of documents relating to British history preserved in the public libraries and archives of Paris. An interesting account by M. Baschet of some of the collections of documents in Paris and in various parts of France illustrative of that subject, is printed in the appendix to the report. The Rev. Joseph Stevenson is also continuing the collection of transcripts relating to British history preserved in the Vatican archives and in the libraries of Rome. Much more rapid progress in this work is anticipated than hitherto, inasmuch as some obstacles formerly in his way have been removed by the Roman authorities. In the appendix to this Report will also be found Mr. W. B. Sanders' account of the proceedings at the Ordnance Survey Office, Southampton, in the production of facsimiles of national manuscripts by the photozincographic process; while ample materials for history, biography, and genealogy may be obtained from Mr. Peter Turner's Alphabetical Calendar of the Rolls of the Palatinate of Chester, which is brought down to the end of Henry IV. The subject of the erection of a new block of the Public Record Office, which is greatly needed, is still under the consideration of the Treasury and First Commissioner of Works and Buildings. It may be useful to append here the dates down to which the various State Papers and other Government Records preserved in this office are open to public inspection. Treasury Papers may be searched down to the year 1759 inclusive; Home, Colonial, and Audit Office Papers, down to the end of the reign of George II., 1760; Foreign Office Papers, down to 1760, or, by special sanction of the Secretary of State, to the Peace of Amiens, in 1802; War Office and Board of Trade Papers, down to the end of the reign of George III., 1820; Admiralty Letter Books, to end of 1800; while India Office Papers may be seen down to so recent a date as 1800.

NOTES FROM BOSTON.

Boston: August, 1875.

There will be published this autumn, by Messrs. J. R. Osgood & Co., of this city, a book of great interest to bibliographers and collectors, namely, *A Bibliography of the Original Quartos and Folios of Shakespeare, with particular Reference to Copies in America.* The editor is Mr. Justin Winsor, the accomplished Superintendent of the Boston Public Library, who for many months has been printing notes concerning the copies of folios known to be in America. These notes, enlarged and amended, are to be re-published in a quarto of from eighty to a hundred pages, while following the text is to be a series of between sixty and seventy full-page heliotype fac-similes of titles and important leaves of the books described. Mr. Winsor has in the Public Library a great deal of material for this work, inasmuch as it has recently come into possession of the collection of the late Thomas P. Barton, Esq., of New York, which is the most complete in the country. Beside this, he will be able to make use of the collections of James Lenox, Esq., of Almon Griswold, Esq., and of H. H. Furness, Esq., and others. While this volume will show, it is said, unsuspected treasures in this country, more than half of the editions enumerated can only be found in England, none of which are in the market. In the case of copies only to be found in England fac-similes will be reproduced; of the originals in the Barton collection heliotypes will be made. The edition is to be limited to 250 copies, the price is to be $25.00.

There has been lately presented to the Museum of Fine Arts of this city, by Mr. Quincy A. Shaw, a valuable picture of Corot's, the *Dante and Virgil*, which was first exhibited at the Paris Salon of 1859; a woodcut from it is to be found on page 209 of the *Magasin Pittoresque* for that year. It is now on exhibition at the Athenaeum Gallery of this city, together with some other interesting pictures of this painter, some Troyons, Rousseaus, and a number of Millets, including the famous *Sower*. These pictures are kindly lent to the Gallery by the giver of the *Dante and Virgil*.

The Life and Writings of John Howard Payne is the title of a book written by Mr. Gabriel Harrison, and just published by Joel Munsell, of Albany, N.Y. John Howard Payne is now better known by his song of "Home, Sweet Home," than by the eight tragedies, six comedies, twenty-one dramas, five operas, and nine farces, which he wrote in the course of his busy life. According to his account of writing the song, he was in Italy and happened to hear a peasant girl singing the air, which so struck his fancy that he wrote it down and composed the words to it. He sent both to Bishop, who, by some slight alteration, made the song what it now is. It first appeared in one of Payne's operas. T. S. PERRY.

PARIS LETTER.

Paris: Sept. 2, 1875.

Our men of science and men of letters are all travelling or in the country. M. Taine is at Annecy, where, some days since, he finished the first volume of his work on the French Revolution; this volume will appear in the course of the winter. M. Renan, who has lately been interrupted in his work for his *Literary History of France in the Fourteenth Century* by an attack of gout, left on Sunday, August 22, for Palermo with M. Gaston Paris. The Sicilian *savants* are assembling their Italian and foreign colleagues in congress, not only to discuss scientific questions, but also to show them the artistic beauties of their country, which it is usually so difficult to visit. It is said that M. Renan will, as the representative of French free thought, receive a special ovation from the Italian youth. This opportunity will be taken of protesting against the Ultramontane tendencies which have acquired such formidable strength in France at the present time.

This strength shows itself just now in the

creation of numerous free universities. Money will not be wanting, for the bishops are at the head of the movement, and they dispose of irresistible methods of untying purse-strings. But will they succeed in collecting a sufficient staff of professors? Will they be able to bring forward any distinguished names? For certain specialities, law, history, and even philology, this may not be impossible; but neither for science nor for philosophy can they find really superior men, since liberty in research is the first condition of all scientific investigation. How will lay society reply to these attacks of the Church which aspires to reform the world after the image of the Syllabus? We shall soon know. An association is about to be organised to stimulate the reform of State education, and to create autonomous State universities such as those of Germany, Holland, and Switzerland. This association will come into contact with great difficulties: from university routine on the one hand, and on the other from clerical influences which make themselves powerfully felt even in the administration of the State. It is to be feared that M. Wallon, who has made himself the docile servant of these influences, will be one of the warmest opponents of any serious reform.

It is curious to see how much we have gone back in this respect of late years. A professor of philosophy, M. Aubé, has just caused something like a scandal by a book which, in the time of the Empire, would have brought its author nothing but praise. M. Aubé has always been engaged upon ecclesiastical history, and his study on St. Justin is highly esteemed. He has now published a *History of the Persecutions of the Church up to the time of the Antonines* (Didier), wherein, by a close analysis and criticism of ancient texts, he shows that Catholic tradition has considerably exaggerated the persecutions to which Christians were exposed during the first two centuries. I think that M. Aubé, as will always happen in combating a received opinion, has in his turn exaggerated in his own direction, and that, wishing to explain the conduct of the emperors, he too often seems to excuse, or even to approve of it. He, too, draws upon his fancy when he supposes that the Christians might well have been the murderers of Domitian. But whatever may be the errors of his book, it is none the less very serious, and very respectful towards Christianity. No matter; serious criticism is now so ill looked upon in the orthodox and official world that many who are no better Catholics than M. Aubé are terrified at his audacity, and anxiously wonder what heresies he must teach the students of philosophy at the Lycée Fontanes. A comical aspect is given to the matter by the fact that M. Aubé is a contributor to an ultra-reactionary journal, the *Français*, the editors of which, if they are not believers, at least make a point of passing for such, and of being on good terms with the Church. The appearance of M. Aubé's book has given them an unpleasant surprise.

The best service which the Catholic universities appear to me destined to render will be that of awakening and spreading a taste for early French literature. No doubt they will have neither philologists of the first order nor eminent literary historians; the scientific spirit as well as purity of taste will always fail them. The "Société des Anciens Textes Français" will bring about more real progress in philology and literary history than all the Catholic universities, and the clerical party has indeed welcomed it with distrust bordering on hostility; but it must be acknowledged that erudite Catholics have an enthusiastic love for the Middle Ages, for the France of old, which may become contagious and can alone popularise the works of our old writers. M. Léon Gautier has made himself their apostle, first by his great work on *Les Epopées françaises* (Palmé), and then especially by the numerous editions he has given of the *Chanson de Roland* (Mame). Thanks to him we have for two or three shillings a very satisfactory text adorned with fine etchings, and accompanied by a translation. If the *Chanson de Roland* is one day introduced among classical studies, and becomes as familiar to young Frenchmen as the *Niebelungenlied* to the Germans, this happy innovation will in a great measure be owing to M. L. Gautier. We therefore applaud the decision by which the French Academy has just granted him the Guizot prize (3,000 francs), awarded to the most remarkable biographical and literary work on a great French writer.

No one now fears that admiration for the Middle Ages will diminish that legitimately due to the more perfect writers of the sixteenth, seventeenth, and eighteenth centuries. The taste for what is, properly speaking, the classical literature of France has never been stronger than it is at this moment. Three or four houses are actively engaged in publishing with particular care and splendour those authors whom one never grows weary of reading again and again. The house of Hachette publishes, under the direction of M. Ad. Régnier, its *Collection of the great French Writers*, in which the text of the authors, determined by severe criticism, is accompanied by very full notes, and by all the variations of the original editions or of the manuscripts. Corneille and Racine have already appeared in a complete form. The death of M. Feillet interrupted the publication of the *Memoirs of Retz* at the third volume; M. Gourdault has given the first volume of the *Maxims of La Rochefoucauld*, and M. Despois the two first of an excellent edition of Molière, which will in some sort be final; lastly, the publication of Mdme. de Sévigné's letters by M. Ad. Régnier, *fils* (who died very recently), will be enriched by a valuable series of hitherto unpublished letters, thanks to M. Capmas' fortunate discovery.

Messrs. Lemerre have had a happy and original idea, that of reprinting the *princeps* editions of classical authors, the price of which has now become exorbitant. It is thus that Racine, Molière, La Rochefoucauld, &c., have been published, with the orthography, the headings, the ornaments, and all the peculiarities of the seventeenth-century editions. The same house publishes, along with this series of literary curiosities, critical editions, of which some, such as the Rabelais by M. Marty-Lavaux, are of the highest value. In this series also we have the complete works of Agrippa d'Aubigné, by MM. de Réaume and de Caussave, of which two volumes have already appeared, and wherein a considerable number of works preserved at M. Tronchin's, of Geneva, are printed for the first time. This same collection is about to be enriched by a magnificent edition of the complete works of Lafontaine, with seventy-two etchings after Oudry, and fifty after Fragonard, Lancret, Pater; by an edition of Régnier prepared by M. Courbet; and by an edition of the works of Pascal, by M. Molinier. The text of the *Pensées*, revised with the greatest care from the original manuscript preserved in the National Library, will present numerous corrections of the text given by M. Faugère, which had hitherto been reckoned exact. M. Lemerre is also reissuing all the poets of the *Pléiade*, and has, by publishing young contemporary poets at the same time as our old poets of the sixteenth century, greatly contributed of late years to awaken a taste for fine verse.

M. Jouast is also publishing the French classics from the original editions, and none can rival him in the sumptuousness and perfection of his publications. The Rabelais of MM. de Montaiglon and L. Lacour yields in nothing to that of M. Marty-Lavaux; and the edition of Agrippa d'Aubigné's *Tragiques*, by M. Read, suggests to M. Lemerre not to publish the great Protestant *épopée* just yet. One of the most curious among M. Jouast's publications is that of the *Recueil des Fabliaux*, by M. de Montaiglon, to consist of five volumes, of which one only is completed. An edition of Villon, by M. Longnon, will give us the true critical text, for which the Stockholm manuscript will have been used for the first time. This text will be enriched by the most complete notes on the persons mentioned by Villon, who have till now for the most part remained unknown. Finally, the *Journal de l'Estoile* on the reigns of Henri III. and Henri IV. is published by MM. Read and de Larroque; it will be an important contribution to the history of the sixteenth century. The Vatican MS., used for the first time, gives long unpublished passages. The first volume is just out.

The editions of MM. Garnier Frères are not showy publications, but they are good and handsome books, prepared with care and adorned with excellent commentaries. M. L. Moland's Molière is, no doubt, far from reaching the perfection of that of M. Despois, but M. Moland had not so much space to dispose of, and he must have been very useful to his fortunate rival. M. Laboulaye superintends a reprint of the *Works of Montesquieu*, the first volume of which has alone appeared. But MM. Garnier's most important undertaking is the publication of the *Works of Diderot* by M. Assézat, of which we have already five volumes, and which will comprise ten. A great part of these ten volumes will be composed of inedited works of Diderot, preserved in the library of the Hermitage Palace at St. Petersburg. We already find in the volumes that have appeared a very extensive plan for the creation of a University in Russia, several philosophical pieces, and several tales. These inedited works are of the highest interest, for Diderot, perhaps the greatest genius of the eighteenth century, is especially remarkable for wealth and originality of ideas. He scattered them on every side at hap-hazard, without caring to compose long-winded works, and without pretending to literary perfection. A few lines scribbled in haste often have in his work as much value as a whole treatise, and nothing indifferent ever left the pen of this extraordinary man, who, it is said, supplied all the men of his time with ideas. A rich, sympathetic nature, open to all that was generous and intelligent, Diderot deserved that this memorial should be raised to him, for having disseminated and, if you will, squandered his talent and his genius in a thousand incomplete works; he has not acquired as much fame as he deserved. M. Assézat was perfectly qualified to undertake this edition of Diderot. His notices are excellent, and rectify a crowd of errors laid to the account of the illustrious encyclopaediat. They particularly correct numerous errors contained of M. Jal's *Biographical Dictionary*, the authority in which is, however, very great.

The interest which attaches to all these reprints extends to the smallest literary curiosities. An effort is being made to rehabilitate authors who have nevertheless justly fallen into oblivion. Thus it is that Restif de la Bretonne, a romance-writer of the end of the eighteenth century, an eccentric and depraved man, whose innumerable works are almost destitute of any literary talent, becomes the object of a sort of retrospective worship. This worship is, it is true, principally due to an amateur publisher, M. Fontaine, who has collected complete copies of Restif and offers them for sale at exorbitant prices. It is for him that M. Lacroix (Bibliophile Jacob) has now published a *Bibliography of Restif*; and it is perhaps under the same influence that M. Assézat has reprinted at Lemerre's (Coll. Jannet) two volumes of novels by Restif: *The Contemporaries*. These little pictures of Parisian manners between 1780 and 1800 are not without interest as regards social history, but their immorality and cynicism are as revolting to good taste as to the moral sense, and their success is unhappily due rather to their flattering the bad instincts of the public than to their value as historical documents.

One of the men best versed in the knowledge of the history and literature of the seventeenth century has just died at the age of eighty-three years. M. Avenel, the librarian at Ste. Geneviève

had made himself known by numerous works of erudition on the seventeenth century, and especially by an excellent edition of *Richelieu's Correspondence* for the "Collection of inedited documents relating to the history of France."

G. Monod.

SELECTED BOOKS.

General Literature and Art.

Antiche (Le) rime volgari secondo la lezione del Codice Vaticano 3793, pubblicate per cura di A. D'Ancona e D. Comparetti. Vol. I. Bologna. L. 11.

Bancroft, H. H. The Native Races of the Pacific States of North America. Vol. III. Myths and Languages. Longmans.

Bruyère, Loys. Contes populaires de la Grande-Bretagne. Paris: Hachette.

De Gubernatis, A. Storia dei Viaggiatori italiani nelle Indie orientali. Livorno: Vigo. 4 L.

Dentz, A. Alexander Pope. Leipzig: Mentzel. 3 M.

Errera, A. Daniele Manin a Venezia. Firenze: Le Monnier. L. 4.

Rohlfs, G. Drei Monate in der libyschen Wüste. 1. Lfg. Cassel: Fischer. 3 M.

Studi bibliografici e biografici sulla storia della geografia in Italia. Roma: Bocca. L. 30.

Vismara, A. Bibliografia manzoniana. Milano: Bortolotti. L. 5.

History.

Bauer, H. Hadrian VI. Ein Lebensbild aus dem Zeitalter der Reformation. Heidelberg: Winter. 4 M.

De Laborde, J. Layettes du Trésor des chartes. T. 3e. Paris: Plon. 36 fr.

Physical Science and Philosophy.

Ardissone, F. Le floridee storiche descritte e illustrate. Vol. II. Fasc. I. Milano: Lombarda. L. 20.

Bos, P. La Physique et ses applications. II. Chaleur. Paris: lib. de l'Echo de la Sorbonne. 3 fr.

Quépat, N. Monographie du Cini (Fringilla serinus, Linné). Paris: Baillière. 5 fr.

Spinoza, die Ethik des, im Urtexte, hrsg. u. mit einer Einleitung versehen, von Hugo Ginsberg. Leipzig: Koschny. 2 M.

Transactions of the Linnean Society of London. Second Series. Botany, Vol. I. Part I. Zoology, Vol. I. Part I. Longmans. 32s.

Philology.

Deecke, W. Etruskische Forschungen. 1. Hft. Stuttgart: Heitz. 2 M. 70 Pf.

CORRESPONDENCE.

PROFESSOR WHITNEY ON LANGUAGE.

Steamer *Abyssinia*: Sept. 4, 1875.

I should not have assumed that any modifications of my views on language were of consequence enough to call for special notice on the part of the Academy. As, however, you have seen fit to make them the subject of remark, I am sure that, in justice both to your readers and to me, you will be glad to be corrected in any unintended misrepresentation of them. Allow me, then, to say that I am not myself conscious of having changed my opinion on a single one of the points to which you direct attention in your issue of to-day (p. 248). They will all, I believe, be found treated in a wholly accordant manner in my two volumes—that of 1867 and that of 1875. For example, when you say, referring to the latter, that "animals are now admitted to possess no language in the proper sense of the word," you seem distinctly to imply that I have somewhere or at some time declared them to possess language; which, so far as I am aware, is not the case. Again, I hold, and have always held, that we possess the same "faculty" of forming words by onomatopoeia as ever, only that we do not now have occasion to exercise it otherwise than very rarely, for the reason that we have another and a more available way of providing for our linguistic needs. The inconsistency between allowing that morphological differences may rise to the value of generic distinctions, and regarding a certain morphological classification of languages as comparatively superficial and valueless, is not clear to me; but if it exists, it is to be charged against my earlier work not less than against my recent one.

W. D. Whitney.

THE JUDGE WHO COMMITTED PRINCE HENRY.

Athenæum: Sept. 7, 1875.

I have just seen an answer, in your number of July 3, 1875, to my letter in your number for June 5, in which I state the evidence in favour of Sir John Markham being the judge who committed Prince Henry.

Your correspondent asserts, somewhat authoritatively, that the memoirs referred to by me, corroborated by Baker's *Chronicle*, do not make so strong a case for Sir John Markham as is furnished by Sir Thomas Elyot in favour of Judge Gascoigne. My reply is that Sir Thomas Elyot does not once mention Judge Gascoigne, in telling the story; and, if he did, we do not know what means he had of knowing. There is, in fact, no evidence in favour of Judge Gascoigne; while there are two distinct statements contemporaneous with Sir Thomas Elyot, and made by Sir John Markham's descendants, which make that judge the hero of the story by name. Your correspondent speaks of these two memoirs as being unpublished, as if that diminished their value. On the contrary, it increases it. Both memoirs are quite accessible. One has been examined and described by the Director of the Society of Antiquaries, and his description is given in that Society's *Proceedings*. The other is in the British Museum. The notion that the tradition is to be attributed to Edward II. is wholly without support, and is very improbable.

Clements R. Markham.

SHAKSPEREANA.—SONNET CXLVI. L. 2.

3 St. George's Square, N.W.: Sept. 5, 1875.

"Poor soul, the centre of my sinful earth,
. . . . these rebel powers that thee array,
Why dost thou pine within, and suffer dearth,
Painting thy outward walls so costly gay?"

The blank left by the Cambridge editors for some two syllables—the original repeats "My sinful earth"—I propose to fill in with "Hemm'd with": compare *Venus and Adonis*, l. 1022:—

"Fie, fie, fond love! thou art as full of fear
As one with treasure laden, *hemm'd with* thieves."

"These rebel powers" are, of course, the flesh, that fights against the spirit; and the "hemm'd with these rebel powers" makes a fine metaphor that suits the after "outward walls" and "pine within." "Deck'd with," or the like, would not do.

F. J. Furnivall.

SCIENCE.

MEETING OF THE BRITISH ASSOCIATION AT BRISTOL.

(*Sectional Proceedings.*)

Section A.

Professor Everett presented the Report of the Underground Temperature Committee. The committee has been in existence for eight years, and during that time has been engaged in trying to determine the rate of increase of temperature of rocks as the depth from the surface increases. Observations have generally been made by means of artesian wells and mines, and some interesting investigations have been carried out in the St. Gothard Tunnel, at Chiswick, and near Lincoln.

Professor F. Guthrie described his experiments for determining the rate of wave-motion. He finds the rate of progress in waves depends very little indeed upon the height of the wave, not at all upon the breadth of the wave, nor upon the density or specific gravity of the liquid, but almost entirely upon the wave-length—that is, the distance from crest to crest. The Professor demonstrated by means of experiments that in circular troughs the smaller the diameter the more rapid is the pulsation, and that the rate in different sized troughs varies inversely as the square root of the diameter. It is also found that in a circular trough a wave a mètre in length travels over eighty-three mètres in one minute.

Professor Osborne Reynolds read a paper on the Refraction of Sound by the Atmosphere, which attracted notice from its being in conflict with the views lately put forward by Dr. Tyndall. Professor Reynolds stated that he had confirmed his hypothesis that when sound proceeded in a direction contrary to that of the wind it was not destroyed or stopped by the wind, but that it was lifted, and that at sufficiently high elevations it could be heard at as great distances as in other directions, or as when there was no wind: there is, in fact, a refraction of the sound waves caused by unequal resistance in the atmosphere. An upward diminution of temperature had been proved by Mr. Glaisher's balloon-ascents, and he showed by experiments with the sounds of firing of rockets and guns that the upward variation of temperature had a great effect on the distance at which sounds could be heard. By other observations, he found that, when the sky was cloudy and there was no dew, the sound could invariably be heard much farther with than against the wind, but that when the sky was clear and there was a heavy dew, the sound could be heard as far against a light wind as with it.

Considerable interest was taken in an account of the transit of Venus, given by the Rev. S. J. Perry, of Stonyhurst College. His remarks were illustrated by diagrams of the sun and the planet, as seen from various stations. He said that although much prominence had not been given to the idea, he believed that a very important reason why so much expense was gone into in the expedition was that the distance of the earth from the sun entered largely into the calculation of lunar tables. The observations were not of any striking nature; they were simply to watch a black spot pass across the sun. There was nothing exciting about it, except that when the observations were taken they had to be very careful about the precise time, and they had to observe the spot during the whole time of its passage. Having pointed out the reason why the different stations were chosen, he denied the assertions that had been made that Sir George Airy neglected Halley's method of observation for Delisle's; the truth was he had rightly decided in favour of Delisle, but he had not neglected Halley. With regard to the stations in the north, they were left to the care of the Russians; the English, Americans, Germans, and others, confined their observations to the southern hemisphere. As it was mid-winter, the sun was very nearly on the line of the southern tropics, and almost vertical over the eastern border of Australia. There were primarily five English expeditions, but, as these were subdivided, there were nearly twenty stations of observation. His station was Kerguelen, to the south-west of Australia, and, after arriving there, they found that the Americans had taken the station recommended by the members of the *Challenger* expedition; but in spite of that they had plenty of time to look about the island (which was a very barren place, about 90 miles by 45), and they were fortunate enough to get a much better position than the Americans, after all, by going a little to the south. They had been told before they went out that there was always a mist over the island, but, though that might be the case in the north of the island, which had been chiefly visited before, it did not apply to the south while they were there, and they had not more mist than there would have been in London. On the morning of the transit, which they expected to begin at 6.30, they rose at four, and at once made preparations for the day's work. They divided into three parties, and were so placed that, with the Americans, they formed four parties, about eight miles distant from each other. They saw the sun very well until after six o'clock, at the first, that was the speaker's, station, until almost the time that Venus was coming on to the sun's disc, and they had the external contact as well as could be expected, for there never could be absolute certainty

with regard to such a point. They continued very well until they had taken the bisection by the planet of the sun's disc, but then there was just one little cloud that came and placed itself right over the planet and remained till ten minutes after the commencement of the transit. At the other stations they were able to make observations of the ingress. At his station they got some very good observations and photographs of the internal points of contact and also of egress. Father Perry added particulars of the result of observations at the other stations as far as could be ascertained, and narrated his experience of a cyclone in the Indian Ocean on the homeward passage. He added, that during their stay on the island they not only made astronomical observations, but also a series of magnetic observations. In answer to a question, Father Perry said that if they got the results of the observations in seven years' time they would be very lucky, as they had first to determine their longitude, and that occupied a very long time.

Sir William Thomson gave a few details of some experiments upon the effects of stress upon the magnetism of soft iron. He said this paper was a continuation of two which had been read before the Royal Society. In the physical laboratory at Glasgow University he had stretched steel and soft-iron wires about twenty feet long from the roof. An electro-magnetic helix was placed round a few inches of the wire, so that the latter could be magnetised when an electrical current was passed through the former; the induced current thus produced in a second helix outside the first was indicated by a reflecting galvanometer. When steel wire was used, the magnetism diminished when weights were attached to the wire, and increased when they were taken off; but when specially-made soft-iron wire was employed —wire almost as soft as lead—the magnetism was increased when weights were put on, and diminished when they were taken off. Afterwards he omitted the electrical apparatus, and suspended a piece of soft-iron wire near a magnetometer consisting of a needle, a small fraction of a grain in weight, with a reflecting mirror attached; the wire was magnetised inductively simply by the magnetism of the earth, and changes in its magnetism were made by applying weights and strains, the changes being then indicated by the magnetometer.

Professor W. F. Barrett read a paper on "The Effects of Heat on the Molecular Structure of Steel Wires and Rods." The experiments showed that there is a certain critical temperature at which the molecular character of steel changes, and were based upon the curious fact that if a red-hot steel wire or bar is cooling, after it has sunk to a certain temperature, it suddenly grows hotter, and for the moment glows more brilliantly than it did before.

Sir William Thomson also read a paper on "Some Results of Laplace's Theory of Tides," showing how the theory gave rise to a curious mathematical problem.

The proceedings in Section A on Saturday were without interest to any body except the mathematicians of the British Association. Professor Cayley presented a report on mathematical tables, and Mr. Spottiswoode one on mathematical printing. These reports were followed by papers of a purely mathematical kind.

The sitting on Monday was devoted to Meteorology.

Mr. James Glaisher presented the report of the committee on luminous meteors, and read extracts from it showing the observations that had been made by members of the committee of the direction and nature of various meteors. The falls of aerolites which had been placed on record since the last report were more than ordinarily numerous and interesting. A mass of meteoric iron fell on August 24, 1873, at Maysville, California, and was one of the very few pieces of metallic iron the actual descent of which had been witnessed. In the following month a number of meteorites fell near Khairpur, in the Punjaub; and it is also related that in the month of December, when the British army halted on the banks of the Prah, an aerolite fell in the market-place at Coomassie, and was regarded as a portent of evil by the natives. On May 14 and 20 aerolites fell at Castalia, in North Carolina, and the last stone-fall of the present year took place on February 12, 1875, near Iowa. Special analyses were made of it in the United States. In England no detonating meteor had been observed this year, and the brightest meteor occurred on September 1 last year. A meteor burst with a loud detonation over Paris on February 10, of great size and brilliancy, and left a cloud like a streak of light in its track for nearly half an hour. No duplicate observation of it was obtained in England. Another fireball fell at Orleans on March 9, and of this two good observations were obtained in England—in London and Essex. A thorough examination of all the observations collected by the committee since the publication of the meteor atlas in 1867 had been continued with satisfactory results under the direction of Mr. Grey. It was further shown that certain comets and meteors had the same path. Mr. Glaisher said the report was the result of great labour performed by the secretary of that committee, Professor Herschell, who for many years had worked earnestly and patiently with good results, and much to the advantage of the Association. The problem of the connexion between comets and meteors had now become so great as to pass beyond the power of the Association to grapple with it in its fullest extent. There was a great deal of work yet to be done, and he was glad to state that Professor Leverrier, of Paris, had made arrangements with some six thousand gentlemen, who, in different parts of France and her colonies, would devote night after night to the study of meteoric astronomy. He hoped that this would lead to an increase of knowledge on this subject, and considering that this additional effort was built upon the foundation laid by the British Association, the result would be very gratifying to every member.

This was followed by the Rev. R. Main with a list of meteors observed at Oxford. Mr. G. J. Symons presented the report of the committee on British rainfall. The committee has been at work for fourteen years, receiving a subsidy from the funds of this Association. Since last year sixty-six important Irish stations have been established. Many experiments on the form and position of rain-gauges have been made. The laws which regulate the seasonal distribution of rainfall have been ascertained, and the secular variation of annual fall has also been approximately determined. A code of rules has been drawn up for observers, nearly 250 stations have been started at the cost of the Association, and 629 stations have been visited, and the gauges examined by the secretary. The committee have obtained and reported observations on mountain tops, and other places where no previous observations had been made, in Cumberland, Westmoreland, Wales, and Scotland, and also an extensive series in Ireland.

Mr. G. J. Symons subsequently made some remarks on the rainfall in Monmouthshire and the Severn Valley on July 14, and on the consequent floods in England and Wales. The rainfall was simply a mass of vapour that came up from the west, and it commenced at Tenby between midnight and one A.M. on the morning of July 14. It travelled at the rate of about eighteen miles an hour, and at four P.M. in the same day it passed off by the north coast to Norfolk. As to its breadth it took about thirty-six hours to pass over any given point. The quantity of water that fell varied very much over the whole country, and was deepest on the west side of a line drawn from the Isle of Wight to the Isle of Sheppey, and thence to the north-east.

Among the papers of interest read before the section were the following:—Captain Abney on "The Actinism of the Electric Light;" Mr. Rowland on "The Magnetising Function of Iron, Nickel, and Cobalt;" and Sir W. Thomson on a "Tide-Calculating Machine," which effects an enormous saving of labour in determining the tides for a given port.

Section B.

THE papers read before this section have not been, save in a few instances, either of much interest or importance.

Professor T. E. Thorpe's report of the committee for the determination of specific volumes of liquids gave an account of a large number of observations and determinations which have been made, but as the calculation of results is long and laborious, no generalisations have yet been arrived at.

Mr. Chandler Roberts presented a report on gold assays, and Dr. Armstrong an interim report on isomeric cresols. The committees on these subjects are re-appointed.

The committee for the purpose of examining the methods employed in the estimation of potash and phosphoric acid in commercial products, gave an account of the work which had been done by them. Their labours, however, will not be ended until the next meeting of the Association, when a final report on this question, which has an important relation to artificial manures, may be looked for.

Dr. Corfield brought up the report of the sewage committee on the result of the experiments carried out on the sewage farm at Romford. They have shown that the soil increases in richness year by year. The total amount of nitrogen recovered in the crops was estimated at 31·8 per cent. of the nitrogen supplied. The amount of nitrogen lost in the effluent water could not be ascertained.

Two papers of local interest were read before the section; one by Mr. Chamberlain on the manufacture of sugar in Bristol, and one by Mr. Davey on the tobacco trade.

The President, Mr. A. Vernon Harcourt, exhibited his apparatus for determining with more ease and quickness than is at present possible the amount of carbon bisulphide in coal gas.

A paper by Professor Cayley on the analytical forms called trees excited great interest. Mr. Cayley's object was to determine the number of different ways in which a given number of atoms of carbon could combine. As each atom possesses four points by which it may be attached to other bodies, the number of possible combinations increases rapidly as the atoms of carbon increase. Thirteen atoms give 799 possible combinations. For the purpose of analysis the Professor arranges a series of knobs and rods in the form of trees, and shows that the forms are symmetrical in regard to one or two centres, and that the number of trees produced is capable of being expressed by a general mathematical expression.

Professor Thorpe announced to the section that he has discovered a new gaseous compound of Fluorine and Phosphorus, and has reason to hope he will be able to isolate from it the element Fluorine, which has never yet been obtained in a free state.

Section C.

DR. CARPENTER addressed the Section on "The Origin of the Red Clay found by the *Challenger* at great depths in the Ocean." He said that some months ago Dr. Wyville Thomson sent to the Royal Society a letter containing many points of very great interest, but especially an account of the very curious deposit of red clay which he found in the mid-Atlantic, and which, he learned, had since been found in various parts of the Pacific Ocean towards the East Indian Archipelago, and in many other parts, and always at great depths. When this was first found in the mid-

Atlantic, Dr. Wyville Thomson thought he could trace it to some great river, such as the Amazon, or to the fine deposit brought down by some great river; but he found on further research that he did not get it near the land, for where the water shallowed he did not get it, and he came to the conclusion that it could not be accounted for by any river-action whatever. He then formed an idea that it might be what he called the ash of the shells of the foraminifera, which was now believed to be diffused in enormous masses over the whole bottom of the deep Atlantic. There was first on the surface what Dr. Carpenter believes to be living globigerinae; then, below that, what was called ooze, in which not so much the shells as fragments of them were found, and a large quantity of white impalpable matter, forming a very fine white mud; which was certainly the result of the gradual disintegration of the shells. Then at further depths below that, Dr. Thomson, finding this red mud, formed the hypothesis that at great depths there was an excess of carbonic acid, and under great pressures with this excess of carbonic acid the calcareous portion of the shell was dissolved and any mineral matter that was not calcareous was left behind. This mud silicate of iron and alumina was analysed, as also a portion of the ooze, when it was found by Dr. Thomson that after removing the calcareous portion and dissolving it by dilute acid, a residue of the same kind was obtained, namely, silicate of iron and alumina, and upon that basis he put forward the speculation that this red ash was simply the ash of the shells of these globigerinae and foraminifera. It seemed to the lecturer that this was not the most likely explanation of it. In the first place he had no reason to believe that any ash at all was left behind when the pure shells were dissolved in dilute acid. He believed they would give as pure carbonate of lime mixed with animal matter as could be obtained anywhere. But then another source occurred to him. It was shown many years ago that most green sands occurring in all geological periods from the Silurian downwards, when examined by the microscope, were found to be really internal casts of foraminifera. In consequence of this discovery, and of the discovery by the late Professor Bailey, of New England, that the same thing was found in recent foraminifera, Dr. Carpenter and others associated with him found exactly the same thing with foraminiferous forms—namely, that by dissolving away the shell, they could get in some instances green silicates, and in other instances ochry silicates, giving the form of the animal. Chemists all agreed that this deposit took place by a process of chemical substitution, although they were not all agreed as to the precise mode in which it occurred. They all agreed, however, that it was through the decomposition of the animal that the silicates were precipitated from sea water, and that they took the place of the animal substances particle by particle, filling completely the cavities of these minute shells with green or ochry silicates, and thus giving perfect models of the animal. Among Admiral Spratt's dredgings in the Aegean it happened that Dr. Carpenter had some internal casts which were a bright red, and also some which showed the transition from green to ochrous—a green core and a sort of ochrous efflorescence on the surface. On another of Admiral Spratt's specimens there was a transition from green to red—that is, in the very same cast he found red in one place and green in another. It occurred to him that it was not improbable that this was the real origin of the red clay. He thought he might say it pretty certainly—and he said it on the authority of Professor Hofmann, who had gone carefully through his series—that these three colours, the green, the ochrous, and the red were simply dependent on the stages of the oxidation of the iron. They could not be analysed, because they were so excessively minute. He might mention that the *Challenger*, near the Cape of Good Hope, came upon a bed of green clay, which was found to be entirely composed of these internal casts, and when that came home materials might be expected for a very thorough chemical analysis of these very curious formations. His own suggestion was that this red clay was not the ash of the shell but the result of the disintegration of internal casts. He thought it not at all improbable that what was originally green or ochrous was acted upon by carbonic acid, just in the same manner as every chemist knows that felspar was decomposed by carbonic acid; so that in the carbonic acid of the deep strata of the ocean, under the influence of pressure especially, there would be a decomposition or disintegration of these internal casts and a higher oxidation of the iron giving it the red colour. It appeared to him that that was far more likely to be the origin of this red clay than its being left as an ash from the foraminiferous shells, which, as far as he had examined them, did not leave any ash at all. That Dr. Thomson should find a residue in the ooze was likely enough, because if some of these internal casts were formed in the foraminifera layer, when all the decomposed shells were dissolved there would of course be the residue of these casts. It would be curious if it was referable to the foraminifera at all. It was referable rather to the process by which the internal casts were formed, and the higher oxidation of the iron of them, and the disintegration formed by the action of the carbonic acid so as to form this deposit of red clay at the bottom. This seemed to him more likely than that it was formed by the solution of the foraminiferous shells themselves.

Sir John Hawkshaw said that last year he had had occasion, at the time of the meeting of the Association in Belfast, to pass along the coast of Brazil from one end to the other, and he also at one or two places made incursions into the interior; and what struck him as being one of the remarkable features of that very remarkable country was the enormous mass of red clay which seemed to prevail along the coast. He himself saw it for about two thousand miles. In some places it was some 2,000 feet in thickness, and it had almost uniformly the same deep red colour as hematite iron.

Several papers were presented to the section on points in local geology. Mr. MacMurtrie described certain isolated areas of Mountain Limestone at Luckington and Vobster. Mr. Moore discussed the age of the Durdham Down deposits, yielding Thecodontosaurus, &c., and Mr. Tawney the age of the Cannington Park Limestone, and its relation to Coal Measures south of the Mendips.

The eleventh report on the exploration of Kent's cavern was presented by Mr. Pengelly, and a report on the exploration of the Victoria Cave, Settle, by Mr. Tiddeman.

Mr. Topley gave a *résumé* of the report by Mr. W. Willett and himself on the Sub-Wealden exploration, giving at the outset the history of the undertaking. It had been three years in progress, having been started when the British Association met at Brighton in 1872. Its object was to prove the order and character of the rocks underlying the Weald, and to ascertain whether the older rocks occurred at a depth which could be reached in that area. The great boring, carried to a depth of 1,030 feet, had to be abandoned. A second boring was started in February of this year, and had now reached a depth of 1,792 feet. It had proved that the Kimeridge clay was far thicker than was expected, it being at least 1,400 feet thick. As the hole was very small, and difficulties occurred, it was feared that it might be necessary to abandon the work. The hopes of getting through the secondary strata were now very small. Although one main object of the undertaking was thus uneffected, yet the work had been of considerable value both in a scientific and economic point of view. It had made known the existence of valuable beds of gypsum, which were now being worked, and it had shown that there was no hope of obtaining water by sinking below the Wealden beds. The boring settled the age of the lowest beds exposed within the Weald, by showing them to belong to the Purbeck formation.

Professor Hébert read a paper on "The Undulations in the Chalk in the North of France, and on their probable existence under the Straits of Dover." The interest of the paper lies in its application to the proposed Channel Tunnel, which, according to M. Hébert, must follow a curved course to avoid folds in the chalk. The paper brought up Sir John Hawkshaw, who is very positive that a tunnel may be made across entirely through the chalk. He said that he had taken means to ascertain as nearly as practicable what was the state of things at that portion of the Channel, and that he did not think that it accorded with what M. Hébert had put before the meeting. Careful measurements had been made and levels taken on each side of the Channel, and the outcrop of the beds in the Channel had been ascertained as accurately as that could be done. By getting the levels and so on, and by knowing the depths of the Channel, the outcrops of the various beds were ascertained, and laid down on a geological map. Of course that was not sufficient to satisfy him, but the result of other enquiries was to show the outcrop of the upper and lower chalk formations, and the next process was to get more accurate information on these points. It appeared from the chart that a line from St. Margaret's Bay would be sufficient to enable it to be carried through the lower chalk; and borings were made at St. Margaret's Bay entirely through the chalk. Also at San Gatte the borings went nearly 600 feet through the chalk, which gave the position of the chalk on each side of the Channel. A well had been sunk at Calais, which had gone through the chalk. That so far indicated certain depths, and afforded a basis for reasoning. After that an examination was made of the region across the Channel. The Channel was examined in 500 places, by an apparatus constructed for the purpose, and the result of that examination verified the previous geological enquiries. Where the geological map showed chalk they brought up chalk all across the Channel, and where the geological map showed the outcrop of the lower beds, they brought up portions of those beds. There was no greensand near the line of the Channel. Of course, this was so far in corroboration of what had been done before, and he would say at once that if it was necessary in constructing this tunnel to follow a circuitous line, as had been pointed out by M. Hébert, it would not be constructed. It would be constructed only if it could be made in a straight line. It was not to be supposed that the tunnel would be made immediately beneath the bottom of the Channel. The Channel is a very shallow basin, and it is proposed to take the tunnel about 230 feet below the bottom of the Channel, the depth of water being 108 feet, and there was chalk in the line drawn all across the Channel. He was not apprehensive of coming out into other beds, and he should not care much about it if they were below the other beds, because, with 230 feet of solid matter between them, small leakages would not prevent a construction of that kind being made.

Section D.

The first paper read before the sub-section of Zoology was by Professor A. Newton, on certain neglected subjects of ornithological investigation. He lamented the deficiency of outdoor observations. Our knowledge of the migrations of birds, as to the times of departure and arrival, and as to the routes by which flocks pass, is in a deficient state. The observations which have been made require to be collected and systematised. The partial

migrations of birds are also insufficiently studied. There is much work to be done upon the laws of plumage; and if those persons who can constantly attend zoological gardens would watch and record moulting changes, a great service would be rendered. Little is known, moreover, about the duration of the periods of incubation. In this direction many naturalists could make observations and do good work.

The committee appointed at Belfast to report on the zoological station at Naples presented their report to the section. The facilities afforded by the establishment of this station by Dr. Dohrn are very considerable. The development and the physiology of marine animals can be advantageously studied there; systematic investigation of the fauna and flora and of the physical characters of the sea itself is carried on; and in addition experiments made on the breeding and keeping of delicate marine organisms. In accordance with the recommendation of the committee, a grant of 75*l.* has been made by the Association in order to secure a share of the advantages of this institution.

A report on dredging off the coast of Durham and Yorkshire by Messrs. G. S. Brady and D. Robertson makes some interesting additions to the zoology of the North Coast.

Among the noticeable papers may be mentioned one by Mr. D. A. Spalding, on "Instinct and Acquisition;" and Dr. Hector's account of the modes of occurrence of Moa bones in New Zealand.

Dr. Hudson's paper on "Rotifera" gave an elaborate account of the structure and affinities of these animals. Some of the zoologists present, however, were not inclined to accept Dr. Hudson's classification of Rotifera with Entomostraca.

COLONEL A. H. LANE FOX gave an interesting account of the recent excavations in Cissbury Camp, Sussex. He said that Camden spoke of this camp as the work of Cissa, the Saxon king of these parts, from whom, in his opinion and in all probability, it derived its name of Cissbury. Colonel Fox found an unusual number of flint-flakes upon the surface in the neighbourhood, and a collection of large pits which filled the interior of the camp on the west side had evidently been a flint-factory. Re-examining one of these pits, in June last, that had originally been opened by him eight years ago, and also one excavated by Canon Greenwell, he found that shafts existed in both of them. The question now became of great importance as to the relative age of the flint-factory and the entrenchment in which it was situated. The entrenchment was one of the largest in the South of England, and had all the peculiarities of a British earthwork. Subsequent explorations led to the conclusion that the pits and shafts were dug by people of the early neolithic period, and before the formation of the camp.

Professor Rolleston gave an account of his examination of the bones of pigs and other domestic animals found in the pits, and corroborated Colonel Fox in his opinion as to the relative antiquity of the camp and the pits.

Mr. Bertram F. Hartshorne detailed the results of his personal observations of the habits, physiology, and language of the Ceylon Weddas, dividing the whole tribe into the two classes of jungle Weddas and village Weddas. The former had retained more distinctly than the latter the essential characteristics of their autochthonous condition, still depending for their chief means of subsistence upon their bows and arrows, and passing their lives in the vast forests in the eastern parts of Ceylon, without any dwelling-places or system of cultivation. Their skill in the use of the bow and the strength of their left arm were to be noticed, as well as the absence of any stone or flint instruments among them. The influence of the civilised Tamil and Sinhalese races, contiguous to the district which they inhabited, had only in a very slight degree made itself felt, and their state of barbarism was indicated by their practice of producing fire by means of rubbing two sticks together, as well as by an almost entire absence of clothing, and the custom which they observe of habitually refraining from any sort of ablution whatever. The copies of the photographs he exhibited showed them to possess features of no unintelligent type, but they wore an expression of extreme unhappiness, and one of their chief peculiarities was that they never laughed. It was probable that that circumstance was due to physiological causes rather than to any physical conformation. Their intellectual capacity was extremely slight, and their power of memory defective; they were utterly unable to count, nor did their language contain any words to denote the numerals; and it was singular that, while their moral notions led them to regard theft or lying or the striking of one another as an inconceivable wrong, they were devoid of any form of religion, and also, apparently, of any religious sentiment, except in so far as that may be inferred from their practice of offering a sacrifice to the spirit of one of their fellows immediately after his decease, their idea of a future state being limited to the belief that they became devils after death, not, however, in the sense of the Buddhist theory of metempsychosis, but simply as one final and irresistible transformation. Their vocabulary largely consists of words derived directly from the Sinhalese, and others indicate an affinity with Pali or Sanskrit, whilst there remains a considerable residue of doubtful origin. There is, however, an absence of any distinctly Dravidian element, and the language appears to bear no resemblance to that spoken by the Yakkas of Nipaul. Mr. Hartshorne, after adverting to the danger of insisting too strongly upon the inferences which might be drawn from linguistic evidence in the determination of ethnological questions, drew attention to the interesting circumstance that the Weddas are the only savage race in existence speaking an Aryan language.

General Carrington gave an account of the Indians of the North-Western United States, among whom he has for some years held a command. The General thus summed up their character:—"The whole drift of the Indian's life is in the direction of struggle. He has no home in a special sense, and no adaptiveness for town or farm life. Laziness, free from the pressure of war or self-support, is the only element that would give to a quiet life any value. His aspirations confirm a roving tendency, and the matured generation must remain uncivilised. Formerly the Indians waged extensive wars with each other; but various tribes have become so divided and sub-divided that concert among themselves for offensive operations upon an extensive scale is impossible. They will not attack unless superior in numbers, nor risk life heedlessly. The Indian comes, as the hornet comes, in clouds or singly, yet never trying to sting until his ascendency is assured, and his own exposure the slightest. The Sioux warrior thus bred for fight is instinct with the spirit of war. In ambush and decoy he is splendid; in horsemanship, perfect; in strategy, wise; in battle, wary, and careful of life; in victory, jubilant; in vengeance, terrible and fiendish!"

A PAPER on "The Physiological Action of the Chinoline and Pyridine Bases," by Dr. J. G. M'Kendrick and Professor Dewar, was read by the former gentleman, of which the following is an abstract:—It is well-known that quinine, cinchonine, and strychnine yield, when distilled with caustic potash, two homologous series of bases, named the pyridine and chinoline series. Bases isomeric with these may also be obtained by the destructive distillation of coal, or from Dippel's oil, got from bone. Greville Williams has pointed out that chinoline obtained from coal-tar differs in some respects from that yielded by cinchonine. In this research the authors endeavoured to ascertain (1) the physiological action of the various members of the series; (2) whether there was any difference in this respect between the members of the series obtained from cinchonine and those got from tar; and (3) whether, and, if so, how, both as regards extent and character, the physiological action of these bases differed from that of the original alkaloidal bodies. The bases in both series are difficult to separate from each other; but this has been done as far as possible by repeated fractional distillation. The salt employed was the hydrochlorate. This, dissolved in water, was introduced by a fine syringe under the skin of the animal. The action of chinoline was tested on frogs, mice, rabbits, guineapigs, cats, dogs, and man; but as the effects were found to be similar in all of these instances, the majority of the observations were made on rabbits. The experiments with the other substances were made on rabbits and frogs. The physiological action of hydrochlorate of chinoline was first examined. Its action was then compared with that of the hydrochlorates of the chinoline series of bases distilling at higher temperatures, including such as lepidine, dispoline, tetrahiroline, &c. In the next place, the physiological action of the pyridine series was studied, beginning with pyridine itself, and passing upwards to bases obtained at still higher boiling-points, such as picoline, lutidine, &c. Lastly, the investigation was directed to the action of condensed bases, such as dipyridine, parapicoline, &c.; and the effects of these substances were compared with those produced by the members of the chinoline series and among themselves. The following are the general conclusions arrived at:—1. There is a marked gradation in extent of physiological action of the members of the pyridine series of bases, but it remains of the same kind. The fatal dose becomes reduced as we rise from the lower to the higher. 2. The higher members of the pyridine series resemble in physiological action the lower members of the chinoline series, except that the former are more liable to cause death by asphyxia, and that the fatal dose of the pyridines is less than one half that of the chinolines. 3. In proceeding from the lower to the higher members of the chinoline series, the physiological action changes in character, inasmuch as the lower members appear to act chiefly on the sensory centres of the brain and the reflex centres of the cord, destroying the power of voluntary or reflex movement; while the higher act less on these centres, and chiefly on the motor centres, first, as irritants, causing violent convulsions, and at length producing complete paralysis. At the same time, while the reflex activity of the centres in the spinal cord appear to be inactive, they may be readily roused to action by strychnine. 4. On comparing the action of such compounds as chinoline with parvoline, &c., or collidine with conia, from hemlock, or dipyridine with nicotine, from tobacco, it is to be observed that the physiological activity of the substance is, apart from chemical structure, greatest in those bases containing the largest amount of hydrogen. 5. Those artificial bases which approximate to the percentage composition of natural bases are much weaker physiologically, so far as can be estimated by amount of dose, than the natural bases; but the kind of action is the same in both cases. 6. When the bases of the pyridine series are doubled by condensation, producing dipyridine, parapicoline, &c., they not only become more active physiologically, but the action differs in kind from that of the simple bases, and resembles the action of natural bases or alkaloids having a similar chemical constitution. 7. All the substances examined in this research are remarkable for not possessing any specific paralytic action on the heart likely to

Digitized by Google

cause syncope; but they destroy life either by exhaustive convulsions, or by gradual paralysis of the centres of respiration, thus causing asphyxia. 8. There is no appreciable immediate action on the sympathetic system of nerves. There is probably a secondary action, because after large doses the vasomotor centre, in common with other centres, becomes involved. 9. There is no difference, as far as could be discovered, between the physiological action of bases obtained from cinchonine and those derived from tar.

The report of a committee appointed, at the meeting at Bradford in 1873, to investigate the physiological action of light was read by Dr. J. G. McKendrick. The members of the committee were Professor Balfour, Edinburgh; Professor Dewar, Cambridge; and Dr. M'Kendrick, Edinburgh. The investigation was begun by Professor Dewar and Dr. M'Kendrick about three years ago, and a paper on the subject was read at the Bradford meeting, when the committee was appointed, and a grant of 25*l.* made to assist in carrying on the investigations. The results arrived at by the committee are as follows:— 1. The impact of light on the eyes of mammalia, birds, reptiles, amphibians, fishes, and crustaceans, produces a variation amounting to from 3 to 10 per cent. of the normal electro-motive force existing between the surface of the cornea and the transverse section of the optic nerve. 2. This electrical variation may be traced into the brain. 3. Those rays that are regarded as most luminous produce the largest variation. 4. The electrical alteration is due to the action of light on the retinal structure itself, as it is independent of the anterior portion, eliminating, therefore, the natural supposition that the contraction of the iris might produce a similar result. It is possible by experiment to discover the physical expression of what is called in physiological language "fatigue." 6. The method employed in this research may be applied to the investigation of the special organs of the other senses. One of the principal difficulties in arriving at the exact relation between the electrical variation and lights of different luminous and colour intensity was the continually diminishing sensibility of the retina to the stimulus, owing to the abnormal condition of the eye when separated from the body and deprived of blood. This difficulty was overcome by placing the animal under the influence of woorara or hydrochlorate of chinoline, both of which substances deprived the animal of sensation and motion; thus experiments can be made upon the living eye without removing it from the body or in any way injuring the animal. It was found that on applying the electrodes of the galvanometer to the cornea and to the surface of the skin large deflections were obtained, sensitive to light, and showing a remarkably constant alteration. In the early part of the investigation it was found that sometimes the initial effect of light was to produce an increase, and at other times a diminution, of the natural current circulating through the optical apparatus; but no explanation was then offered as to the cause of this apparent anomaly. It has now, however, been demonstrated by a large number of experiments that the variation is related to the primary direction of the current. If, for instance, the cornea be positive to the surface of the brain the initial effect of light is an increase; if, on the other hand, some portion of the brain be positive to the cornea the initial action is a diminution of the natural current, thus showing that the current superadded or induced by the action of light is always in the same direction, only in one case it is added to, and in the other subtracted from, the natural current. The committee have also examined the action of polarised light and of the various coloured rays of the spectrum, with the result of showing that in all cases the yellow rays produce the greatest effect. They have also found that the extreme violet rays and the low red rays produce no alteration. The committee then attempted to measure accurately the electro-motive force of the living eye. This they did by means of Mr. Latimer Clarke's method of the comparison of electro-motive forces. From a large number of observations it has been found that the electro-motive force of the nerve-currents dealt with in these experiments on the eye of the frog amounts to about 1-350th part of a Daniel's cell. This was compared with the electro-motive force of the muscle and nerve of the frog: the muscle gave about 1-35th, while the nerve gave 1-480th part of a Daniel's cell. Lastly, the committee have recently made a series of elaborate experiments, by means of an instrument called a chronograph, devised by Regnault, as to the time required for the action of light upon the eye of the frog. It has been found to occupy about 1-10th of a second, thus remarkably agreeing with the conclusions arrived at by various Continental physiologists as to the time occupied by the action of light on the human eye. The result of this investigation shows that the electrical variation observed in the action of light is what occurs in the eyes of all members of the animal kingdom.

Mr. H. B. Brady, F.R.S., exhibited a series of photographs, chiefly from physiological and pathological preparations, taken by a new and simple process devised by Mr. Hugh T. Bowman, of Newcastle. The apparatus was also shown, and described to consist of a simple mirror of spectrum metal placed at an angle of 45° in front of the eye-piece of the microscope, directed downwards. The image was received upon a collodium plate set in the frame of a common photographic camera, and photographs taken in the usual way. About eleven seconds was stated to be sufficient exposure for the purpose.

Mr. Pengelly gave an account of the archaeological discoveries in Kent's Cavern, Torquay, to which he has devoted much labour. After describing the locality, he said the cavern appeared always to have been known, and judging from the remains found on the floor it was known from the Roman times down to the present day. From the year 1604 it had been frequently visited, and numerous inscriptions occurred. In 1825, the Rev. Mr. McEnery, a Roman Catholic clergyman, resident at Torquay, was induced to go to the cavern as a matter of curiosity, but the true poison seemed to enter his veins, and from that visit he became a cavern-explorer. He discovered in the cavern a number of flint knives, mingled with the remains of the extinct animals. In 1840, Mr. Godwin Austen conducted some independent explorations, and stated that arrow-heads and knives of flint occurred in all parts of the cave and throughout the entire thickness of the soil. He added that no distinction founded on distribution or relative position could be observed whereby the human could be separated from the other relics. In 1864 a sub-committee was appointed by the Natural History Society of Torquay to undertake some limited explorations, for the purpose of getting specimens for the museum, and they confirmed the statements previously made, but the scientific world even then would have none of it. In 1858 they commenced the exploration of Brixham Cavern, and the results confirmed the discoveries in Kent's Cavern. In 1864, when the Association last met on the banks of the Avon—namely, at Bath—they asked for a grant of money and a committee to commence the systematic exploration of Kent's Cavern. That was at once granted, and an exploration had been carried on till the present time. He did not wish to take too much credit to himself in the matter, but except when from home he went to the cavern every day. The cavern consisted of two great parallel divisions, running nearly north and south, the principal entrance being on the eastern face of the cliff. A small portion of it was yet unexplored, and he hoped the British Association would provide the funds for the purpose. The first deposit was black mould, consisting of vegetable matter, with evidence of animal remains. Below that there was a deposit of granular stalagmite, of an average thickness of twenty inches. Below that, in one place only, there was what they called a black band four inches in thickness, consisting mainly of charcoal, which was no doubt the fireplace of some early troglodytes. Below that they had the great deposit of the cavern, the cave-earth, of a depth exceeding four feet, of light red clay with about fifty per cent. of annular fragments of limestone. Below that cave-earth there was another layer of stalagmite which they called crystalline, a much thicker deposit than the granular. Below that again they had another and, so far as they knew, the oldest deposit in the cavern, which for distinction's sake they called breccia, the depth of which they knew nothing about, consisting of a dark red sandy soil and containing fragments of dark red grit which the cavern could not supply, but which might have been furnished by the hills in the neighbourhood. To come to the palaeontology of the cavern, it appeared that all the deposits contained remains of animals. In the black mould they were those of species still existing, and almost all of them now occupying the district—viz., man, dog, fox, badger, brown bear, *bos longifrons*, roe-deer, sheep, goat, pig, hare, rabbit, water-rat, and seal. The cave-earth might be termed the great mausoleum of the cavern in which recent and extinct species were commingled, as the remains found in the black band and in the overlying granular stalagmite belonged to species all represented in the cave-earth, but not in the overlying black mould. The three deposits might be regarded as belonging to one and the same biological era. The cave hyaena was by far the most prevalent form, and his presence was attested, not only by his numerous teeth and bones, but by his coprolites, by bones broken in a manner still followed by existing members of the same genus, and by the marks of his teeth on a very large proportion of the osseous remains, including those of his own kith and kin. The next most prevalent forms were the horse and rhinoceros. Remains of the gigantic Irish deer, wild bull, cave bear, &c., were by no means rare; those of the cave lion, wolf, fox, and reindeer were less numerous; and those of the beaver, glutton, and man, were very scarce. In the lowest deposits, the crystalline stalagmite and the breccia remains of animals were less uniformly distributed. In some instances there were none throughout considerable volumes of deposits, while in others they formed fifty per cent. of the entire accumulation. For a considerable period relics of bears were alone found. There was nothing to indicate the existence of the hyaena. The upper deposits he termed the ovine; the middle deposits the hyaenine; and the lower deposits the ursine. To come to the anthropology of the ovine era, the implements of the black mould were of the ordinary colour of common flints. They were mere flakes and "strike-lights," the latter probably used and cast aside or lost by those who during a long period, and before the invention of lucifer matches, acted as guides to the cavern. In the same deposit were found many other human industrial remains, amber beads, bone tools, bronze articles, portions of cakes of smelted copper, and a great number and variety of pot-sherds, including fragments of ware. In the hyaenine period the principal flint and chert implements found in the cave-earth were ovoid and lanceolate, of comparatively delicate proportions. The cave-earth and black band had also yielded several interesting bone implements, all met with in the vestibule of the cavern. Neither the stone nor the bone tools were restricted to any particular level, and some of each series were found at the greatest depth to which excavations had been carried in the cave-earth. The implements found in the breccia—the ursine period—were exclusively of flint and chert, much more rudely formed than, and not so abundant as, those of the cave-earth.

Digitized by Google

Section E.

THE committee entrusted with a grant of 100*l.* in aid of Palestine exploration made their report to the section. The triangulation of Palestine has been carried southward as far as Beersheba, and a large tract of interesting country, including the plain of Philistia and the southern slopes of the mountains of Judah, has been surveyed and plotted on a scale of one inch to a mile.

Captain H. Toynbee read a paper on "The Equatorial Region of the Atlantic," with diagrams showing mean pressure, and mean temperatures of air and sea, illustrating the so-called "doldrums" and enabling the navigator to select the best route across the equator.

General H. B. Carrington, of the United States' army, gave some account of the unknown land of Dacotah. In the very midst of the North American continent, long known as a desert, and extending from the Mississippi on to the east to the Rocky Mountains on the west, was the land of the Dacotahs. The geographical and physical features of this tract were long neglected by the American people. Upon the completion of the Union Pacific Railroad, a substantial station was needed for repair shops. Fort David Russell was built, and Cheyenne City sprang up as in a night. The geography of Dacotah is now under careful revision, as troops have been sent to protect the Indians from white encroachment, and examine the country with a view to its final purchase. The territory is hilly rather than mountainous. The Big Horn Mountains are a snow range, but on the west within the new subdivision, Wyoming Bad Lands constitute the larger portion of the surface, while the valleys that fringe the rivers are often of matchless fertility. These bad lands are largely lignite, and a low grade of wood-coal crops out in all directions. Lake De Smedt is bordered by scoriae and volcanic *débris*, and its water is alkaline and useless. Almost in the centre of the territory is the region of the Black Hills, an exceptional group of peaks and ranges, surrounded on all sides by bad lands, but, through this very isolation, a charming retreat for Indians as well as wild game. The hills are drained by the forks of the Big Cheyenne River. These streams are not navigable, and many of them dry up in mid-summer. Within this encircling group is embraced all the new Eldorado which is now challenging the aggression of adventurers. Much of Dacotah is above the Dew Point, and with the exception of occasional mountain fever and rheumatism, disease is almost unknown. There is no limit to pine timber, but all other timber is scarce and hardly fit for fuel. Sage brush and cactus predominate except in the valleys, and independently of the questionable gold element there is little to attract a worthy emigrant. Irrigation might redeem, however, some portions, as in Utah.

Dr. Nachtigal read a paper on "An Expedition from Lake Tchad to the Upper Nile," particulars of which have been given from time to time in these columns.

Section F.

PROFESSOR W. S. JEVONS, F.R.S., read a paper on "The Progress of the Coal Question." His purpose was to compare statistical facts concerning the recent progress of the out-put of coal with various predictions and theories which had been published on the subject in the previous fifteen years. The quantity of coal raised in the year 1873 amounted to the enormous weight of 127,000,000 tons, according to the mineral statistics of Mr. Hunt. Professor Hull, in his valuable works on the English coalfields, had questioned the power of the coalfields to admit of a much greater drain in any one year than 100,000,000 tons, at which rate he believed the supply would be sufficient for eight centuries. Facts now entirely negatived the hypothesis of any such fixed limit. Sir William Armstrong, in his presidential address of 1863, put forward his celebrated calculation that the produce of coal was advancing by a uniform annual addition of 2¾ millions of tons, at which rate the coal in the country, as then estimated, would last only 212 years. According to this law of increase the produce in 1873 ought to be 119 millions, which was eight millions less than the truth, the increase in the interval being at least 41 millions instead of 33 millions, as it would be according to Sir W. Armstrong's method of calculation. The average annual addition to the out-put is now nearly 3½ millions of tons instead of 2¾, but the true law could not really be that of arithmetic increase, which, if followed backward, would lead us to zero about the year 1830. The true law of increase was that of a geometrical series with the average annual rate of 3½ per cent. According to this law it was calculated that the produce of coal in 1871 would be about 117·9 millions. According to Mr. Hunt's statistics it proved to be actually 117,352,028 tons. On the same method of calculation the produce of 1873 would be about 126·3 millions, and the actual quantity raised exceeded this by about 700,000 tons. In spite of the extraordinary rise of the price of coal in the years 1872 and 1873, the law of geometric increase was thus remarkably verified. In the Report of the Royal Commissioners on coal some calculations of Mr. Price Williams were put forward in which the average consumption, apart from exportation, of coal per head of the population was assumed as rising from 3·9636 tons in 1871 to 4·4266 tons in 1881, 4·5784 tons in 1891, and so on to a maximum of 4·6526 tons in 1941. But according to this method the consumption (not including coals exported) of the year 1873, would be nearly six millions less than the truth. Mr. Price Williams believed that the rate of increase of consumption of coal per head had passed its maximum and was declining, whereas the most recent statistics showed that between 1869 and 1873 the advance was more than double that in the interval between 1865 and 1869. It was pointed out that the remarks of the commissioners upon the coal question proceeded from an entire misapprehension of the arguments given in that book. No one asserted that the production of coal in Great Britain ever would rise to the higher quantities given by the geometric law of increase. The true conclusion drawn was "that we cannot long maintain our present rate of increase of consumption, that we can never advance to the higher amount of consumption supposed; but this only means that the check to our progress must become perceptible within a century from the present time." In the year 1872 the price of coal rose in many places to a height of two or three times its previous highest amount. This rise was in some respects exceptional, but was mainly due to the increased demand which, in spite of the ruinous price, advanced five per cent. per annum. The great increase in the number of collieries produced by the extraordinary demand, would no doubt render the price more moderate for some time, but the coal famine of the years 1872–3 might be regarded as the first twinge of the scarcity which must come, and it had taught us that coal had become now the first necessary of life in this kingdom.

Several papers were also read before the Section on trade matters of local interest, including Mr. Bruton's on "The Trade and Commerce of the City and Port of Bristol"; Mr. Evans's on "The Tanning of Sole Leather," and Dr. Beddoe's on "The Death-rate of Watering Places, especially Clifton." Mr. Chamberlain also gave an account of the rise and progress of the Bristol sugar-trade. These papers were followed by Mrs. Crawshay's on "Domestic Service for Gentlewomen," full reports of which with exhaustive comments have appeared in the daily papers.

Section G.

MR. CHARLES RICHARDSON read an interesting paper on "The Severn Tunnel." He said that the tunnel will be about 4½ miles long when completed. One-half of this length, or 2¼ miles, will be under the river Severn. It will be made for two lines of way, which will descend at a gradient of 1 in 100 to the lowest point, under the "Shoots," and ascend again at the same gradient, to join the lines on the other side. It will connect in the most direct manner, the mineral and populous districts of South Wales with Bristol and the south of England; it will doubtless form the express route from London to South Wales, saving three-quarters of an hour in time. It will also form an important link in the communication from Bristol northwards, through Hereford. It is, in fact, the missing link in the railway communication of this district. The idea of making a tunnel here first occurred to the writer of this paper in 1862 or 1863 during the construction of the piers which go to form the present ferry. The writer then entered at length into the particulars of the enterprise, which were chiefly of local interest.

Mr. J. D. Cogan described an invention by which glass is rendered practically unbreakable. A piece of glass of the ordinary kind is heated to a certain temperature, the higher the better. It is then suddenly plunged into an oleaginous mixture, heated to nearly boiling-point. Mr. Cogan illustrated the result by letting a quarter of a pound weight fall from a height of several feet on a piece of glass before being subjected to the process, with the result that the glass was smashed to pieces. After the process, half a pound weight had no effect upon the glass.

Sir W. Thomson and Mr. J. Hopkinson read a paper on "Methods for giving Distinctive Characters to Lighthouses." Sir William Thomson read the first portion. Speaking of coloured lights, he said they would not be of value except for marking a specific direction, and for this colour had been the only successful invention. At Ardrossan a ship went ashore through a mistake of a light in Ardrossan for a harbour light. There was a red light in an apothecary's shop in Ardrossan, and the pilots had told him that they regularly steered in by the "light of the doctor's shop." The greater speed of steam traffic required that light should be seen at a greater distance and recognised sooner, and the lights must be more powerful. Rapid advances have been made in the English lights, particularly in respect to their power, but more distinctions were required. Many harbour lights were now confounded with gas. Now there was a blaze of gas, and it was, in some cases, impossible to make out which was which. The authorities were exceedingly sluggish in making such changes as were required in the appliances. The eclipse light, which he advocated, would signal three lights, which he described as "short, short, long," indicating the periods for which the light would be eclipsed. Mr. Hopkinson had also invented a revolving light, which cost little more than the ordinary revolving apparatus, but which would give a double flash or a treble flash, instead of the one flash of the ordinary revolving apparatus.

Mr. Beauchamp Tower described a contrivance for obtaining motive power from wave-motion. A heavy weight, supported upon springs, vibrates in periods of the same length as the wave-periods. By means of gearing the motive power obtained from the rising and falling of the weight is made to propel the vessel.

THE next meeting will commence at Glasgow, on September 6, 1876. Sir Robert Christison is President-elect, and the Vice-presidents are, the Duke of Argyll, Sir W. Stirling Maxwell, Sir William Thomson, the Lord Provost of Glasgow, Dr. Allen Thomson, and Professor A. C. Ramsay. Plymouth has been selected as the place of meeting for 1877.

Digitized by Google

FINE ART.

Life of the Greeks and Romans. Translated from the German of Guhl and Koner by F. Hüffer. (London: Chapman & Hall, 1875.)

In these days of dictionaries, when "Smiths" have achieved a circulation only to be compared with the multitudinous issue of that family name, it must be hard for a book of this kind to make its way. For some reason the number of people seems to be increasing who desire to keep their knowledge—especially of antiquity—carefully classified on shelves and available at a moment's notice, rather than to carry it about with them for the mere chance of occasional utility. They defend themselves by a comparison, saying that an army of reserves, if less glittering and impressive than a standing army, is yet equally serviceable on an emergency and costs much less. Whatever may be the fault of this proceeding they are safe at any rate from the celebrated charge brought by Winckelmann against his predecessors, that they were like poor dealers who put all their goods in the shop window.

We, must, however, assume first that a book of this scope and nature was urgently needed, and secondly that no competent English scholar had offered himself or been found for the task of preparing it. Under these circumstances it only remains for us to enquire whether the work here selected for translation is the best that could be obtained, and whether the translation itself is successful. On both points there will probably be no hesitation to reply affirmatively. The translator has accomplished his laborious task with great skill, for which since there was no impulse to be derived from literary merit in the original he deserves congratulation. Yet he has left a sufficient number of traces to indicate that the language which he here wields with remarkable facility is not his native tongue, and that the standing terms of archaeology are not always familiar to him. For example, we do not speak of the "remnants of the temple" (p. 32) and in the two following instances we reverse his method of employing in the one case a classical and in the other an Anglicised form of the word, saying "metopes" when he says "metopa" (p. 25), and "anathemata" where he uses "anathemes" (p. 15). On p. 232 he employs the expression, "Etruscan box of ashes," where "Etruscan urn" would be more intelligible. Again, it is awkward to call Ovid, Ovidius. But these are just such slips as might have been readily, and ought to have been, corrected by supervision. When all else goes smoothly, it is a pity that the reader should be disturbed by trifles of this kind. A more difficult question is involved in the title of the book, *Life of the Greeks and Romans*, which no doubt is a literal translation of the German title. Without being able to propose a better, we may yet point out that the word "Life" does not suggest a systematic description of temples, houses, ships, and in fact everything made use of by the Greeks and Romans in their daily life; while, on the other hand, it does suggest an account of the habits of these races very different from what is here supplied—such an account, for instance, as is given of the Romans by Friedländer under the title of *Sittengeschichte* ("History of the Customs," &c.), or of the Greeks by Schömann in his *Griechische Alterthümer*. Such a treatment of the subject would have taken the writers too frequently away from their great purpose, which was to confine themselves as far as possible to the phases of ancient life which could be illustrated from existing remains of antiquity. Their success under these limits has been most unequivocal, thanks largely, no doubt, to the very great number of unusually good illustrations throughout the book. Our last words on the subject must be a repetition of congratulation to the translator and publishers.

A. S. Murray.

ART BOOKS.

Paris: August 23, 1875.

Our "season," to use an English expression, lasts longer than yours. Whereas London was looking empty six weeks ago, a few Parisians may still, even now, be seen in Paris. The boulevards, the studios, the museums, and the booksellers' shops are not really deserted before August 15. That date might almost be said to have been officially fixed by Government, it being the day appointed for the various distributions of prizes to artists and scholars. Then, and not till then, parents are off to the country with their children, and critics, careful to conceal their whereabouts from the rest of the world, bury themselves in some rural retreat, to rest from their labours and refresh their parched brains.

Deluded critics! They fondly hope that once they have fled from the town and the pursuit of angry looks, from the bitter reproaches that meet them in the studios, the accusations of idleness (idleness!) that greet them in the editors' offices, they will be free to watch the changing clouds, the waving grass, the flowing river, and quietly to contemplate the musing cows and the peasant working in the sweat of his brow.

Poor critics! who flatter themselves that they are going to read their favourite books in peace—write the long-expected letter to the absent friend, lie and sleep in the shade—write out those notes, the last wanting to complete the book, the big, long-promised book, begun so long ago . . . . Lo! articles that have been put off from day to day, books that have been steadily accumulating on their study-tables, arise before them like ghosts that will not be laid.

Faithful, in a way, to our duties, we have turned our backs upon Paris. We are settled in an obscure village. Yesterday we wandered in the beautiful woods, so deeply graven in our hearts, because so full of childish and youthful memories for us, but now grown suddenly hateful on account of the traces they still show of the German occupation. To-day the air is heavy and close, and the sight of the trenches, not yet filled up, whence the Krupp guns rained fire and shell upon us, makes our hearts swell with bitter indignation. We have remained indoors, classifying notes and looking through manuscripts and articles covered with marginal corrections. The night has come, calm and still, whispering to lovers hope, and to critics confidence in their readers' sympathy. Let us open the case of new books, packed on leaving town, and see what it contains. We have already read them, and will introduce them in a few brief words, not as though in a Paris salon, but as we might do in the railway carriage on a journey.

Here is a volume of Jules Levallois' *Mémoires d'une Fôret: Fontainebleau* (1 vol. in 18, Sandoz et Fischbacher), a testimony of gratitude and admiration to the lovely and magnificent forest, which has restored quietness and health to so many aching hearts and tired brains worn out by the battle of life. The formation of an artistic committee for the protection of the forest of Fontainebleau is a fact with which I believe you are acquainted. All the sympathies of the press are in its favour. It has already prevailed on the Finance Department to give up some projected fellings and clearings, whereby several of the oldest and most picturesque portions of the forest would have been utterly destroyed. It has also had the good sense to organise Sunday excursions, by means of which a considerable number of French people, aided by their legs and eyes, are led to value and appreciate the unrivalled beauty of the trees and rocks, the heaths and vales, that yet remain untouched. M. Jules Levallois' book will be a great assistance to them. It is literary as well as historical. The author, who was one of Sainte-Beuve's secretaries, quotes, with true discernment, the choicest pages from our best romantic authors. Senancourt, the author of *Obermann*, Mdme. Sand, Gustave Flaubert, Taine, Edmond and Jules de Goncourt, and Henry Murger. He has carefully studied the influence of the forest on their diverse imaginations and temperaments. Senancourt's close communion with the ruggedness of its wastes, the charm of its full-grown trees, and its dread silence is especially observable in his *Rêveries*. He was one of that generation of fastidious spirits whom the brutal *régime* of the first Empire drove to the bitterest despondency. It is the forest of Fontainebleau he sought that which some Catholics try to find at La Trappe, when they have drained the cup of worldly bitterness to the dregs. My earliest school years were spent at Fontainebleau, and I, therefore, know how the forest looked in his days. The quarry-men, who dig out the sandstone for street-paving, had not carried their work of devastation so far then. Those huge, strangely-shaped, grey boulders that lie piled up on the hills in such picturesque disorder are among the rarest geological formations in the world. They were carried down from the Jura by a mighty flood which rolled on to Havre, and hollowed out the present bed of the Seine. But the most striking beauty of the forest lay in certain thickly-wooded portions of it which had never yet been thoroughly explored, and in certain vast tracts of white sand that have been since planted with pines. The glare of these dazzling white expanses was scorching and blinding, and great lizards, vipers, blackbirds, and tomtits were the only living inhabitants. It was at that time that artists abounded in the neighbourhood. They had their head-quarters at two opposite points: at Barbizon, overlooking the austere plains of La Bric, and at Marllotte, which commands a view of the green valleys of Gâtinais. Among other illustrious names, those of Diaz, Millet, Théodore Rousseau have made the venerable oaks and mysterious thickets of this still so attractive forest famous. The whole modern school of French landscape-painting deserves indeed to be classed with them, for the real Ecole des Beaux-Arts was none other than the forest of Fontainebleau. It possesses the two sovereign elements of beauty—form and colour—power and charm—constantly renewed. It is difficult to speak of it without emotion, feeling as we do that its mutilation would be a European misfortune. The subject deserves the consideration of all who believe that a place of this kind is the property, the inalienable property, of the poets, the painters, the choice spirits of every age and every nation. A forest cannot, according to existing regulations, be ranked among the historical monuments of France; it, therefore, ought to be jealously protected by public opinion. It is an everlasting studio, a standing museum.

I brought away with me to read at my leisure an exquisite book called *Cinq Octaves de Sonnets* by Claudius Popelin. The criticism of the sonnets devolves on my coadjutor whose business it is to keep you *au fait* of all that concerns the poetical movement in France; but the book itself, in outward form and style and typography, is a real

Digitized by Google

work of art that deserves special notice. Besides, it may very likely be that my description of it will be your only introduction to this work, unless M. Claudius Popelin sends a presentation copy to the British Museum. It was published by A. Lemerre, only a few copies printed, and those, probably, bought up at once.

It is printed on Whatman paper, which is the fashion in France now, and has the advantage over ordinary paper in having a whiter and more even surface. But the pages do not turn over easily, and resemble Bristol board in their want of pliancy. The letter-press is remarkable for that regularity which characterises all Jules Claye's work. The shape of the book, a square octavo, is imposing, and yet the margins are not unreasonably wide.

The title, the headings of the chapters, each page of the epistle dedicatory, and each sonnet, are framed in an ornamental setting, drawn by the author on wood and boldly engraved, rather in the fashion of French woodcuts of the seventeenth century. Each octave of sonnets has a different setting. M. Claudius Popelin is an artist who has only one fault, that of having been born with a fortune large enough to have made it unnecessary for him at the age when a man's powers are shaping themselves to gird up his loins and throw himself headlong into the struggle of life. After excellent literary studies he went to Italy and visited Florence at a time when the delicious poets of the Italian Renaissance, charming in their mannerism, were still to be met with at bookstalls for a few pence, in delightful little duodecimo editions printed at Venice, Florence, and Lyons. He impregnated himself with the subtle and lofty perfume of that literature. When he returned to France, he became a pupil of Ary Scheffer.

About 1855 he exhibited several portraits and large religious pictures at the Salons. Subsequently he displayed remarkable penetration in studying the art of enamel, which, if not lost, had taken an entirely wrong direction. A few lessons he had from a Sèvres artist named Meyer convinced him that the practice of the art was not in any way beyond the capacity of a bold and careful man, and that the decline of the art was attributable to the artists having ceased to supply it with original compositions. He very soon executed with ease some enamels on copper of the most finished perfection at his own house.

He had been first led to study this art, which presents many resources to a mind fond of colour and effect in their most brilliant and concentrated expression, by seeing some medallions painted on earthenware.

We owe the first imitations of decorative painting on earthenware after the fashion of the majolicas of the Della Robias to M. Devers, a Piedmontese, also a pupil of Ary Scheffer. M. Claudius Popelin, who is a great reader, began by publishing a translation of Piccolpasso's treatise *L'Art du potier*; then a translation of *Traité de la statue et de la peinture*, by Léon Battista Alberti; and, finally, several treatises on *L'Email des peintres*. All these works, now out of print, are in great request among artists and connoisseurs of books. They are all embellished with ornamental initials, heads of chapters, or tail-pieces, drawn by the author's own hand.

This art, by means of which works are produced that combine the charms of unrivalled vibration with the merit of being insusceptible of change, he has brought to a high pitch of perfection. Deeply imbued with the spirit of the Italian Renaissance, the literary rather than the pictorial, his figures while they are modern in form and outward bearing are archaic in feeling. His thought is not intelligible to the crowd, and as though secretly conscious of the fact he takes the precaution to write the name and degree of his heroes, or some explanatory device in Greek or Latin or old French, on a scroll above their heads.

He has lived in friendly intercourse with the distinguished men of the day, with Sainte-Beuve, for example, Théophile Gautier, and the Princess Mathilde's *coterie* of friends. To this lady, under the discreet veil of initials, he has dedicated his book, which authorises my numbering him among her intimate acquaintances. Unfortunately Court-life makes him expend his activity on a multitude of unimportant things; unfortunately, too, the more sonnets he writes the fewer enamels he makes. But after all, every tree that is not barren bears its fruit. These have both flavour and originality.

A new volume by Prosper Mérimée is on sale at Michel Lévy's, entitled *Etudes sur les Arts au Moyen-Age*; it is a useful collection, for the greater part of it had never yet been reprinted, though it well deserved to be, on account of the shrewd criticism and variety of views it contains, the official reports and articles that came out at different times in reviews and newspapers: *Essais sur l'architecture religieuse et sur l'architecture militaire en France; L'Eglise Saint Savin*; *Constantinople en* 1403; *Le Retable de Bâle; L'Album de Villart de Honnecourt; Les Couronnes du Musée de Cluny.*

In conclusion, that my conscience may be at rest with regard to all the publications of any interest, I will mention the *Catalogue de l'œuvre de Le Mire*, just published by M. Jules Hédou (Baur, one vol. 8vo.). Noël le Mire, a skilful engraver, was born in Rouen, November 20, 1724. He entered the studio of the celebrated Philippe Le Bas about the year 1745. He died in Paris in 1801. He was employed by the best designers of his time, Eisen, Cochin, Gravelot, Moreau. M. Jules Hédou shows his good taste in laying great stress on his merit as a line-engraver, and in giving most minute indications with regard to the work he executed for the booksellers of that time.

PH. BURTY.

NOTES AND NEWS.

MR. FORD MADOX-BROWN is a leading contributor to the Manchester Exhibition this year. He sends his picture of *Don Juan* cast up on the seashore in a swoon, and discovered by Haidee and her maid—one of the painter's largest works, executed about four years ago; also *Byron's Dream*, the picture of the youthful Byron and Miss Chaworth which we described towards the beginning of the current year. Two other members of the Madox-Brown family also contribute. Mrs. W. M. Rossetti (Miss Lucy Madox-Brown) is represented by her oil-picture of *Margaret Roper* receiving the head of her father, Sir Thomas More, at London Bridge. Mrs. Hueffer (Miss Cathie Madox-Brown) sends two water-colours—*Industry*, a little girl doing an arithmetical sum on her slate, and a view of *Cromer*.

THE Second Annual Exhibition of Modern Pictures at Brighton, promoted by the Corporation of the town, opened on September 9 at the Royal Pavilion. It numbers 569 works, of which three are sculptural; the paintings are both oil and water-colours. Among the principal contributions are—*The Entrance to the Cave of Mammon*, by Poole; *Nocturne in Blue and Silver* (two pictures so named), *Ditto in Blue and Gold*, *Arrangement in Flesh-Colour and Gray*, *La Princesse des Pays de la Porcelaine*, by Whistler; *The Right of Way*, by Walker; *Blackberry-Gatherers*, by Mason; *Scene in Hal of the Wynd's Smithy*, by Pettie; *Arabs Fishing at Algiers*, and *Near the Land's End*, by Mrs. Bodichon; *Five Illustrations of Dr. Mackay's poem, Salamandrine*, by Birket Foster; *Four Drawings engraved in "Punch,"* by Du Maurier.

THE private view of the Liverpool Autumn Exhibition last Saturday was very crowded. It was feared that the depressed state of business would tell very unfavourably on the sales, but the results did not justify these anticipations. Works to the value of 3,187*l.* were sold on that day, being about 1,000*l.* in excess of the previous year.

THE Liverpool Art Club are now organising a loan exhibition of the works of David Cox, with which they will inaugurate the new gallery they have just constructed. It is thought very important to have a full representation of his work at all periods and in all his different styles, in order that young artists who mistake the freedom and breadth which he gained after a long course of carefully-finished work for mere dash and carelessness, may be warned that the dangerous looseness of style which they imagine themselves to have learned from him is not David Cox, is not art, and has no relation to genius.

A BUST of Canon Kingsley is in course of execution by Mr. R. Belt, and is to be placed in Chester Cathedral.

A SPECIAL despatch to the New York *Evening Post*, dated August 21, states that the Smithsonian Institute has just received the largest and most interesting collection of prehistoric relics ever gathered in the United States. The collection, which is from the Santa Barbara Island, California, consists of stone implements of every description, and amounts to fifty tons in weight. They were found in vast mounds and excavated from innumerable graves, the traces of which were almost obliterated. Parts of this collection will be arranged for exhibition at the Centennial. An old Spanish admiral, who visited these islands three hundred years ago, reported that he found living there in well-built houses a race of aborigines advanced in civilisation far beyond all kindred tribes.

THE Society of Biblical Archaeology displays an energy in the publication of its *Transactions* which might be imitated by several other societies to the great benefit of their members. In the newly issued part of these *Transactions* (vol. iv. part 1, p. 21) Dr. Birch describes a very interesting glass vase found at Golgoi in Cyprus by General Cesnola, bearing an inscription in raised letters, reading on one side Μέγης ἐπόησε, and on the other μνήσθη ὁ ἀγοράσας—"let the buyer remember," as Dr. Birch translates the phrase. But what is the buyer to remember? "That Meges made this vase and can produce more if wanted." It may be so, but in our day inscriptions in raised letters on glass bottles refer to the maker of the contents, not the maker of the bottle, and in some cases it would be superfluous to exhort the buyer to remember anything at all!

THERE has been an interesting exhibition in the galleries of Messrs. Green, in Victoria Street, comprising a series of the productions of the Worcester China Works from the first foundation of the manufacture. The specimens of the older period were mostly furnished by the Royal Porcelain Works. Here the whole progress may be traced, from the simple blue-and-white cups and saucers of Dr. Wall to the gorgeous vases executed when the paste and painting were at their climax, which now attain such marvellous prices. Cups and saucers of the sets made for Nelson, George IV. and William IV., in the Japanese style then in favour, are here exhibited; and then follow the faultless works of modern times, the enamels, the exquisite paintings, and, above all, the more recent production of ivory ware, each piece so delicately perforated as to surpass the Oriental model, and elaborately finished with a penknife previous to its last firing.

THE Italian papers announce to be sold by auction, at the close of the year, a number of unredeemed pledges deposited at the Monte di Pietà, the public pawnbroking establishment at Rome. They consist of 1,244 pictures, many by the first masters—Carlo Dolce, Bronzino, Paolo Veronese, Titian, Francia, Claude, and others—estimated at above 32,000*l.* in value. At the same time will be sold collections of coins and various other valuable objects of art.

Digitized by Google

The French Government has deputed several talented artists to copy some of the celebrated masterpieces at Florence, among others the *Rape of the Sabines*, by Giovanni di Bologna. The Italian Commissioners of the Fine Arts have granted permission to copy ten of the pictures or statues, but have refused to extend the permission for the group of the Sabines, which is in such a precarious condition that the application of the plaster necessary for the reproduction might damage one of the figures in the group.

The French papers announce the death of M. Pils, of the Institute. He was a pupil of M. Picot, and won the Grand Prix de Rome in 1838. He first devoted his attention to sacred subjects, but since the outbreak of the Crimean war he has been best known by his military pieces, among which are the *Disembarkation of the French Army in the Crimea*, the *Battle of the Alma*, &c.

The German papers announce the death, at the age of thirty-five, of Herr Rau, a promising sculptor. Among the most successful of his works may be instanced the Schiller Monument at Marbach, and the Germania in the Monument to Victory at Stuttgart.

A monument has been erected at Eisenach to the memory of Fritz Reuter, by his widow. It has been designed and executed by the poet's friend, Herr Afinger, of Berlin, and is in the form of a column supporting a bust, which is said to be a good likeness.

The restoration of the transverse aisles and cloisters of the Augustine Monastery at Nürnberg is completed. Since August 22 the German National Museum, with its picture gallery, which is located within the precincts of the old monastery, has been re-opened to the public.

The *Allgemeine Zeitung* states that the contributions sent in to the Historical Art Loan Exhibition at Frankfort-on-the-Main are so numerous, that the catalogue of the objects exhibited consists of 130 large octavo pages. Among the more recent acquisitions is a tenth-century Byzantine reliquary, belonging to the treasury of the Cathedral at Limburg; a gorgeous silver-gilt goblet, supposed to be the workmanship of Wenzel Jamnitzer, (1508-1586) emblazoned with the arms of Augsburg, Nürnberg, Nordlingen and Frankfort; and a pair of pistols richly carved and inlaid with ivory, which were originally presented to Gustavus Adolphus by the City of Nürnberg.

The Austrian painters, Herr Pecht and Herr Schwörer, have been commissioned by the Emperor to decorate the old Council Chamber at Constance with frescoes. The subject of one is a scene from the life of the Emperor Joseph, while the other represents the peace concluded between Frederick Barbarossa and the Lombard cities.

A subscription is at present being raised, under the superintendence of the Earl of Verulam and other noblemen and gentlemen in Hertfordshire, for the purpose of increasing the fund that has been formed for the restorations in St. Albans Abbey. These restorations have already extended over a period of four years, and important results have been achieved; but in the ardour excited by the prospect of the speedy elevation of St. Albans into an episcopal see, it is desired to carry on the work of restoration as far westward as the nave screen, so as to render the body of the church again available for divine service. Even then the grand nave will have been left untouched, and that in many places demands the most careful structural repair.

The death is recorded of M. Rohault de Fleury, a distinguished French architect, and nephew of the general, Rohault de Fleury, peer of France. M. Rohault de Fleury was the Vice-President of the Société des Architectes, and was made an officer of the Légion d'honneur in 1861. He was also the Government architect. The works by which he is best known are the Museum of Natural History, the Hippodrome, and the Délassements-Comiques.

The prizes offered by the syndical chamber of goldsmiths and jewellers to the pupils of the schools of design in France for the most artistic designs in the precious metals were recently awarded with great ceremony at the Ecole des Beaux-Arts. Two gold medals of the value of 500 fr. and 300 fr. were bestowed.

The French exhibition and sale for the benefit of the sufferers by the inundations, organised by M. Falguière, has been put off until November as being more likely to be productive then, than at the present dull season in Paris.

It seems that the Italian papers, from whence we derived our information, were mistaken in supposing that the Louvre had sent a case containing its collection of original drawings by Michel Angelo for exhibition at Florence. The *Chronique*, at least, especially contradicts the statements of the *Gazzetta d'Italia* on this point, and asserts that it is only photographic reproductions that have been sent, it not being permitted for original drawings to be taken out of the Museum.

We learn from an article just published by M. Champfleury, in the *Chronique des Arts*, and extracted from the forthcoming third edition of his *Faïences patriotiques*, that the variegated earthenware called agate ware was imitated in France. This ware, formed by mixing together clays of various colours, so as to resemble marble or agate, was first invented in 1733 by Ralph Shaw, of Burslem, and carried to perfection by Wheildon before, and when in partnership with Wedgwood, and made into knife-handles, cups, candlesticks, vases, &c., now much prized. At the end of the eighteenth century the French Anglomania extended its influence to English pottery, and we learn from M. Champfleury that the manufacture of agate ware passed into France, and was principally carried on at Orleans, Apt (Vaucluse), and Douai. To this last town some English had transported the process of its fabrication. M. Champfleury describes this style of decoration as resembling the marble paper used for the lining of books. At first it was applied to soup-tureens and large objects of domestic use, but finding the care it required in making rendered it unremunerative in these commoner pieces, the use of it was confined to small decorative specimens, bonbonnières, snuff-boxes, cane-handles, &c. M. Champfleury instances diminutive busts of Voltaire and Rousseau, on agate pedestals, the produce of Douai; but the ware appears to be scarce, and is probably classed with the English, as the keeper of the Ceramic Museum at Sèvres does not mention any piece in the national collection.

For some time old carved wainscoting has been much in request among collectors. Baron Adolphe de Rothschild has just bought for 6,000*l.* the magnificent woodwork of the Hôtel Bretonvilliers, in the Ile Saint Louis, and Baron Gustave de Rothschild has purchased all the wood-carving of the Hôtel du Sacré-Cœur, Rue de Varennes, for the new house he is building in Paris. It furnishes three rooms, one of which alone cost 2,400*l.*

M. Anspach, chief magistrate of Brussels, following in the track of M. Haussmann, is gradually transforming the Belgian capital into a miniature Paris. In order to stimulate the efforts of the architects he has adopted the ingenious idea of offering a prize of a thousand francs to whoever will build the finest house in the boulevard.

The *Journal des Débats* on the occasion of the death of the painter Waldeck, who has lately died at the age of 107, cites the celebrated painters who have died at an advanced age. Titian died in his 90th year; Coypel was 89; Rigaud, 86; Mignard, 85; Jordaens, 84; Tintoretto, Claude Lorraine and Albano, 82; Primaticcio and Teniers, 80; Carle Vernet and Greuze, 79; David, 77; Guercino, Leonardo da Vinci and Ostade, 75; Michel Angelo died in his 90th year.

On the 5th, in the midst of a large concourse of spectators and salvos of artillery, the memorial statue of Chateaubriand was unveiled at St. Malo, the scene of his birth, and where, in one of its rocky islets, his remains, according to his desire, repose. The statue, life size, is erected on a granite pedestal, opposite to the house in which Chateaubriand was born; he is represented in an attitude of contemplation, bare-headed, his elbow resting on the *Génie du Christianisme*. The figure, the work of M. Millet, is cast in the bronze of some old cannons of St. Malo, given by the Government for the purpose.

We regret to announce the death of Mr. G. J. Pinwell, at the early age of thirty-three.

It is not much to be wondered at that France should utter indignant complaints sometimes concerning the defection of many of her artists, or, as she prefers to express it, the "luring away of her artistic genius." We know that several French artists of the highest rank have settled of late years in England, and even Germany, it seems, has in some cases exercised a luring influence by the rich bait of artistic commissions.

This is especially the case with regard to a young French sculptor, Gustave Deloye, whose studio in Vienna can only compare, it is said, with that of Makart in the magnificence and taste of its decorations. Deloye has, during the last few years, become the fashion in Vienna, and commissions pour in upon him faster than he can possibly execute them. All these commissions, of course, are so many ties binding him to the country in which he has made his success, for he had received but little recognition in Paris at the time when he was commissioned by Baron Schwarz to execute some of the artistic decoration of the World Exhibition at Vienna. This was the beginning of his fortune, and since then his remarkable talent has brought him not only fame but most substantial reward. Though established in Germany, Deloye, however, remains a thorough Frenchman, disdaining even to learn the language of the country of his adoption, and obliging his workpeople, who are all Germans, to speak French to him. Deloye's art is, perhaps, most admirable in his smaller productions—portrait busts, small bronze figures, and exquisite designs for goldsmith's work; but he has achieved several monumental works that are highly praised, and his style is having a decided influence upon German sculpture.

THE STAGE.

THE "SHAUGHRAUN" AT DRURY LANE.

The reports which have from time to time reached England from New York concerning Mr. Boucicault's new Irish drama, *The Shaughraun*, have not prepared the experienced playgoer to expect anything of a very fresh or spontaneous kind. From the account of the story and the descriptions of the principal scenes, indeed, it appeared only too clear that the author had relied less upon his inventive faculty than upon his knowledge of certain tried and approved elements of stage success. It was an ominous fact that the "grand mechanical contrivance," which seems to be an indispensable feature of what may be considered the culminating point in the action of a romantic play of this kind, was connected with an escape from a castellated dungeon, and was so contrived that, as in the case of Mr. Cruikshank's panoramic view of the flight from Newgate of the renowned Jack Sheppard, the spectator could behold, as it were, at one glance both the internal and external stages of the daring act; for this, it must be confessed, sounded

Digitized by Google

very like a description of a familiar incident in *Arrah-na-Pogue*. And while we are mentioning ill omens, it must not be forgotten that when an American playwright named Hart was accused by Mr. Boucicault, on what were certainly *primâ facie* substantial grounds, of having copied his play and attempted by that underhanded means to deprive him of the reward of his inventions, the alleged plagiarist pleaded that he had never seen the *Shaughraun*, and that he had appropriated everything that was valuable in his piece from other plays which had been long in existence, and must, if there was any close resemblance between the pretended original and the pretended plagiarism, have been the identical sources of Mr. Boucicault's inspirations. Indeed, the defendant in the suit of Boucicault *v.* Hart even went so far as to particularise the pieces from which he had, in this manner, culled a posy of dramatic flowers, which, according to his defence, only happened by mere blind chance to be so very like Mr. Boucicault's nosegay in colour, form, and arrangement. A drama entitled *Pike O'Callaghan*, or the Irish Patriot, by Mr. Wybert Reeve, brought out originally at the Surrey Theatre five years ago, was alleged to have furnished the original lines of Mr. Hart's production. "I drew," he said (in his interesting affidavit), "all my plot, incidents, scenes, and construction, from the said play of *Pike O'Callaghan*, changing the text, some of the names, all the language, and several of the situations, and using, instead thereof, such names, language, and situations as were suggested by other books to which I referred." Among further sources indicated were Mr. Falconer's *Peep o' Day*, a drama entitled *Bryan O'Lynn*, a novel by Lever known as *Kate O'Donnohue*, and the French piece entitled *L'Officier de Fortune*. In these productions it was averred that the Court, if it would take the trouble, would find all Mr. Boucicault's personages, together with his incidents and ingenious situations. There, it was boldly affirmed, were to be seen in full vigour the escaped Fenian convict, the parish priest, the British officers and privates, the wicked county squire and magistrate, and the spy and informer. The Court as appears did, as in duty bound, take upon itself this trouble, and it is possible that it found all those elements of dramatic art. Yet it seems not to have encouraged Mr. Hart's defence, but, on the contrary, granted Mr. Boucicault his injunction, for reasons which will be readily divined by all who have bestowed attention on questions of literary and dramatic piracy. In brief, Mr. Hart, notwithstanding his defence, would appear to have constructed a play in imitation of Mr. Boucicault's piece, and to have based his hope of impunity upon the fact that Mr. Boucicault's plot in many features resembled other plots, and that his characters were, at least to some extent, the common property of dramatists. But the law does not require originality in the sense which Mr. Hart's advisers attributed to that term. Mr. Tennyson's claim to his *Enoch Arden*, for example, is neither better nor worse because in the old magazines there are scores of stories in prose or verse bearing such titles as "My Lost Home" and "The Convict's Return," which could be made by a dexterous counsel to appear to be the undoubted source of the poet's creations. There are, in fact, very few works which might not in this way be argued into the domain of public property. A good deal, therefore, that was in Mr. Hart's allegations might be admitted to be true, and yet Mr. Boucicault's play might be a work well entitled to be deemed original; while Mr. Hart's play which he called *The Shibbeah*, and brought out in rivalry to the *Shaughraun*, might be, as the Court appears to have thought it (though the case is not yet, I believe, decided), a manifest piracy. But the production of the *Shaughraun* at Drury Lane on Saturday, while it constituted a pleasant surprise to those who expected a mere mechanical and insincere piece of dramatic workmanship, ought at once to set at rest the question of whether Mr. Boucicault is entitled to be regarded as its author. Who remembers, or cares to remember, the English pieces which the plagiarist pretended were the originals of this play? *Peep o' Day*, to be sure, may be counted as an exception; but that piece enjoyed so long a career that any substantial appropriation from such a source would necessarily be detected by an English audience. For the rest, if *Pike O'Callaghan* is so nearly identical with the *Shaughraun* as the New York playwright pretended, now is the time for Mr. Wybert Reeve to move our Courts for an injunction; but it is pretty safe to predict that nothing of that kind will occur.

The *Shaughraun*, in fact, bears the unmistakeable impress of Mr. Boucicault's mind. There, it is true, is the wicked squire in that green dress-coat with the crimson silk handkerchief peeping out of the pocket—with that white hat jauntily worn on one side, and those white cord breeches and top-boots in which we have met him so often before. One could, indeed, wish that his wickedness were relieved by a single good quality; that he were a trifle less frank in confessing himself a treacherous and designing rascal in his most private soliloquies. There, too, is the parish priest whom everybody trusts and loves; and there the low spy and informer who triumphs in the first two acts, but is certain to come to a frightful end before the curtain falls. These and many more, it must be confessed, are acquaintances which remind one much of Mr. Boucicault's previous productions, as well as of Lever's and Carleton's stories; and they may, for aught I know, be even flourishing in some more or less distinct shape in *Pike O'Callaghan* and *Bryan O'Lynn*; but they are at least endowed in the *Shaughraun* with a degree of sincerity which I do not remember to have observed when I have met them in Surrey dramas; and it is only fair to say that they are associated with at least one or two characters sketched with far more depth, subtlety, and power than anything within the reach of a Surrey playwright or a dramatist of the class of Mr. Hart. Conn, the Shaughraun, himself would redeem the defects of a much worse play, and this is very far from being a weak drama of its class. If its theme is but a commonplace tale of a convict-patriot who escapes from Australia, returns to Ireland, is circumvented by villains, beset by spies, re-arrested and thrown into a jail, from which by the aid of the faithful Conn he once more escapes, the whole is put together with so much dramatic skill, and with such unflagging progress in the development of plot that the story itself awakens interest in the spectators, and will afford genuine pleasure to all whose appetite for the stage is sufficiently robust to enjoy a piece in which picturesque incident is a prominent feature. Even in the most hackneyed of its elements the thoughtful spectator cannot miss a certain honesty in the writing which greatly helps to commend it. Some of these personages are, as I have said, old factors in dramatic problems, but at least they exhibit no want of faith in their own reality. The good-hearted priest, who is so true a friend to virtue and patriotism in trouble, feels evidently no shame at the prospect of being recognised as an old acquaintance in a new position; the cringing, sneaking, cowardly, malignant spy, too, has absolutely so little heed for his reputation for novelty that he will not even for once dispense with that long, ragged drab coat with a dirty cape by which he may be sworn to in any theatre in Great Britain or in the United States of America. There is neither weak hankering after originality, nor self-conscious hesitation in the way in which they go about the dramatist's business. Fortunately for them, and for the audience also, the dialogue which is put into their mouths is entirely free from bombast and false sentiment. Dialogue, indeed, is a strong feature in this drama. Its vein of humour is thoroughly Irish, and it has the excellent quality of arising without effort out of the peculiarities of the personages and the business in hand. Similar praise may be accorded to the fine scenic effects, and also to the "grand mechanical contrivance" devoted to the unfolding of an interior of a lofty dungeon which, turning back before the eyes of the audience until it has described a segment of a circle, reveals a striking scene of ivied castle walls and ramparts lighted by the moon. Accessories of this kind which illustrate and help forward the action of a play must not be confounded with those mere spectacular exhibitions which have been the characteristic of Drury Lane dramas in recent years. It would be equally unjust to regard as showy impertinences the illustrations of national manners which Mr. Boucicault, *more suo*, has interwoven with his play; for these, again, form part and parcel of his story, and are in keeping with that tone and harmony of treatment which are as indispensable in a play as in a picture. The *Shaughraun* is admirably acted, with the exception of the representatives of the two young heroes whose utterances and movements are artificial and constrained. Mr. Shiel Barry's acting as the spy, Harvey Duff, is indeed a marvellous exhibition of dramatic energy, and grotesque power; approaching often to the verge of the ludicrous, while challenging the spectator, as it were, to laugh, if he can, at a performance so intense and impressive. Mrs. Boucicault has little to do in the piece but to depict in her pleasant way a good-natured, quick-witted Irish girl. There is far more depth in the character of the young lady heroine, performed with excellent art by Miss Rose Leclercq. Mr. David Fisher's Priest, and Mr. Sinclair's Squire, are finished portraits of familiar originals. Of course, the leading character of the drama is Conn, the untameable Irish lad, with his good-natured twinkle of the eyes, his fiddle and bow, his old red hunting-coat and dilapidated top-boots, his passion for snaring salmon and unlawful shooting, his ready wit, and unfailing resources in the way of doing a kind turn for a patriot in trouble. He is the best of all Mr. Boucicault's gallery of Irish portraits. Connoisseurs of dialect tell me that the brogue of this delightful actor of Irish parts is a little the worse for long sojourn in other lands; but in ease and vivacity, in subtlety and variety of details of that kind which impress the truth of the performance on the mind, and secure a firm hold on the sympathy of the spectator, he is, I think, greater than ever. Moy Thomas.

According to old tradition the theatrical season in Paris commences on September 1. Accordingly the announcements "Relache" and "Clôture Annuelle" are becoming fewer in the lists of places of entertainment. Nor are audiences, apparently, altogether wanting. The revival of *Le Demi-Monde*, for the reappearance of Mdlle. Croizette at the Théâtre Français, is reported, indeed, to have attracted a very full house; though it is admitted that distinguished personages were conspicuously absent. Hence a certain freedom of costume among the spectators, which, it appears, is not confined to the English tourist enjoying an evening in the Rue Richelieu. One authority says: "'Grey felt hats' were in a majority. It is true the gentlemen did not exactly present themselves in sporting costume; but there was a decided tendency that way. Ah! if one might but sit in the stalls in company with a dog and a gun! But that must not be!"

The Mirror Theatre, where the production of Messrs. Oxenford and Wigan's drama, entitled *Self*, is still delayed, has revived the American piece entitled *Across the Continent*. It is a coarse and worthless kind of melodrama, which has been represented in nearly all our suburban theatres. *The Dogs of St. Bernard* is still the afterpiece here.

Although *Round the World in Eighty Days* had but poor success in London, Parisian play-

Digitized by Google

goers are considered to be by no means satiated with cosmopolitan scenery and adventure. The Théâtre Parisien is preparing to produce a new drama of this kind entitled *Les Voyages du Prince Soleil*. Its authors are MM. Buguet and Milher, and the piece is in five acts and fourteen tableaux.

The Gaiety reopens on Monday with Mr. Charles Mathews in a new comedy, which is stated to have been "written by himself." Its title is *My Awful Dad*. He will also appear here in his old part of Gatherwool, previous to his departure for India. Among additions to the Gaiety company are Miss Louise Henderson and Mdlle. Camille, the young lady who played Fanfan in *La Famille Benoiton* with so much ability.

M. Theodore Barrière will produce at the Vaudeville, in October, a new comedy in three acts entitled *Les Scandales d'Hier*, and a comedietta entitled *C'est un Garçon*. In collaboration with M. Prébois, the same author has written a drama in five acts called *Simone*, which will be brought out at the Théâtre Historique; and, in collaboration with M. Raymond Deslandes, a piece in three acts entitled *Les Lettres de Lise*. The latter will be produced at the Variétés.

An action brought by a performer against the manager of the theatre at Belleville reveals some curious information as to the way in which Charles Dickens's stories have to be seasoned for the palates of playgoers in the suburbs of Paris. It appears that a drama was preparing at this house bearing the title of *Nicholas Nickleby*; and that in the eighth scene of the fourth act of this piece the hero, Nicholas, finds himself in "the cavern of the mendicants of London." It was explained that the chief of the mendicants, addressing himself to Nickleby in this dismal retreat, was to exclaim: "Thou knowest the way by which people enter the lion's lair; but thou art ignorant of how to leave it." "I will be the first to find it, then," exclaims the cool and collected Nicholas, presenting at the same time a pistol in each hand at the arch-mendicant. At that instant the terrible chief of the mendicants had to touch a spring, and like a flash of lightning Nicholas was to disappear through a trap in the stage. Highly effective, no doubt, this little incident would have been on the first night of performance, though we do not remember anything of the kind in the story; but unluckily the gentleman originally entrusted with the part of Nicholas was unable to appear; for at the very first attempt to rehearse this thrilling situation he fell, owing to the carelessness of somebody, through not only one floor but two, and sustained injuries so serious that the Belleville manager has been compelled to pay damages to the amount of 5,000 francs besides the costs of each party.

The Holborn Amphitheatre, which was transformed from a circus into a theatre, is now reconverted into a circus. It reopened on Monday last with a variety of equestrian, acrobatic, and other entertainments, under the management of Mr. Newsome, who has just arrived with his performers, horses, and dogs, from Dundee. Hence its new title of "Newsome's Circus."

The English type of clown has evidently in France no necessary association with Christmas holidays. The fading attractions of the famous fairy piece *La Chatte Blanche* at the Gaîté are to be reinvigorated during the present month by the introduction of a pantomime, in which the English clowns named Evans are to take a leading part. This interpolated portion of the entertainment is entitled *Le Diable d'Argent*.

Mdlle. Beatrice having taken her departure with her company, the Globe Theatre will open again on Monday next. The programme includes a new comedy-drama by Mr. Theodore Tharp, which bears the title of *Talbot's Trust*; followed by Offenbach's opéra-bouffe *Les Brigands*.

MUSIC.

The Violin; its Makers and their Imitators. By George Hart. (London: Dulau & Co., 1875.)

Among the anecdotes which are given at the close of this book occur those words of Dr. Johnson on violin-playing where he says, "There is nothing, I think, in which the power of art is shown so much as in playing on the Fiddle;" and, as regards the construction of this "king of musical instruments," Mr. Gladstone has most aptly remarked that "to perfect that wonder of travel, the locomotive, has perhaps not required the expenditure of more mental strength and application than to perfect that wonder of music, the Violin."

It would be by no means an easy task to trace the improvements step by step by means of which this marvellous instrument reached its acknowledged perfection by the skill of the great Italian makers; and the more so since the period of the actual origin of bow-instruments is lost, if not in the region of fable, certainly in that of antiquity. We must, therefore, be content to confine our observations to the works of the earliest masters, whose instruments, known and valued in these days, present most, if not all, of those characteristics of the violin which competent judges of the instrument explain to us as constituting its perfection. The definition of these characteristics forms the principal subject of Mr. Hart's book, and he has succeeded admirably in describing them for the benefit of his readers.

I have often been asked by persons, ignorant of the subject of course, "Why should the violin excite so much attention?" and again, "How comes it that so small an instrument occasionally fetches such a high price?" and so on—questions very difficult indeed to answer, at least to the uninitiated; but to those who have paid the slightest attention to this interesting subject the contemplation of a genuine instrument of any of the great Cremonese makers is an almost indescribable pleasure. Regard this instrument in any position, and from whatever point of view we may, a succession of veritable lines of beauty meets the eye.

"In looking at a violin," says Mr. Hart, "we are struck with admiration at a sight of consummate order and grace; but it is the grace of nature rather than of mechanical art. Few objects possess so charming a display of curved lines as the members of the violin family. Here we have Hogarth's famous line of beauty worked to perfection in the sides, in the outer line of the scroll, and in the sound-holes. Everywhere the perfection of the graceful curve is to be seen. It has been asserted by Hogarth's enemies that he borrowed the famous *line* from the Italian writer Lomazzo, who introduced it in a treatise on the Fine Arts. We will be more charitable, and say that he obtained it from the contemplation of the beauties of a Cremonese violin."

If we regard the fifteenth century as the period during which the art of violin-making in Italy was advancing by rapid strides, we can readily understand the comparative perfection at which that art had arrived so far back as the time when Gaspard di Salo, of Brescia, and his followers Magini, Mariani, and others, flourished, a period which dates from 1520 to about 1620. Although the best instruments of these makers were far excelled by those of their successors, some of the tenors and double-basses of Gaspard di Salo may, in point of fulness of tone, rank with some of the finest instruments of any subsequent maker. I remember to have played on a tenor by Gaspard in Mr. Hart's shop, many years ago, having a tone of wonderful power and beautiful quality; and *one* double-bass, at least, of this maker, has become historical. I refer to the famous instrument played on for so many years in this country by the celebrated Dragonetti. The tone which this inimitable player drew from his superb instrument has never been equalled. The violins of Gaspard di Salo are the oldest specimens of the instrument that possess in a high degree the characteristics of the violin which later makers brought to the greatest state of perfection. His most successful follower, or probably pupil, was Magini, whose violins are mostly of large size, but yielding a tone rather more brilliant than beautiful. Charles de Beriot, the great Belgian violinist, formerly possessed a fine specimen of this maker. The Brescian school of violin-making, at the head of which is Gaspard di Salo, sent forth the masters who formed the school of Cremona—the celebrated family Amati, the founder of whom, Andrew Amati, born about 1520, resided in Cremona. It is highly probable that Andrew Amati was instructed by Gaspard himself, since his instruments bear a strong resemblance to those of the great Brescian artist. The two sons of Andrew Amati, Antonius and Jerome, produced many beautiful instruments, and although at first they adopted the characteristics of their father's work, they altered the form of the belly or sound-board of their instruments, producing what is termed the "high model," though in their later and better instruments they gradually resumed the original or flatter form which was adopted by the earliest makers of the violin. The work of these makers is extremely beautiful, and it is interesting to mark the hand of the true artist in the graceful curves of their sound-holes and in the purfling of most of their violins. The most famous member of this family of violin-makers was Nicholas, son of Jerome Amati, born at Cremona in 1596. The best of his instruments, those known as the "grand Amatis," which belong to his later works, are second only to those of his great pupil Antonius Stradiuarius. This maker has had many imitators, but in no instance has the characteristic tone of the Amati violins (that of purity and sweetness) been produced by the best copyist of the famous Italian. Mr. Hart has well said of these beautiful violins:—

"These, then, are the instruments which are so highly esteemed, and which form one of the chief links in the violin family. The highest praise must be conceded to the originator of a design (such as we find in these instruments) which combines extreme elegance with utility; and, simple as the result may appear, the successful construction of so graceful a whole must have been attended with rare ingenuity and most persevering labour."

Mr. Hart goes on to say, it was "on the form of the instrument known as the 'grand Amati' that Antonius Stradiuarius exerted all the powers of his early years, and the

Digitized by Google

fruits of his labours are, in point of finish, unsurpassed by even his later works." A son of Nicholas Amati, whose instruments are by no means numerous or of high value, was the last maker of his name, and thus, passing over a long list of Italian violin-makers of more or less note, the name of Stradiuarius arrests attention, and Mr. Hart, with undisguised enthusiasm, says :—

"The renown of this remarkable maker is beyond that of all others; his praise has been sung alike by poet, artist, and musician. His magic name is ever rising to the lips in the presence of the 'king of instruments;' its sound is as familiar to the humble player as to the finished artist."

Mr. Hart has many interesting particulars to relate of this celebrated violin-maker, several of which have appeared in print now for the first time. A woodcut of the house in Cremona where Stradiuarius resided, and another of the church of St. Dominic, where he was buried in 1737, occur among the illustrations of Mr. Hart's highly instructive account of the great Cremonese. I have seen a vast number of this maker's genuine instruments, and in all the most exquisite workmanship is apparent at a glance. The tone of his violins is so grand, so brilliant, and so capable of every gradation of expression, that all solo players on the instrument are most eager to possess a fine specimen. What an indefatigable worker was this great Cremonese artist! for *artist* he was in the truest sense of the term. No other maker of violins laboured so hard to bring the form and capabilities of this instrument to perfection. In Mr. Hart's brief but accurate summary of the various forms and changes adopted by this maker at different periods of his life, he says :—

"Starting from the days when he left the workshop of Nicholas Amati, we find him following implicitly in the footsteps of his master. About 1686 he makes use of the more commendable points of former years, adding others of great beauty and utility. At this period he begins to make his originality felt, until about the year 1694, when he again gives forth fresh evidence of his power to create, as shown in the form known as the 'long Strad.'"

But the golden period of this maker commenced about the year 1700. I believe most, if not all, of the best instruments of Stradiuarius were made after this period. Mr. Hart describes a very splendid violin made in 1714, which was named the "Dolphin," from the richness and variety of the tints of the wood as seen through the exquisitely transparent varnish.

"This violin," says Mr. Hart, "has long been regarded by the chief connoisseurs in Europe as the *chef d'œuvre* of Stradiuarius. From the days when it was in the possession of the Marquis de la Rosa to the present time, its beauty has excited the admiration of the fiddle-world."

If there is one other violin-maker whose instruments may dispute the palm with those of Stradiuarius, it is the well-known Joseph Guarnerius, who was born in Cremona in 1683. This famous maker was instructed by his cousin, Peter Guarnerius, whose style was modelled on that of Gaspard di Salo, and, although greatly improved upon by his talented pupil, the characteristics of the great Brescian maker are more or less observable in even his most perfect works. Like his great contemporary, Stradiuarius, this remarkable man was constantly varying in the form and finish of his instruments. Many of his violins are roughly made and not always carefully finished, while others evince the most perfect workmanship and the highest beauty in the character of the wood and varnish, while the outlines and form of the instruments are models of perfection. M. Fétis has divided the career of Guarnerius into three periods, the finest of his instruments being generally referred to the second. "In these," says Mr. Hart, "there culminates the most exquisite finish, a thorough artistic and original form, and the most beautiful material." Among the illustrations in Mr. Hart's book are figures of several fine violins by Joseph Guarnerius, but the most interesting of all is certainly that of Paganini's instrument, which is a rare and splendid specimen of the later period of the maker. This famous instrument, left by its owner as a legacy to his native city, is in the museum of the Municipal Palace at Genoa. Mr. Hart gives a list of many other Italian makers, the most celebrated of whom are probably Carlo Bergonzi and Dominicus Montagnana, both pupils of Stradiuarius. Franciscus Ruggerius, whose instruments are made somewhat after the style of the Amatis, has produced many fine violins, violas, and violoncellos. Among the Venetians in the early part of the eighteenth century, Sanctus Seraphino is probably the most highly esteemed maker. His workmanship is generally most exquisite, surpassed only by that of Stradiuarius himself.

The French school of violin-making appears to have consisted chiefly of a race of copyists or imitators, many of whom were more or less successful in imitating the works of the great Cremonese artists. Among the most worthy of note may be mentioned Nicholas Lupot, who, says Mr. Hart, "may be justly termed the 'French Stradiuarius.'" This excellent maker and conscientious man laboured unceasingly to imitate the works of his great predecessor, and according to Mr. Hart, who is very well acquainted with his instruments, "the tone of Lupot's violins improves yearly." Among the most highly esteemed of the English makers, may be mentioned Barak Norman, whose instruments were mostly copies of the Brescian violins, &c., Benjamin Banks, of Salisbury, who is sometimes termed the "English Amati," and after these Forster, Duke, Dodd, and some others. The great English violoncellist, Robert Lindley, for many years played on a violoncello by Forster.

The German school, properly speaking, does not appear to have been formed, or at least recognised as such, until long after the Italians at Brescia had become celebrated. Jacob Stainer, who was probably the most talented of his countrymen, travelled to Italy for instruction, and although to a great extent he altered the system of modelling which had long been in vogue in Germany, he was yet unable entirely to cast aside certain peculiarities of construction which were common to the violin-makers of his country. This celebrated maker, who was born about 1620, stands unquestionably at the head of the school of German violin-makers, and at one time his instruments were as highly esteemed as those of the principal Italians.

Under Sections XIII. and XIV. of the volume under notice, "The Violin and its Votaries," and "Sketch of its Progress," much interesting and valuable information will be found. The illustrations, which are admirably executed woodcuts from photographs taken from the famous instruments themselves, contain accurate representations of many of the finest violins, &c., by most of the great Cremonese makers. The book is capitally written, being thoroughly readable, and enlivened here and there by appropriate anecdotes, and much that bears specially on the subject of violin-making. There is no attempt at fine writing, but the enthusiasm of the author is here and there very evident, never obtrusively so, but well-intentioned and appropriate. Extensive as the subject undoubtedly is, the book is as nearly exhaustive as possible, far exceeding any previous attempt of the kind. The printing of the work reflects the greatest credit on the publishers, and the text is singularly free from errors; and last, not least, among its merits, the index is copious and admirably arranged. W. H. GRATTANN.

MUSIC NOTES.

THIS evening Mr. Carl Rosa commences his season of English opera performances at the Princess's Theatre with the *Marriage of Figaro*. His company is a very strong one, including the names of Miss Rose Hersee, Miss Julia Gaylord, Miss Annie Carina, Miss Cora Stuart, Miss Josephine Yorke, Miss Lucy Franklein, Mrs. Aynsley Cook, Mdlle. Ostava Torriani, and Messrs. D. H. Bates, Nordblom, Charles Lyall, F. C. Packard, Campobello, F. H. Celli, Ludwig, Aynsley Cook, Snazelle, Arthur Howell, and Santley. The return of the last-named gentleman to the stage will be a cause of much gratification to all who remember his performances some few years since at Her Majesty's Opera. Many of the other members of the company are well known in connexion with the English operas at the Crystal Palace, while report speaks highly of some of those whose names are new to London. The répertoire is announced to include, in addition to the *Marriage of Figaro*, the *Bohemian Girl*, *Faust*, *Zampa*, *Maritana*, *The Water-Carrier* (Cherubini's *Deux Journées* in English), a new opera, *The Porter of Havre*, by Cagnoni, *Martha*, the *Rose of Castile*, and the *Siege of Rochelle*—this last being the work by which Balfe made his reputation in this country, and which has seldom, if ever, been heard here since its first production in 1835. An excellent band, led by Mr. Carrodus, and including the names of Messrs. Betjemann, Zerbini, E. Howell, Reynolds, Svendsen, Malsch, Clinton, Hutchins, &c., is engaged; and Mr. Carl Rosa will be the conductor. No such promising scheme for English opera has been put forward in London for many years; and it is earnestly to be hoped that it will be supported as it deserves.

ON Tuesday last the first brick of the foundation of the new National Opera House on the Thames Embankment was laid by Mdlle. Titiens. Mr. Mapleson, the proprietor, Mr. Francis Fowler, the architect, and Mr. Webster, the contractor of the new building, were present at the ceremony.

M. VALDÉJO, whose successful *début* at the Opéra Comique, Paris, was recorded in these columns last week, has confirmed the favourable impression produced on that occasion by his second appearance in *La Dame Blanche*. He has

now gone to Lyons for the coming season, but will return to Paris next April to play in Halévy's *L'Eclair*.

THE recent meetings at Bayreuth for the rehearsal of Wagner's great work still continue to be a leading topic of interest in the German musical papers. Among the remarkable reports in circulation is one to the effect that an enterprising theatrical manager proposes to convert the great Rotunda of the Vienna International Exhibition into an opera-house, and to produce there in 1877 the entire Nibelungen Drama. He hopes to obtain the whole of the dresses, scenery, &c., from Bayreuth for this purpose, and to obtain the assistance of the artists who will take part in the Bayreuth performances next year.

FOR the coming performances of Wagner's *Tristan und Isolde* at Vienna, Herr and Frau Vogl, from Munich, whose names are inseparably connected with the principal parts, have been engaged.

THE musical world at Leipzig is just sustaining a heavy loss in the departure of Herr Alfred Volkland, the conductor of the "Euterpe" and of the Bach Society. Herr Volkland has accepted a post as conductor at Basle, rendered vacant by the death of Herr Musikdirector Reiter, and he enters upon his new duties on October 1. In him Leipzig loses one of her most competent and most enthusiastic artists, and it will be a difficult matter to fill his place.

FRANZ LISZT is about, during this month, to pay a short visit to Leipzig, and he will on this occasion produce one of his most recent compositions (Elegy on the death of the Countess Muchanow, for piano, harmonium, harp, and violoncello) at a private *matinée* which is to be given in his honour at Blüthner's Concert Saloon.

TABLE OF CONTENTS.

	PAGE
WILSON'S THE ABODE OF SNOW, by Maj.-Gen. Sir F. J. GOLDSMID	269
HORNE'S COSMO DE' MEDICI, by G. SAINTSBURY	270
STRAATMAN'S LIFE AND WORKS OF PAUL, by the Rev. A. M. FAIRBAIRN	270
O'CLERY'S HISTORY OF THE ITALIAN REVOLUTION, by G. A. SIMCOX	273
JOYCE'S ORIGIN AND HISTORY OF IRISH NAMES OF PLACES, by D. FITZGERALD	274
GERVINUS' SHAKESPEARE COMMENTARIES, by RICHARD SIMPSON	276
CURRENT LITERATURE	277
NOTES AND NEWS	277
NOTES OF TRAVEL	279
PUBLIC RECORDS—ANNUAL REPORT	280
NOTES FROM BOSTON, by T. S. PERRY	280
PARIS LETTER, by G. MONOD	280
SELECTED BOOKS	282
CORRESPONDENCE:— *Professor Whitney on Language*, by Professor Whitney; *The Judge who Committed Prince Henry*, by Clements R. Markham; *Shakspereana*, by F. J. Furnivall	282
MEETING OF THE BRITISH ASSOCIATION AT BRISTOL: SECTIONAL PROCEEDINGS	282
GUHL AND KONER'S LIFE OF THE GREEKS AND ROMANS, by A. S. MURRAY	288
ART BOOKS, by PH. BURTY	288
NOTES AND NEWS	289
"THE SHAUGHRAUN," AT DRURY LANE, by MOY THOMAS	290
STAGE NOTES	291
HART'S THE VIOLIN; ITS MAKERS AND THEIR IMITATORS, by W. H. GRATTAN	292
MUSIC NOTES AND TABLE OF CONTENTS	293–294

Just published, Gratis.

A SUPPLEMENT to DANIELL'S MISCELLANY BOOK CATALOGUE for 1875, containing a good Collection of MISCELLANEOUS BOOKS, including BOOKS of PRINTS and Works connected with the FINE ARTS, many early-printed and curious books; also the Collection of Books, Prints, Maps, &c., illustrating the HISTORY and ANTIQUITIES of the CITY of LONDON, omitted from the Miscellany Catalogue. On Sale by EDWARD DANIELL, 53 Mortimer Street, W.

*** The Miscellany Catalogue may still be had gratis, or by post for two penny stamps.

MANCHESTER AQUARIUM.

MR. W. SAVILLE-KENT, F.L.S., F.G.S., formerly of the British Museum and Brighton Aquarium, now Curator of the Manchester Aquarium, and under whose direction this the largest existing inland undertaking of its kind has been entirely remodelled and brought to its present state of efficiency, will be at liberty, in December next, to accept an Appointment as CURATOR, General Manager, and Naturalist, to any similar Institution requiring an experienced and highly qualified officer to act in the above capacities.

Lectures on Marine Natural History, Microscopic Demonstrations, Literary Notices of Accessions, &c., specially attended to by the Advertiser, who will further be in a position to bring to such institution with which he may effect an arrangement a staff of trained assistants, and thus secure to it unprecedented advantages from the outset. Highest credentials.—Address, or apply to, the ADVERTISER, at the Manchester Aquarium, Alexandra Park, Manchester.

UNIVERSITY COLLEGE, LONDON.
SESSION, 1875-6.

The SESSION of the FACULTY of MEDICINE will commence on Monday, October 4. Introductory Lecture at 3 P.M., by Professor Corfield, M.A., M.D.

The SESSION of the FACULTY of ARTS and LAWS (including the Department of the Fine Arts) will begin on Tuesday, October 5. Introductory Lecture at 3 P.M., by Prof. Alex. W. B. Kennedy, C.E. Introductory Lecture for the Department of Fine Arts on the same day, at 4.30 P.M., by Professor E. J. Poynter, A.R.A.

The SESSION of the FACULTY of SCIENCE (including the Department of the Applied Sciences) will begin on Tuesday, October 5.

The SCHOOL for BOYS between the ages of Seven and Sixteen will RE-OPEN on TUESDAY, September 21.

Prospectuses of the various Departments of the College, containing full information respecting Classes, Fees, Days and Hours of Attendance, &c., and Copies of the Regulations relating to the Entrance and other Exhibitions, Scholarships, and Prizes open to Competition by Students of the several Faculties, may be obtained at the Office of the College.

The Examination for the Medical Entrance Exhibitions, and also that for the Andrews Entrance Prizes (Faculties of Arts and Laws and of Science), will be held at the College on September 28 and 30.

The College is close to the Gower Street Station of the Metropolitan Railway, and only a few minutes' walk from the Termini of the North-Western, Midland, and Great Northern Railways.

JOHN ROBSON, B.A.,
August, 1875. Secretary to the Council.

CLASSES for the UNIVERSITY of LONDON.

MATRICULATION EXAMINATION.

CLASSES are held at St. Bartholomew's Hospital in each year, for the convenience of gentlemen who are preparing for the Matriculation Examination at the University of London—from OCTOBER to JANUARY, and from MARCH to JUNE.

(1) Classics, French, English, Modern Geography, and English History	Malcolm Laing, M.A., Trin. Coll., Camb.
(2) Mathematics and Natural Philosophy	The Rev. J. T. Bell, M.A., late Fellow of St. Catherine's Coll., Camb.
(3) Chemistry	T. Eltoft, F.C.S.

Fee for the Course of Three Months .. .. £10 10s.
Fee for (1) or (2) .. .. £5 5s.
Fee for (3) .. .. £2 2s.
The Class is not confined to Students of the Hospital.

PRELIMINARY SCIENTIFIC EXAMINATION.

A Class in the subjects required for the Preliminary Scientific Examination is held from January to July, and includes all the subjects required, as follows:—

Chemistry	H. E. Armstrong, Ph.D.
Botany	The Rev. G. Henslow, M.A. Cantab., Lecturer on Botany to the Hospital.
Zoology and Comparative Anatomy	Norman Moore, M.B. Cantab., Lecturer on Comparative Anatomy to the Hospital.
Mechanical and Natural Philosophy	P. J. Hensley, M.D. Cantab., Fellow of Ch. Coll., Camb., Demonstrator of Mechanical and Natural Philosophy to the Hospital.

Fee to Students of the Hospital .. .. £6 6s.
To others .. .. £10 10s.
Fee for any single subject .. .. £3 3s.
(Not including Practical Chemistry.)
Practical Chemistry .. .. £1 1s.
(Fee for Chemicals, £1.)

M.D. EXAMINATION.

A Class in Logic for this Examination is held by W. GRAHAM, M.A., late Scholar of Trinity College, Dublin.

UNIVERSITY COLLEGE, LONDON, SCHOOL.

Head Master—T. HEWITT KEY, M.A., F.R.S.
Vice-Master—E. R. Horton, M.A., Fellow of St. Peter's College, Cambridge.

The SCHOOL will RE-OPEN for New Pupils on TUESDAY, September 21, at 9.30 A.M. The School Session is divided into three equal Terms. Fee 8*l.* per Term, to be paid at the beginning of each Term. Gymnastics, Fencing, Drilling, and Advanced Drawing are extras.

Extensive additional buildings, including spacious Lecture Rooms for the Classes of Chemistry and Experimental Physics, have recently been completed for the use of the Pupils attending the School, and further additions are now in course of erection.

A Playground of about two acres in extent, including several Fives' Courts and a Gymnasium, is attached to the School.

Discipline is maintained without corporal punishment or "Impositions."

Boys are classified in each subject, according to individual proficiency; and their classes are changed from time to time in the course of the Session, so as to suit best their varying attainments and requirements.

A monthly report of the progress and conduct of each pupil is sent to his parent or guardian.

The School is close to the Gower Street Station of the Metropolitan Railway, and only a few minutes' walk from the termini of the North-Western, Midland, and Great Northern Railways. Season Tickets are granted at half-price to Pupils attending the School.

A Prospectus, containing full information respecting the Courses of Instruction given in the School, with other particulars, may be obtained at the Office of the College.

JOHN ROBSON, B.A.,
August, 1875. Secretary to the Council.

MALVERN COLLEGE.

This COLLEGE contains THREE DEPARTMENTS—the CLASSICAL, MODERN, and PREPARATORY LOWER SCHOOL.

The Master's Boarding Houses are within the College Grounds.

Boarding and Tuition under 14, 80*l.*; over 14, 90*l.* Non-shareholders pay an extra fee of 6*l.* Special advantages for Sons of Clergymen and Home Boarders.

For further information, apply to the Rev. ARTHUR FABER, M.A., Headmaster, late Fellow and Tutor of New College, Oxford.

ROYAL SCHOOL OF MINES.
DEPARTMENT OF SCIENCE AND ART.

During the Twenty-fifth Session, 1875-76, which will commence on October 1, the following COURSES of LECTURES and PRACTICAL DEMONSTRATIONS will be given:—

1. Chemistry. By E. Frankland, Ph.D., F.R.S.
2. Metallurgy. By John Percy, M.D., F.R.S.
3. Natural History. By T. H. Huxley, LL.D., F.R.S.
4. Mineralogy. } By Warington W. Smyth, M.A., F.R.S.,
5. Mining. } *Chairman.*
6. Geology. By A. C. Ramsay, LL.D., F.R.S.
7. Applied Mechanics. By T. M. Goodeve, M.A.
8. Physics. By Frederick Guthrie, Ph.D., F.R.S.
9. Mechanical Drawing. By Rev. J. H. Edgar, M.A.

The Lecture Fees for Students desirous of becoming Associates are £30 in one sum, on entrance, or two annual payments of £20, exclusive of the Laboratories.

Tickets to separate Courses of Lectures are issued at £3 and £1 each.

Officers in the Queen's Service, Her Majesty's Consuls, Acting Mining Agents and Managers may obtain Tickets at reduced prices.

Science Teachers are also admitted to the Lectures at reduced fees.

For a Prospectus and information apply to the Registrar, Royal School of Mines, Jermyn Street, London, S.W.

TRENHAM REEKS, Registrar.

QUEEN'S COLLEGE,
43 and 45 HARLEY STREET, W.

Incorporated by Royal Charter, 1853, for the General Education of Ladies and for granting Certificates of Knowledge.

PATRONS.
HER MAJESTY THE QUEEN.
H.R.H. THE PRINCESS OF WALES.
VISITOR—The LORD BISHOP OF LONDON.

The Entrance Examination for New Pupils and for Scholarships will be held on Thursday, September 30, at 10 A.M. The Classes will meet for work on Monday, October 4. Classes in Greek and for Conversation in Modern Languages will be formed on the entry of six names. Individual Instruction in Vocal and Instrumental Music. Boarders are received by Miss Wood, at the College, Harley Street, and by Mrs Evans, at 7 Melcombe Place, Dorset Square, N.W. Prospectuses may be obtained on application to Miss Grove, the Lady Resident.

E. H. PLUMPTRE, D.D., Principal.

QUEEN'S COLLEGE SCHOOLS,
43 and 45 HARLEY STREET, W.,
For Girls from Five Years of age upwards.
LADY SUPERINTENDENT.—MISS HAY.

The Classes of the Schools will meet on Monday, September 27. Prospectuses may be obtained on application to Miss Grove, the Lady Resident.

E. H. PLUMPTRE, D.D., Principal.

BRIGHTON COLLEGE.

PRINCIPAL—The Rev. CHARLES BIGG, M.A., late Senior Student and Tutor of Christchurch, Oxford.
VICE-PRINCIPAL—The Rev. JOSEPH NEWTON, M.A.

There are two divisions, the Classical and the Modern.
There is a good Laboratory and a well-fitted Carpenter's Shop.
The College is situated in the healthiest part of Brighton.
The climate is peculiarly favourable to boys of delicate constitution.
The College is endowed with Fifteen Scholarships.
Terms, for Boarders 80 to 90 guineas per annum, according to age; or for the sons of clergymen, 60 to 70 guineas; for non-boarders, 22*l.* 10*s.* to 31*l.* 10*s.* per annum.
For further particulars address the Secretary.
The NEXT TERM COMMENCES on September 21, 1875.

OVERSLADE, near Rugby.—A First-class PREPARATORY SCHOOL, under the Rev. G. F. WRIGHT, M.A., late Fellow of Corp. Chr. Coll. Camb., and formerly Assistant-Master at Shrewsbury School and Wellington College.

BRIGHTON.—A CLERGYMAN, late Scholar, &c. at Cambridge, and his Wife, prepare Twenty Boys for the PUBLIC SCHOOLS. Terms, 85 Guineas, or 70 Guineas for Boys under Ten.—Address Rev. F. J. N., 4 Belmont.

SOCIAL SCIENCE CONGRESS, BRIGHTON
October 6th to 13th. President—The Right Hon. Lord ABERDARE. Presidents of Departments—I. Jurisprudence and Law Amendment—The Hon. Sir Edward Creasy, Ex-Chief Justice of Ceylon. II. Education—Sir Charles Reed, Chairman of London School Board. III. Health—Benjamin W. Richardson, Esq., M.D., F.R.S. Economy and Trade—M. E. Grant Duff, Esq., M.P. Council—G. W. Hastings, Esq. Chairman of Repression of Crime Section—Lieut.-Gen. E. F. Ducane, C.B., R.E., Chairman of Board of Directors of Convict Prisons.—Prospectuses and information may be obtained at the Offices of the Congress, Brighton; or 1 Adam Street, Adelphi, W.C.

C. W. RYALLS, General Secretary.

EXHIBITION of CABINET PICTURES in OIL.—DUDLEY GALLERY, EGYPTIAN HALL, PICCADILLY.—NOTICE TO ARTISTS.—The day for taking in Pictures for the Ninth Winter Exhibition will be Monday, October 4, from 10 A.M. to 10 P.M. The Regulations can be had on application to the Secretary, at the Gallery.

Clearance Sale of Messrs. CASSELL, PETTER & GALPIN'S Publications, previous to the transfer of the bulk of their Stock to their New Buildings adjoining Belle Sauvage Yard.

MESSRS. HODGSON will SELL by AUCTION at their Rooms, 115 Chancery Lane, London, W.C., on Monday, September 20, and Four Following Days, at 1 o'clock most punctually, upwards of 100,000 VOLUMES of POPULAR ILLUSTRATED WORKS, for the most part in New and Attractive Bindings, including copies of the Doré Series, viz.: Doré's Bible, 2 vols. folio (sells 8*l.*)—Doré Gallery, 2 vols. (3*l.* 10*s.*)—Gallery of Scripture Illustration, 2 vols. (5*l.* 10*s.*)—Doré's Milton (3*l.*)—Dante's Inferno (3*l.*), and Purgatorio (3*l.*)—also, 250 Bate's Illustrated Travels, 6 vols. (4*l.* 10*s.*)—250 Illustrated England, 9 vols. (4*l.* 10*s.*)—500 Illustrated Shakespeare, 3 vols. (2*l.* 2*s.*)—1,200 Popular Recreator (10*s.* 6*d.*)—300 Henry's Bible, 3 vols. (3*l.* 10*s.*)—250 Child's Bible (21*s.*)—3,000 Child's Bible Narrative (2*s.*)—1,500 Christus Redemptor (7*s.* 6*d.*)—480 Christian Year (10*s.* 6*d.*)—300 Sacred Poems (8*s.* 6*d.*)—250 Illustrated Readings, 2 vols. (17*s.*)—600 Homely Scenes from Great Painters (15*s.*)—1,100 Book of Fair Women (6*s.*)—1,300 Favourite Poems (7*s.* 6*d.*)—1,250 Beauties of Poetry (7*s.* 6*d.*)—1,250 Jewels from Painter and Poet (7*s.* 6*d.*)—400 World of Wit and Humour (8*s.* 6*d.*)—400 World of Wonders (8*s.* 6*d.*)—500 World of the Sea (10*s.* 6*d.*)—400 Book of Birds (1*l.* 10*s.*)—130 Book of Poultry (1*l.* 11*s.* 6*d.*)—300 Duncan's Insect Transformations (7*s.* 6*d.*)—1,000 Robinson Crusoe (6*s.*)—300 Swift's Gulliver (8*s.* 6*d.*)—1,000 Esther West (6*s.*)—1,000 Stories about Birds (5*s.*)—1,000 Stories about Animals (5*s.*)—1,500 Notable Shipwrecks (5*s.*)—1,000 Home Chat (5*s.*)—1,000 Paws and Claws (5*s.*)—1,500 Boy Joiner (5*s.*)—1,000 Little Folks' Picture Gallery (5*s.*)—50 sets of Figuier's Popular Scientific Works, 5 vols. (7*s.* 6*d.* per vol.)—7,000 volumes of Little Folks—11,000 volumes of the One Syllable Series and Children's Library—70,000 volumes of Household, Technical, and Military Manuals, Story Books, Juvenile Reward Books, Little Gem Series, Little Folks' Library, &c.—The whole lotted to suit the convenience of large or small purchasers.

Catalogues forwarded on application.

Digitized by Google

SATURDAY, SEPTEMBER 18, 1875.
No. 176, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Spicilegium Ossoriense: A Collection of Original Letters and Papers Illustrative of the History of the Irish Church from the Reformation to the year 1800. By the Right Rev. Patrick Francis Moran, D.D., Bishop of Ossory. First Series. (Dublin: W. B. Kelly.)

THE documents in this volume almost exclusively bear upon matters of ecclesiastical interest; but many of them will be very welcome to all students of Irish history as a contribution to our scanty stock of materials for the general history of the period over which they range. For a great portion of that period the Dublin Public Record Office does not contain a single State-paper. In the end of the sixteenth century and throughout the seventeenth, it was the practice of the Deputies, Lords-Justices, and other high officials to regard their correspondence, even on affairs of State, as private property, and to carry it away at the end of their term of office; and, owing to this and other causes, not a trace of the official correspondence of these centuries is now to be found in what would be its natural depository. Some important portions of it are still preserved elsewhere in certain great private collections; but in the main it is irretrievably lost. Even public papers and official books which are traceable for a certain time, some to which we find actual reference made towards the end of the seventeenth century, are now no longer discoverable. Of the books of the Privy Council—the records of the acts of that body which, as advising the Lord Deputy in all affairs of State, may be regarded as the governing authority of the country—but two chance volumes have escaped the general ruin. The whole series of Signet-Docquet books, which is known to have been complete in the year 1679, and which, although only in the nature of an index, would at least have supplied a key to the subjects of the official correspondence of the seventeenth century, is now utterly lost. The actual letter-books of the same period, which were safe in Carte's time, and which he had himself inspected from 1626 to 1676, have suffered a similar fate. All these papers, and series of papers, perished by a single casualty—a fire which in the year 1711 destroyed the Council-office, the office of the Surveyor-General, and other public offices then located in the Custom House on Essex Quay.

In the same fire also, simultaneously with the official memorials of the Government, were destroyed a large body of records illustrating the interests and proceedings of the native Irish party—such as the records of the Supreme Council of the Kilkenny Confederation from 1642 till 1650; the papers of the Discrimination Office, which embraced all the evidence for distinguishing the "innocency" or "nocency" of the Irish in the war of 1641, and on which the decrees of the Athlone Commissioners regarding the transplantation to Connaught professed to be based; the books of the Court of Claims, relating to what may be called the New English Interest—that is, the adventurers and soldiers, who by the Act of Settlement were secured in the grants which had been made to them by the Parliament of the Commonwealth; and many other analogous records, from the reign of James I. to the Revolution.

It is the wholesale disappearance of this latter class of historical evidence that gives especial value to a collection such as that of the *Spicilegium Ossoriense*, which relates almost exclusively to the Irish, or at least to the Catholic, side of the history. For, as between the parties, this destruction of historical materials has by no means been impartial. In the portion of the records which has escaped, the representation of the Catholic view is very scanty and imperfect. Among the four or five great sources of original information which still remain, there is but one in which this view can be said to be represented at all—the great Carte collection in the Bodleian Library. The State Papers in the London Public Record Office emanate almost exclusively from the English officials in Ireland. It is the same for the Carew Papers in the Lambeth Library, if we except a few occasional intercepted native documents. And of these it must be said that they lose half their value and almost all their significance, in being found apart from all the circumstances in which they originated, and which might have furnished a clue to their interpretation. We may say the same of the scattered Irish documents in the various collections in the British Museum, as the Harleian, the Cotton, and the Lansdowne; and if the collections of Trinity College, Dublin, be less exclusively English in their origin, they are hardly more admissible on that account as exponents of the Catholic history, having emanated for the most part from Protestant sources, and being often directly written in sustainment of Protestant interests.

The biographer of the Duke of Ormonde, Thomas Carte, alone among the collectors of Irish documents, appears to have had the true instincts of a historical enquirer. It is not alone that, among the various branches of his enquiry into the history, he did not neglect the Catholic. It is plain both from his correspondence and from the persevering efforts which he made, that he regarded the memorials of the Catholic party not merely as of importance, but as of primary importance for the subject of his biography. And thus it will be found that, out of the whole range of Irish history since the Reformation, there is not a single period the historical materials of which approach so near to completeness as that comprised within the limits of Carte's *Life of the Duke of Ormonde;* especially if Carte's collections preserved in the Bodleian Library be supplemented by those Ormonde papers which still remain in the Castle of Kilkenny.

Nevertheless, with all his industry and all his discrimination, Carte's opportunities were chiefly confined to Irish and English sources; and this is still more true of the other collectors to whom I have referred. Now, it must not be forgotten that for the strictly Catholic history of Ireland during the penal times, not the least important sources are to be sought abroad. The number and rank of Irish refugees and other residents in foreign countries during these times, led to an extensive correspondence from home, communicating to these exiles intelligence regarding occurrences in Ireland, and regarding the hopes, the views, and the intentions of the native party at home. Much of this correspondence has necessarily disappeared, but fragments of it, more or less considerable, are preserved in certain ancient centres of resort for Irish refugees abroad—in Spain, in the Low Countries, in France, and above all in Rome. For Irish ecclesiastical affairs especially, Rome may be looked to as the chief repository, not only in the official acts of the various Roman tribunals and offices relating to Ireland, but also in the reports regarding Irish affairs forwarded to Rome by the agents of the Holy See in the several capitals, especially by the internuncio at Brussels, who was ordinarily the organ of intercommunication between Rome and Ireland.

Now it is mainly from these foreign repositories that the right reverend editor of the *Spicilegium Ossoriense* has drawn his materials. Dr. Moran has long devoted himself with praiseworthy industry to the investigation of the manuscript materials of Irish history, especially ecclesiastical history; and is already favourably known by several antiquarian and historical publications, almost entirely based on original and unpublished documents. A few of the papers in his present volume are derived from the Public Records in London and other English collections; but, in the main, they are the fruit of the editor's researches abroad—in the Burgundian Library at Brussels, in the Irish College of Salamanca, in Milan, Florence, Naples, and, above all, Rome, not alone in the Vatican and the Propaganda, but also in the Library of St. Isidore's, in that of the Irish College, in the Barberini Library, and in the domestic archives of other papal or cardinalitial families.

It may be necessary, however, to guard the reader against a false estimate of the character of the papers in Dr. Moran's collection. It will probably contrast unfavourably with other historical collections to which the reader is accustomed. The papers do not form a connected series, detailing—as is done, for example, in the despatches of the Spanish or Venetian ambassadors contained in the Simancas Calendars of Mr. Bergenroth, or the Venetian Calendars of Mr. Rawdon Brown—the successive stages of the history of a particular transaction or a particular time. A few such sets of papers will be found among them, but in the main they are unconnected documents, often in a great degree formal and technical, sometimes disclosing little more than a few

Digitized by Google

names or dates, and in general possessing but little of the literary interest, and the lifelike and dramatic character which so often forms the great attraction of these contemporary narratives of historical events. The *Spicilegium Ossoriense*, as the name implies, is purely a collection of "gleanings." It is confessedly, therefore, a book not of history, but of materials for history. But the value of such materials is relative; and Dr. Moran's gleanings are in a field the first harvest of which has been almost utterly lost, and can only be recovered in piecemeal by reverent explorers such as he. The fragments which he has recovered, therefore, are proportionally valuable; and, even when they may appear wanting in literary interest, and when they are in themselves baldest and most meagre, they will often serve to fill up an important gap in the existing annals, to fix an interesting date, to throw light on an obscure allusion, to supply a name or an office, and in various other ways to afford the links by which the chain of history may be brought into continuity.

Among the earliest contents of Dr. Moran's volume is a series of letters, to which we turned with special interest, as being the first literary relic we have ever met of the well-known blind archbishop of Armagh, Robert Wauchop, one of the first of the well-known "Pope's bishops" in Ireland, having been appointed to the see of Armagh by Paul III., contemporaneously with the nomination of George Dowdall * by the King, Henry VIII. Wauchop was a native of Scotland and a scholar of the University of Paris, where, as well as afterwards at Rome, he attained, notwithstanding his blindness, the highest repute as a canonist and divine. According to the popular account, his blindness was congenital and complete. Dr. Moran has taken somewhat from the marvellousness of the story by transcribing the entry of his appointment in the Consistorial Acts, which describes him not as blind, but only "debilitatem visus patientem;" but there are many circumstances which go to show that this debility amounted to almost total want of sight. Notwithstanding this impediment, Wauchop rose to high official employment in the service of the Holy See. Before he took possession of the see of Armagh, and while he is still described as archbishop-elect, he was sent to Germany in 1540, as consultor of the Papal nuncio, Campeggio, at the religious conferences which were held between 1540 and 1542 at Worms, at Ratisbon, and at Spire; and he took an active part in the sessions of the Council of Trent during its first period, 1545–7. He returned to Rome after the suspension of the Council, and Dr. Moran has discovered an entry in one of the Vatican indexes from which it appears that in 1551 he was appointed Papal Legate for Ireland by Pope Julius III. He actually set out for that country, but died upon the journey, at Paris, in the November of the same year. Unfortunately the letters recovered by Dr. Moran have no reference to Ireland. They are all written from Germany, at various dates, from November, 1540, to April, 1547. They are of very considerable interest, however, as illustrating the earlier stages of those negociations for religious union in Germany, which had their final development in the well-known but ill-starred Interim of Augsburg.

From this date down to the eve of the Revolution the papers all relate to Ireland, and the chronological succession is tolerably complete, although the papers themselves are of a very miscellaneous character. They number in all 272. The greater portion relate to the religious troubles of the time, and many of them supply new particulars of that painful history. It will be understood from what I have already said that they are all, without exception, written from the Catholic and Irish point of view; but even those readers of Irish history who may look upon such papers with most of jealousy and distrust, must recognise their value as at all events a necessary counterpoise to the existing preponderance of evidence from the opposite side, which is, to say the least, of an equally partisan character. I refer particularly to the papers regarding Archbishop Creagh (pp. 40–58); to a long report on the religious persecution under Elizabeth (pp. 82–99); to another for the year 1609, from the Superior of the Irish province of the Jesuits in that year; to a third in 1612, containing an account of the execution of Bishop O'Davanny, of Down and Connor, at Dublin, in the February of that year, and a few shorter papers of the same class. It is only in these contemporary reports that one is able to realise the feeling of the native population such as it then existed; and the student of the State Papers on the Plantation of Ulster which are found in the Public Record Office, dealing with the subject, as they do, purely on political and economical grounds—looking at it solely from the English point of view, and ignoring altogether the rights as well as the feelings of the displanted natives—will find himself in an entirely new atmosphere when he opens an "Account of the present State of Ireland sent by the Archbishop of Cashel, some Fathers of the Society of Jesus, and other grave Persons, this Year, 1612, to the Superiors of the Irish Seminaries in Spain" (p. 119). This account was written just as the Plantation had been completed, and while the feeling with which it was received by the displanted Irish was still in its first freshness. It is true that it is scanty in details; that it contains few specific facts; and that it is too declamatory and too vague to supply the materials of a connected counter-statement; but these very characteristics themselves belong to the history of the time. They have value at least as an expression of feeling. In the ring of these outpourings of indignation and despair, wild and almost inarticulate as they often are, we realise somewhat of the actual feeling of the population—an element of which no account, or very little, is taken in the narrative of the English authorities.

It is instructive, for example, in contrast with Sir John Davys's eulogies of the mild and enlightened government of James I., and with his complacent panegyric of the profound wisdom and statesmanship of the Statute of Wards, the Commission of Defective Titles, the Conversion of Irish Tenures, &c., to study the picture of these and the kindred measures of the period, as it is drawn by the contemporary exponents of the native view:—

"The native and Catholic magistrates and other ministers of justice have been deposed from their offices and declared ineligible for any other under Government, for refusing to take the oath of the supremacy of the King over the Church, and absenting themselves from the sacrilegious meetings of the heretics; others are in prison, and the lives of many run a great risk. Cruel edicts have been published against the Catholics, and particularly against the alumni of the foreign seminaries, their parents, relations, and friends, and all such as contribute to their education. In opposition to the [foreign] colleges, the heretics have established various schools; though till lately they had closed the door of all such establishments, and have placed heretical masters in them, to corrupt the children from their tender infancy.

"As to the noblemen and gentlemen, they annoy them in many ways, inspecting their written titles, and raising difficulties and objections to them, no matter how legally they may be drawn up, that they may by this means and through vile calumnies deprive them of their lands and possessions; and whoever does not submit to this must take out new writings, made to the taste of the heretics, and subject to a thousand penalties and nullities. Openly and without disguise they seize the lands of many who can prove the long possession of them by their ancient Irish families; and if they spare their lives they think they show them great mercy, though they condemn them to exile, and prohibit their return under penalty of death" (p. 120).

In the last sentence of this extract lies the key to the relative positions of contemporary parties in Ireland, which is commonly forgotten by the modern historian, and to the feelings with which they mutually regarded each other, of which few English writers before Mr. Goldwin Smith ever cared to take account. What history coldly deals with as a study of the past, is here seen face to face, and in actual conflict. On the one side appear pride of race still unsubdued, undiminished consciousness of right, fidelity to religion unweakened, inextinguishable hatred of the foreigner. On the other, ancient rights of family, of race, and of immemorial possession are absolutely ignored; the sole ultimate test of affairs is conquest. What the one party claims as indefeasible right, the other, if it yields at all, takes credit for, as indulgence and mercy. What the one side proposes as measures of amelioration, in the interest of "civility" and law, has for the other but one end and object, the destruction of the Irish race, and the abasement or extinction of the religion of Ireland:—

"The object of the English in all these injuries is no other but to destroy the spirit and energy of the Irish, and to compel them to become fugitives and leave their lands, or remaining, to make them crouch in subjection like slaves, and thus root out the Catholic faith. To this end they closed all the schools and places of study, exiling or murdering those who taught in them, if ecclesiastics; removed the magistrates, prohibited the lawyers from pleading; and substituted in place of all these, not persons better qualified, but the scum of society, who one and all rob the Christians, and in many instances murder them; so that not only are the gallows crowded with Christians, but even the trees are loaded with them—the lasting proof of the mad hatred and cruel tyranny of their

* Dowdall alone appears in the series of Archbishops in Ware (I. 91), who ignores Wauchop altogether.

Digitized by Google

enemies. All this, though occurring daily, is more marked at the Quarter Sessions, where they thus punish those who have committed no other crime but that of harbouring priests in their houses" (p. 121).

Considered specially in relation to the history of the Catholic Church in Ireland, these papers will render good service in supplying gaps in the succession of bishops and vicars-apostolic—an office occasionally substituted for that of bishops during the troubles and perils of the penal time in Ireland. The editor has collected industriously, from all available official sources in Rome, every allusion to such appointments. For the latter years of James I. especially, and the first fifteen years of Charles I., during which the home records are absolutely blank, every fragment is precious. He has put together also some curious papers regarding the Catholic missions of the Scottish Highlands during the same period.

The great mass of his documents, however, belong to the important period from 1641 to the Revolution, and they will be found to serve as a running supplement, not only to the State Papers of the Public Record Office, but also to the documents collected avowedly in the Irish interest by Belling, Ponce, De Burgo, and others. In this period also the mass of the papers relate to ecclesiastical affairs, and they clear up much that is obscure in the history of the Irish Church during the Civil War and the Restoration. Of the date of the Commonwealth—the blankest period in the annals of Ireland—the collection contains nearly a hundred documents; almost as many belong to the less bloody but hardly less disastrous time of the Restoration; and nearly all are accompanied by historical or biographical notices of the writers or the circumstances, for the most part derived from manuscript sources, and containing many new and interesting particulars.

Limited as is the circle of readers who may appear to be directly interested in this particular branch of the study, it is hardly possible to doubt the success of this first instalment of the *Spicilegium Ossoriense*. Independently of those to whom it appeals by sympathy and association, it will be acceptable to the general student of Irish history for the promise which it gives of further and more important contributions to a branch of the history of Ireland hitherto comparatively neglected.

C. W. Russell.

Prussia's Representative Man. By F. Lloyd and W. Newton. (London: Trübner & Co., 1875.)

At a time when all intelligent friends of civil and religious liberty are desirous of saying all the evil of Prussia they honestly can, the title of this interesting monograph is liable to be misunderstood. It might be thought that Heinrich von Kleist was selected as a representative of Prussia because when he was a ladies' lecturer he bullied his class; because his literary method is characterised by what an admirer might call fidelity and a critic ferocity; and because his literary aims are all subordinated to a more or less disinterested servility to the House of Brandenburg. But whatever else the representative Prussian may be, he is efficient, which is precisely what Kleist was not. He entered the Prussian army and left it in the only time when it was useless. After this he travelled and became hypochondriacal because he could find no career to suit him, and because he was living on his capital: he wrote several plays and stories: sank into destitution: agreed to kill a lady who fancied she had an incurable disease, and so provided himself with an unusually picturesque excuse for suicide. The arrangement was carried out at a pretty village near Potsdam, after the forlorn couple had indited some high-flown and well-worded adieux, and consumed a great quantity of rum—apparently without payment.

It is Kleist's literary method which has attracted the authors of the work before us, which consists of a Life of Kleist based upon Schmidt's, translations of Kohlhaas and Prince Frederick of Homburg, and a long and very clever introduction on the history of Europe, with three elaborate appendices. The first excites a little surprise, because, as the authors regard the history of Europe as a preparation for the advent of the Prussian State and of Kleist's plays, it is odd that the process should have excited and sustained so much intelligent interest. It is quite true, as the authors point out, that the Prussian State seems to be organised for permanence, and that the habit of caring for the future makes its processes more powerful in various ways than the habit of caring exclusively for the present; but they have not remarked that the habit of systematically sacrificing the immediate to the permanent empties life of every pleasure but that of trampling upon others, and that the sluttish geniality of temperament which prevents Saxony from being a danger to Europe, and makes Dresden so much happier a city than Berlin, has not hindered the Saxon administration from being as efficient as the Prussian for all desirable purposes. It is also true that there was something wanting in the literary art of Goethe and Schiller: that they constructed poems too much out of the ideas and theories which had arisen in their minds after deliberate reflection on history and other poems. It is further true that if something more free and spontaneous was desired, it was easier to do what the Romanticists did, and turn out the fancy to play almost at random among the shadows of the past, than to do what Kleist did, and treat exciting subjects selected for their actuality with a naked sobriety suitable to a classical police-report. On the other hand, it is to be remembered that the later stages of a literature are not necessarily an advance on the earlier, that it was not Goethe's fault or Schiller's that they went too much upon reflection. Philosophical reflection is the best food for the imagination of artists who cannot feed upon a worthy national life, and the national life of Germany has always been a poor thing since the Popes spoilt such chance as the Germans had of thriving under the house of Hohenstaufen. With all their inevitable shortcomings, Schiller and Goethe were far superior to their continuators, and of these the Romanticists were really much more influential and more fruitful as well as more enjoyable than Kleist, for after all the value of a work of art is not measured in any way by the difficulty of producing it. Few things can be more difficult than to write a classical police-report on the case of an imaginary insurgent more than two centuries old (and the case of Kohlhaas, as reported by Kleist, is, to a great extent, imaginary), but, except in Prussia (and even there, to judge by Heyse), it is possible to find less unwholesome subjects, sufficiently stimulating to repay treatment better. Nor has Kleist attained the best that is possible to a writer whose unfortunate environment or more unfortunate temperament compels him to diet a diseased imagination as soberly as he can on the garbage of crude passion and crude pain realised with as much conformity as possible to the prosaic conditions of actual life. The reticence and irony of Mérimée make his stories less repulsive and not less moving, and Heyse, whom one would have expected to see claimed more emphatically as a continuator of Kleist, at least often gives one the opportunity of saying to the moment, "Stay, thou art fair!" as we follow to seek a refuge from the commonplace.

The Appendices deal respectively with "Science and Polytheism," with "Genius" and with "Extent," and are, upon the whole, more difficult and less attractive than the introduction. The writers are occupied almost exclusively with deductions from the contrast between the series of concrete changes which make up the life of man and the world, and the obstinate disposition of men to name some abstraction from the results of change for reverence as a permanent cause of all future changes, and with illustrations of the unfamiliar and unacceptable conception of an objective measure of excellence in the extent and permanence of the changes which the excellent person sets up and enables to be maintained; of course the method has the advantage of precision, as one can judge well of the momentum of a stone thrown into a pond by the splash it makes at first and the time the pond takes to get smooth again. And the authors are aware that precision of this kind is disagreeable, and regard it as essentially an open question whether the direction of the intellectual and social movement at a given epoch should be in the hands of the two classes who can deal effectively with the concrete—the scientific who aim at precision without regard to their own wishes or those of others, or in those of the religious or poetical, whose wishes are in accordance with the general tendency of things, and so guide them and enable them to guide others in advance of the results of verifiable inference based upon precise observation. Of course the question is depressing, and in general the writers seem more depressed by their conscientious exertion in pursuit of ideas than exhilarated by the ideas they have attained, which perhaps is a not unnatural result of the pains they have taken to begin their own thinking at the very latest point reached by the thought of others. It will be pleasant to meet them again when they feel they have earned the right to trust themselves; more especially if they have found a

Digitized by Google

happier subject than Kleist, though it would be ungrateful to them not to admit that Kleist's two principal works, which they have introduced to the English public, are both well worth reading. G. A. Simcox.

A Commentary on the Acts of the Apostles. By the Rev. W. Denton, M.A. Vol. I. (London: George Bell & Sons, 1874.)

We are disposed to think that this book would have been better if it had been more limited in its scope. The historical and critical portion cannot be considered satisfactory, and would probably have been better omitted. The author passes his judgment upon the writings of the German critical school, but he does not seem to have consulted any recent critical writer of importance, except Dr. Davidson. We can hardly, indeed, help suspecting that he is ignorant of German; for though he lays it down that the student "who has the volumes of Bishop Wordsworth and Dr. Hackett on his shelves, has little to learn from the volumes of Olshausen, of Meyer, of Zeller, of Baumgarten, or of Stier;" yet when we come to refer to the "list of authors quoted," the names of Meyer and Zeller do not appear upon it at all, and the other three writers only in the Edinburgh translation. If Mr. Denton will wait for the appearance of Meyer's *Commentary on the Acts* in the series recently begun by Messrs. Clark, we think he will agree with us that it would have been far better not to touch upon historical or critical questions at all than to deal with them so inadequately.

But supposing this omission made, the book would still have had a sufficient *raison d'être*. It might have been called a "Collection of Homiletical Notes from various Sources." This it is, much more than a commentary in the strict sense, historical, critical, or philological. Mr. Denton has made a study of the mediaeval divines, and of those, both Catholic and Protestant, who flourished at the era of the Reformation, and he has put together with considerable skill a running commentary made up out of these notes, with those of English writers upon the Acts and a sparse contingent from the Continental moderns. However, the larger portion seems to be drawn from the sources first mentioned, especially from the Jesuitical school of the early part of the seventeenth century. Those who wish to know what these writers have to say—or, in other words, how much can be *read into* Scripture by ingenious and devout minds—will find copious materials in the work before us. For ourselves, we confess, it is a relief to turn to a commentator like Bengel, Meyer, or De Wette, whose first object is to understand the text of Scripture, and who expounds it tersely and with precision.

As we have mentioned De Wette, perhaps we may be allowed to express our concurrence in the complaint made by Dr. Dickson in his preface to the translation of Meyer *On the Romans*, of the way in which that work has been dealt with in the very able and very perverse edition of it prepared by Dr. Overbeck. A "Short Commentary" ought to be short—which the original was, and this edition is very far from being; and it is surely only right that a posthumous edition of a celebrated and highly characteristic work should be committed to the care of one who was in substantial agreement with the author, and who would not accompany the text with a running fire of counter-argument or "correction." Why should not Dr. Overbeck have written a separate commentary of his own?

W. Sanday.

MODERN GREEK MYTHOLOGY.

Μελέτη ἐπὶ τοῦ βίου τῶν νεωτέρων Ἑλλήνων, ὑπὸ Ν. Γ. Πολίτου: Vol. I. Νεοελληνικὴ Μυθολογία: Part 2. (Athens: Wilberg.)

This volume is an instalment of M. Polites' book on Modern Greek Mythology, which again forms part of a larger work on the life of the modern Greeks. The ground which it covers is much the same as that occupied by M. Bernhard Schmidt in his excellent work *Das Volksleben der Neugriechen und das Hellenische Alterthum*, which we have previously noticed (see Academy for 1872, vol. iii. p. 41); the sources of the two works are also for the most part identical, though M. Polites gives additional extracts here and there from modern Greek authorities; but these additions are fewer than might have been expected, owing to Schmidt's intimate acquaintance with Greek periodicals. If at first sight we feel this to be a little disappointing, we ought in fairness to remember that this book is written primarily for Greeks, and we have no right to object if the same, or nearly the same, materials are produced in another form. M. Polites has, at all events, a claim to be heard independently, because he had previously collected stories which illustrate this subject, and had published them in various magazines. He also introduces a very full citation of ancient and mediaeval Greek authorities, as well as others from Western Europe, for purposes of comparison, and shows great knowledge of the modern literature of stories, legends, and superstitions in various languages.

The part of his work which now lies before us relates mainly to the ideas of the people on destiny, and on the state of the dead. This part of the subject is very fully treated by Schmidt, but now and then the present book gives us additional details. Thus it is well known that in various parts of Greece the Fates (Μοῖραι) are still regarded with a superstitious reverence, that they are considered to preside especially over marriage and childbirth, as they were also in ancient times, and that offerings are made, and invocations addressed to them. But the following curious custom in the island of Melos has not, if we remember right, been mentioned before. There St. Catherine is requested to intercede with the Fates, somewhat in the same way as among the Mirdite Albanians Our Lord is requested to intercede with St. Nicolas. On November 25, the Festival of St. Catherine, the unmarried women are accustomed to offer to the saint cakes of flour and salt, the ingredients for which have to be obtained from three women, who must be married, but only once married (μονοστέφαναι). Each votary eats one of these highly salted cakes, and then goes to sleep, after reciting a mysterious and enigmatical song, in which she begs St. Catherine to visit the gold and silver well, where the Fates of Fates (Μοῖραι τῶν Μοιρῶν) abide, and if her destiny is propitious, to desire it to come and find her. Then, as what she has eaten is likely to make her feel thirsty in her sleep, the man of whom she dreams as bringing her water to drink is to be her future husband.

Among the most instructive of the modern Greek superstitions are those which relate to the state after death. Thus, M. Polites, quoting from Morosi, tells us of a dirge sung by the Greeks in the district of Otranto, in South Italy, in which the dead are represented as making enquiries of those who come to them from the upper world as to the condition of their relations. A mother beseeches her child who is lately dead to tell her how he passes his time. He replies, "I found my father here, and he took me by the hand: and how many others did I meet! they formed a great company; and all questioned me about their families, and the mothers about their children." The same idea occurs repeatedly in the ballads of Greece proper, and we find it also existing in ancient times, as in the *Hecuba*, where Euripides represents Polyxena before her death as asking Hecuba what message she should bear for her to Hector and Priam. Similarly, from the idea that the shades may be in want of food, we find attempts made to convey presents to them by the agency of those who are on their way to the world of spirits; as where Mr. Newton tells us, in his *Discoveries in the Levant*, that one day when the body of a young girl was lying in a church waiting to be interred, a woman was seen slipping a quince into its bosom, and when questioned, she confessed that she had secreted it there in hopes that the dead girl might convey it to her own son, who had died about three weeks before. Even marriage is not supposed to be excluded in Hades, as may be seen from the following song from Passow's collection, in which a son consoles his parents for his death by saying that he will wait for them below, but at the same time enjoins them when they come to bring with them the lady of his choice, that he may marry her there:—

"Γονεῖς μου μὲ λυπεῖστε
διότι θὰ πνθαίνω·
στὸν ᾅδη κατεβαίνω
κ' ἐκεῖ σᾶς καρτερῶ.

Φέρετε δὲ μαζύ σας
ἐκείνη ποὺ 'γαποῦσα,
στὸν κόσμο ὅταν ζοῦσα,
μ' αὐτὴ νὰ νυμφευθῶ."

No one who reads through a collection of Greek ballads on the subject of death, can fail to be struck with the extreme rarity of the mention of future rewards and punishments. Hades, or, as it often called, Tartarus, is a dismal place enough, being represented, like the lowest Inferno of Dante, as stiff with ice; but it is the common abode of good and bad alike. M. Polites has brought together the few passages where a distinction is implied. In one of these a man obtains from Christ and the Saints permission to use the keys of Paradise, that he may see the dead. He sees on the left hand the great men of the earth, with their money-

Digitized by Google

bags in their hands, immersed in pitch, while on the right hand are the poor, standing in the warm sunlight, bearing lighted lamps. It is noted with regard to this, that the idea of the two companies being in the same place, but separated from one another, proceeds from the heathen mythology, as does also the name Tartarus, and the river of fire, called Phlegethon. But our author points out that the popular ideas of the Greeks on the subject of future punishment are mainly derived from monkish fancies, unknown to the Fathers of the Church, which have been handed down in certain books that are widely circulated among the people, of which the Ἀποκάλυψις τῆς Παναγίας, or description of the descent of the Virgin into Hades, under the conduct of the archangel Michael, is the most popular. It is also remarkable that, though the doctrine of Purgatory is not received by the Eastern Church, the belief in it is often found among the Greek people. Thus the Mainotes, who inhabit the ancient district of Taenarum, believe that the archangel Michael descends at intervals into the dark caverns of that promontory, to bring up from thence the souls of those whose sins God has forgiven. The ancient belief that there was an entrance to the infernal regions at that point, which reappears in this superstitious fancy, is also found in other forms. La Guilletière, in the seventeenth century, mentions that it was believed in Maina that the Devil used to come out from thence in the shape of a dog, that he might go hunting. And Pouqueville relates that the caves of Taenarum were haunted by vampires, which the archangel Michael casts down into Tartarus, when men offer prayers to him.

Many other curious stories relating to the popular beliefs of the Greeks will be found in this volume, the source of some of which is to be traced to the Middle Ages, while others almost unmistakeably point to a classical origin. On this legacy of paganism M. Polites dwells, not without a feeling of national pride. "The Christian religion," he says, "has in no wise succeeded in stifling or rooting out the remains which have survived of Hellenic polytheism. So agreeable to the spirit of the Hellenic people, so ineradicable are the ancient traditions!"

H. F. Tozer.

Travels in Portugal. By John Latouche, with Illustrations by the Right Hon. T. Sotheron Estcourt. (London: Ward, Lock, & Tyler, 1875.)

That two books upon Portugal should have appeared in the same season seems to show that a country too long neglected is at length attracting the attention it deserves. *Fair Lusitania*, reviewed in these columns a few months ago, has been quickly followed by Mr. Latouche's Travels, which the earlier publication had not rendered superfluous. In fact, except that they deal with the same country, the two books have scarcely a characteristic in common. Lady Jackson kept to the cities and beaten tracks, and the most attractive features of her book are those supplied by the artist and binder; Mr. Latouche, on the other hand, went far afield, saw what tourists never see, and the merits of the book are all his own. But it is, perhaps, scarcely fair to suggest a comparison between the two volumes, for Portugal is a country which does not reveal its chief beauties to the tourist, and we doubt whether a lady, even in these independent days, would care to encounter the difficulties which necessarily belong to genuine travel.

Mr. Latouche's first qualification for the task was a thorough acquaintance with the language—no mean acquirement, as it is about the most crabbed in Europe—his next, the possession of a good horse, an English saddle, and a pair of pistols. Thus equipped, he felt himself, as the proverb says, "a servant to no man," and being apparently as much master of his time as of his movements, he was able to make his way leisurely and observantly through both the byways and the highways of Portugal. By these means he became acquainted with the inner life of the people, and the pictures which he draws of their habits and modes of thought and speech bear on them the impress of truth. Summing up his experiences, Mr. Latouche says:—

"I have found plenty to criticise in some phases of the Portuguese character, and I have, perhaps, too much followed the humour of the day in being over scant of approbation. Nevertheless, writing now calmly and at a distance of time and place, and summing up the character of a people whom I may claim to have studied carefully, I can find little but good to say of them. The heart of the nation is a sound, honest heart. Portugal is essentially an agricultural country, and in the country districts a fairly high standard of honesty and morality prevails. If this standard is not so universally reached in the towns, it is rather the inferior tradesman and the loafers in the streets who fail to have quite persuaded themselves that 'honesty is a good policy.' Among such people to say of a man that he is '*muito fino*,' very sharp, is high praise, and the expression comprises some very sharp practice indeed. . . . On the other hand, to say of a countryman that he is a 'pé de boi,' is to pay him the greatest of compliments. Literally 'an ox-foot,' it, of course, means that he is a steady, true man, slow to make a promise, but sure to keep it. These two proverbial phrases tell their own story."

Although Mr. Latouche has here quoted two popular sayings, it would be a mistake to suppose that the Portuguese have that fondness for proverbs which the Spaniards evince. In truth the neighbours have very few points in common, and, as has been well said, the two nations, though in such close contact, can never naturally coalesce; "they are like two men sitting back-to-back, who will never turn their heads." There has always been an idea of unity in Portugal, which has never shown itself conspicuously in Spain:—

"Like some chemical substances which crystallise in a great single mass, while others form a hundred crystals, each coherent and perfect in itself, Portugal has always been a nation, though a small one; Spain always virtually, even under its most despotic rulers and at its greatest, an agglomeration of municipalities."

We are disposed to think that the smaller country contains the larger amount of interesting features. Its *fauna* and *flora* deserve careful study, and it must have been a disappointment to Mr. Latouche to have quitted Portugal without having seen a wolf, alive or dead. *En revanche*, he had heard stories without number, not only of savage encounters with the beast, but of more deadly struggles with the *lobis-homem*, for the belief in the Loup-garou prevails in Portugal, and is of a peculiarly hideous type.

The folk-lore of Portugal, if duly examined, would probably furnish some rare curiosities, and we should expect to find in it many traces of the Orientalism which shows itself in the customs and habits of the people. The *socco* worn by both men and women is identical with the slipper to be seen in the bazaars of Cairo and Damascus; in the gold ornaments worn by the women the forms are of Arab design, and the crescent and circle are the most usual combinations; the earthenware utensils and the whole economy of the kitchen are thoroughly Eastern, and if a bystander were to express a hope that the cooking would turn out well, the cook would probably reply, "Oxalá, men amo"—"would to Allah it may, my master!"

At Braganza Mr. Latouche was greatly struck with the marked Hebrew type of face in the inhabitants, and this leads him just to open one of the most interesting, but least creditable, pages in Portuguese history. We think he is wrong in supposing that the number of Jews expelled in the fifteenth and sixteenth centuries has been overstated, for in Lindo's little-known History documentary evidence is adduced which places the matter beyond doubt. What Spain and Portugal gained by such a policy it is hard to see; it is less difficult to estimate what they must have lost by the exodus of citizens who became the colonists of Leghorn, and largely contributed to the wealth and importance of the Venetian States. It is from one of the families which at that period established itself in Venice that Mr. Disraeli descends.

Mr. Latouche, in spite of his affection for the Portuguese, is bound to confess that their literature at the present day is contemptible. Journalism is conducted in a manner peculiar to the country, and it is impossible to find an unfriendly literary critique in a Portuguese paper, for the simple reason that the reviewer is always and avowedly in the pay of the author. Art of every kind is at a low ebb, and the traveller will have to content himself with viewing such relics of ancient skill as the vandalism of the last century has spared. The beautiful *repoussé* work, the old point-lace, the massive carved furniture of earlier and better times may still be met with in unfrequented places, but we fear the collector is likely to be disappointed if he seeks them in Oporto, though Mr. Latouche says that even there amethysts and opals of enormous size could be purchased a few years ago for trifling sums. We have said nothing of the antiquities, Roman and mediaeval, with which Portugal abounds; nothing of the beauties of scenery which Mr. Latouche so ably describes, nor have we given our readers a specimen of the quiet humour which pervades nearly every page of this entertaining book. Space will only allow us to add that those who read Mr. Latouche's Travels when they first appeared in the *New Quarterly Magazine* will be glad to possess them in a permanent form, and those who now make acquaintance with

them for the first time will derive an amount of pleasure from their perusal which few books of similar character afford. Should a second edition be published, the addition of a good map would greatly increase the utility of the book.

Charles J. Robinson.

The Age of Pericles. By W. Watkiss Lloyd. (London: Macmillan & Co., 1875.)

In this very remarkable book Mr. Lloyd has taken up the most brilliant and yet, perhaps, the least known period of real Greek history, and has endeavoured to give a complete picture, not only of the politics, but of the arts of Greece between the Persian and Peloponnesian wars. He has studied the sources most conscientiously, and may fairly be said to have accomplished a task hitherto very imperfectly performed. The great detail with which he treats the developments of art under Pericles is particularly welcome to those who long for some knowledge on this neglected side of Greek history. His political judgments are calm and moderate, but he has been too careful in veiling his allusions to modern parallels, which are always instructive, and which often bring out the point of a complicated discussion in ancient days, by showing clearly the principles involved and the issues at stake. He has also been much too sparing in citing his modern authorities; indeed, he seems to have some sort of affectation of citing the Greek originals only, though a reference to a modern standard work would certainly be more profitable to the reader, and might even sometimes be a fairer statement of his own authority.

Thus, in his chapter on Greek music —which, by the way, is by no means clear, though containing many wise and fruitful remarks—he might have cited Mr. Chappell and General Perronet in his foot-notes, instead of merely acknowledging his obligations to them generally, while their citations from Gaudentius and Aristoxenus appear in his foot-notes. Indeed, he seems to me not to have advanced nearly so far as Mr. Chappell, and to have missed some of that author's most important discoveries. He is not consistent in his use of *grave* and *acute* (cf. pp. 221 and 225 of 2nd vol.), and while he in one place says that music without words was not intelligible to the Greeks (II. p. 241), he quotes in another (p. 238) Plato's vehement attack upon the immoral tendency of instrumental music—a strange anger in Plato, and one which requires still to be discussed. On the other hand he has been the first clearly to appreciate the small value of the subtleties preserved to us in Aristoxenus and other theorists, when we desire to estimate the practical attainments of Greek musicians.

I will proceed to notice some other points which seem to me to require revision. There is considerable inaccuracy in his Greek proper names, which can hardly be explained on any theory. Thus we have *Lebadea*, *Haliartia*, *Thurium*, *Mt. Parne*, *Crotona*, the *Mycenians*, and even the *Median* Cyrus, which no Greek historian should have said without declaring his adhesion to Mr. Bosanquet's curious theory. He speaks (II. 325) of the Megarians being excluded from the *market of Athens*, which looks very like a mistranslation of Thuc. I. 139, ἐν ᾧ εἴρητο αἰτοῦς μὴ χρῆσθαι τοῖς λιμέσι, κ.τ.λ., μηδὲ τῇ Ἀττικῇ ἀγορᾷ. This means *to use Attica as a market*, and does not refer primarily to Athens, but to the well-known frontier market-places, the ἐφορίαι ἀγοραί to which Demosthenes alludes (in Aristocr. § 37). I know that the Megarian and Boeotian in Aristophanes' *Acharnians* speak of *Athens* as their market-place, but I am sure that they commonly called Attica Athens, as being inhabited by Athenian citizens. In almost every other case, the territory of a city was called by the city's name; hence the inaccuracy of these people, which Aristophanes reproduces.

In discussing the expulsion of aliens from Attica by Pericles—a very excellent discussion—he might have noticed that Pericles is known to have invited aliens to Athens, as in the case of Lysias' father.

I differ from him altogether in his remarks on the bust of Euripides (II. 373), which he describes as sour and morose in expression, and contrasts with the portraits of Sophocles. The busts of Euripides are many, and all perfectly of the same type. But the best executed are in the Museum at Naples. I think any fair observer, who saw them without bearing the current gossip about the poet's private life in his mind, would greatly prefer them to our portraits of Sophocles, who has, indeed, more regular Greek features, but has by no means the same gentleness, patience, and real poetry of expression which make the busts of Euripides among the most beautiful left us by the ancients.

When Mr. Lloyd observes (I. 369) "that it is only among Dorians, as of Corinth, Rhodes, or Aegina, that we still meet with men of birth, position and power taking personal concernment in contests of physical strength and skill," he seems strangely to have overlooked that Pindar's 9th, 10th, and 11th Olympian Odes celebrate Locrian athletes, that his Ol. XIV., Pyth. XI., and Isth. III., celebrate similarly Thebans, while others are in praise of a Cyrenian, a Thessalian, and an Athenian. This last case (Nem. II.) should surely have made our author hesitate, even though the addition of *Aeolian* to the sentence quoted might have saved it from serious inaccuracy. I will only notice one more of these special points. He believes (II. 149) that Pericles actually said what Thucydides makes him say about women, viz., "that she was best who is least spoken of among men, whether well or ill," and yet he supposes (p. 153) that Aspasia's great reputation for talent arose from Pericles' own enthusiastic praises of her. Either statement is probable enough, but together they are inconsistent, and cannot be reconciled.

Turning back to the general characteristics of the book, it seems to me that Mr. Lloyd's introduction to his special subject is too long. He devotes 140 pages of his first volume to the Persian War, which is beyond his proper scope, and does not add anything to the fuller narrative of Mr. Grote. This lengthening of his book is the more to be regretted because Mr. Lloyd's style is by no means easy, or indeed clear. It is often necessary to read his involved sentences two or three times to understand them, and his richly stored mind tempts him constantly to a certain vague allusiveness, which is very perplexing. It ill becomes so laboured a writer to direct the only smart sentence in his whole book against writers "only on the look-out for opportunities to be smart in the first place, and in the next picturesque." If he had not despised these qualities, his book would have been even better than it is. For above all, an author should have before him distinctly what he intends to express in each sentence that he writes. But what is the meaning of describing Athene—concerning whose portrait in Homer I think Mr. Lloyd quite at fault—as "the very central bloom and *potential energy* of general cosmical power and intelligence?" The use of big words here shows its fatal effect.

Mr. Lloyd's Essays on the Plays of Shakspeare are of the highest repute, but I can hardly accept the soundness of several remarkable chapters in the present book in which he discusses the political and literary bearing of the Greek plays. His inferences, though exceedingly ingenious, seem to me far-fetched and very improbable. Thus, I cannot believe that the Prometheus of Aeschylus means Themistocles, or the Creon of Sophocles Telys of Sybaris, still less that the Cassandra of Aeschylus means the almost unknown Byzantine girl whom Pausanias murdered. Such suggestions seem as if the author felt bound to find some political antitype to each tragic type at all hazards.

But I fear it may seem ungenerous in a fellow-worker to make so many objections to a really sound and meritorious work. After all, objections to style or other idiosyncrasies of an author are very idle. He will not change his style, any more than the Ethiopian his skin, or the leopard his spots, for all the criticism in the world. But he may be led to correct or alter definite points in which he has been either misunderstood or led astray. Those who love his great subject will not be deterred by Mr. Lloyd's style from reading his deeply interesting and suggestive book, which especially in the second volume, contains thoughts and views as remarkable for their originality as for their soundness. This part of the book is on his special subject, and he here shows a real mastery of all his facts.

His account of the founding of Thurii (chap. 43), and especially his two chapters (48–9) on the relation of Politics to Religion, and of the idea of mystery in the latter, will give all earnest students ample matter for new reflections. The vagueness of his style has often this very merit, and tempts the reader to follow out a half-suggested train of thought in various directions. Perhaps the author should have striven to make the personal figure of Pericles more definite than he has done. Unfortunately, while we have full enough accounts of Pericles' political life, none of his few associates have left us any picture of his private moments, of those hours which he and Aspasia spent in the society of Phidias, and Ictinus, and Mnesicles, and Anaxagoras. The jibes of his enemies have merely made us suspect that beneath the

Digitized by Google

cold, austere demeanour of the man lay a warm and sensitive heart, and none can study the famous bust in the British Museum (which is copied on Mr. Lloyd's cover) without perceiving the sensitiveness, nay, even the melancholy, of its expression. It seems an omission that the author has said nothing concerning the history or the authenticity of this bust, which we would gladly accept as the genuine likeness of so great and brilliant a man. But we should know how many alleged busts of Pericles there are, and how far they resemble each other, not to speak of such productions as the bust I saw in the Vatican, which I at once questioned, but was reassured by the polite *custode*, who told me that the head was indeed restored, but that the pedestal (which bore the name) was quite genuine.

To conclude, it is a very good sign of English scholarship to see these solid studies in Greek art and politics from the pen of authors outside the immediate staff of the universities. Such students are more likely to approach their facts without the weight of traditional text-books or college opinions pressing upon their judgment, and in politics especially, are likely to teach us more than any fusty pedant, whether English or German. Mr. Lloyd's book may safely be recommended as the very best yet written upon a very splendid, and still unexhausted, subject. J. P. Mahaffy.

Lectures on Jurisprudence; or, the Philosophy of Positive Law. By the late John Austin. Abridged from the larger work by Robert Campbell, of Lincoln's Inn, Barrister-at-Law. The Student's Edition. (London: John Murray, 1875.)

Mr. Murray undertook, more than forty years ago, the publication of Austin's first lectures upon the Province of Jurisprudence, at a time when the reading public gave but scanty encouragement to such an enterprise. It is gratifying, therefore, to find that the same publisher is now enabled to add to his admirable series of students' manuals an abridgment of the two well-known volumes, which contain all that is preserved of Austin's elaborate contributions to a department of legal knowledge which he may be said to have created in this country. The circumstance that those two volumes, which were first published in 1863, after their author's death, have already passed through three editions, affords ample justification for the present attempt to gain for their contents a wider circle of readers. Mr. Campbell, who was the editor of the two last editions, has performed his responsible duty of abridgment with great modesty and discretion, and has produced, by a number of almost imperceptible omissions and condensations, a book which is both portable and cheap, and retains the whole substance of the original work. This result he has accomplished without altering in any degree the forcible and argumentative style upon which the success of Austin's labours partly depends. He has merely pruned the tautology, and avoided the repetitions, which were the natural traces of the oral form in which the work was originally enunciated, and which it was excusable for the lecturer's widow to preserve in the first edition. He has even retained the division into lectures, which formed one of the least satisfactory features in the large editions. That principle of division was never consistently maintained, and in this case it is not even trustworthy for purposes of reference, because the substance of the various lectures has suffered considerable transposition. This abridgment therefore is in no sense a popularisation of a work which can never be rendered popular, but merely a condensation presented in a more convenient shape. It is true that Mr. Campbell has occasionally been bold enough to correct a few minor blunders which criticism has detected here and there in Austin's extensive and original speculations, and has even gone so far as to rewrite completely some of those portions which incidentally touch upon technicalities of English law. In his corrections Mr. Campbell has properly carried out an important duty, but for the parts which he has rewritten we cannot award equal praise. He has, no doubt, imitated the style of the original with singular fidelity, but in other respects he has not shown himself capable of conjuring with the master's wand. He has unfortunately taken up those passages in which Austin, with conscious incompleteness and in fragmentary language, had applied general principles of jurisprudence to certain maxims of the English Common Law, and had scarcely succeeded in making his illustrations instructive. Now these passages formed no integral part of the lectures, and might well have been omitted in consideration for the simplicity of the general plan. Mr. Campbell therefore has transgressed against the rule of condensation which he has elsewhere observed, when he expands these superfluous passages into dissertations upon the ultimate meaning of these technicalities, and bewilders the student for whose instruction he writes with the obscure jargon of conveyancing law, which Austin himself found so repugnant. This indiscretion, however, is but a small fault, its effects being confined to only a few chapters, or rather lectures, as we are most inconveniently compelled to call them; and as the original remarks were merely excrescences on the author's system, it does not in any wise impair the substantial value of the book.

The publication of a Student's Austin naturally suggests a consideration of the state which the science of jurisprudence now occupies in this country. These lectures were delivered in the years 1828–32, and yet their re-issue in the present form amounts to a tacit admission that since that date the treatment of their subject-matter has not been one whit advanced. The creator of the scientific study of jurisprudence in England still remains in undisputed mastery of the field, and when a popular treatise is called for, nothing else is thought possible but to reproduce his *ipsissima verba*, curtailed indeed in length, but preserving both the advantages and defects of their original mode of expression. From one point of view this circumstance may be regarded as the highest testimony to the originality of Austin's genius, in that it may be thought to have rendered hopeless the competition of subsequent teachers. It would, however, be more just to draw the conclusion that it discloses a lamentable indisposition on the part of the superior intellects in England to apply themselves to a field of investigation which Austin merely opened, and which has never been neglected in its native home of Germany. It would be absurd to imagine that Austin's labours are in any sense final. Their very shape is fragmentary, for they were abruptly broken off before he had completed so much as one third of the proper matter of his science, as he had sketched it in outline. The regular advance of modern knowledge, and the advantageous position which every new comer necessarily occupies, have rendered it easy at the present time to overcome some of the difficulties which Austin found insuperable, and to criticise not a few mistakes in the details of his work. His introduction, entitled "The Province of Jurisprudence Determined," which is probably the best known of his writings, seems now to be very old-fashioned in its philosophy; nor will readers who are familiar with the political speculations of Hobbes be prepared to admit the originality of the main distinctions which it lays down. It may be doubted also whether his elaborate classification of the domain of jurisprudence proper will ultimately stand the test of time. On a first reading there is something attractive and convincing in the clearness with which his chief divisions of law stand over against one another; but on a further examination it can hardly escape notice that these distinctions are logical rather than real, that they are not bottomed in the fundamental changes of social progress, and that they do not serve as convenient landmarks to guide a stranger through the wilderness of any given legislative code. Against each of Austin's pairs of contrasted departments many objections might be urged; and the substance of them all may be summed up in the criticism which Austin, with his habitual severity, passed upon his own work:—

"Whoever reads and reflects upon the arrangement of a *corpus juris*, must perceive that it cannot be constructed with logical rigour. The members or parts of the arrangement being extremely numerous, and their common matter being an organic whole, they can hardly be opposed completely, so that none of its members shall contain matter which logically belongs to another."

This sentence appears to us to contain in itself both the condemnation of Austin's classificatory method of treating jurisprudence, and also a dim suggestion of the one method which in the future is full of promise. It is just because Austin neglected the historical method, which is pre-eminently applicable to a body which has an organic growth, that his acute perception was so often exercised in vain. For example, he confessedly blundered over the Law of Persons, and its proper position in a perfect code; being unable to recognise that its peculiar importance is merely an historical accident of Roman law. Its position there has a most real meaning, as defining the original unit, viz., the paterfamilias, with which the Roman State started, and then indirectly the various modifications of the original principle which were required by the advance of civilisation. Austin, indeed, in his fond adherence to his Roman model, retained the Jus Personarum

as one of the two members of his primary division, and though he continued to term it the Law of Status, it substantially became in his hands nothing more than a series of particular codes, treated for convenience apart from the general code. As thus understood it is a mere adoption of the method of arrangement suggested by Bentham, and is no more identical with the "Jus Personarum" of the Institutes, than with the absurdly named "Rights of Persons" of Blackstone. If, then, motives of convenience are those which are chiefly to be considered in the construction of a code, it may be doubted whether the principles which Austin borrowed from the civilians, and which he professed himself incapable of applying consistently, are better suited to guide English students to the general philosophy of law than the, intelligible though illogical arrangement which has at least been successfully popularised by the graceful author of the *Commentaries on the Laws of England*, against whom Austin has directed his severest strictures. The truth appears to be that in the draughting of a code intended for practical use, convenience, facility of reference, and general intelligibility are the main objects to be aimed at; whereas in the scientific classification of abstract jurisprudence, entirely different considerations have to be taken into account. And it may well happen that these two purposes cannot be thoroughly harmonised. Austin's system attempted to combine a double object, without the due recognition of this inherent antagonism, and consequently its author was led into inconsistencies which are at strange variance with the exaggerated logical precision which in language and in thought he always affected.

This criticism which, if valid, goes to the root of the most widely accepted of Austin's doctrines, has a special utility with reference to the publication of this volume. It is of great importance that young students of this difficult subject should not be induced to believe that the chief value of these pages lies in the general system which they unfold. Their attention should rather be drawn to the numerous occasions where Austin with rare discrimination analyses complex legal conceptions into their component parts, and establishes an appropriate terminology which for painstaking accuracy has never been surpassed. These are the real merits of Austin's writings, and if it be thought that such a meed of praise is not adequate to his reputation, it should be remembered that he deserves all the glory which is rightly bestowed upon the enterprise of a discoverer and a pioneer.

Jas. S. Cotton.

CURRENT THEOLOGY.

The Epistles of St. Paul. III. The First Roman Captivity; 2, 3. St. Paul's Epistles to the Colossians and to Philemon. A revised Text, with Introductions, Notes, and Dissertations. By J. B. Lightfoot, D.D., Canon of St. Paul's. (Macmillan.) Readers of Canon Lightfoot's earlier works will be inclined to confess a certain disappointment with this. The treatment is of course scholarly, but it does not seem either artistic or philosophical: in one respect, it might almost seem as though it were arranged in the interest rather of argumentative triumph than of dispassionate critical discussion. The question of the genuineness of these Epistles is adjourned till the edition of that to the Ephesians (or rather, in the editor's view, the Laodiceans) shall appear. Meanwhile, of course, the genuineness is assumed, and all subsidiary questions are discussed on that assumption. In consequence, the history of the Church and of the growth of heresy is traced, so to speak, *ex concesso*: we are told to-day what they were, if part of the evidence be admitted, while we are to hear to-morrow whether that evidence is admissible; and this is scarcely the natural or logical order. On the Epistle to Philemon we have the usual moralisings, in better English than usual; but when will commentators learn that the saints do not need our compliments? Γελοῖοι φαίνονται πρὸς ἡμᾶς ἀναφερόμενοι.

The chief feature in the volume is the essay on "the Colossian Heresy," which is treated rather sympathetically in its ethical aspect; though, when asceticism of any sort is so unpopular as in England, it seems a cheap victory to refute gravely even the dualistic form of ascetic doctrine. As to its intellectual character, at once Judaic and Gnostic, most thoughtful readers of the Epistle must have felt, more or less distinctly, all that is here said; but the germs of Gnostic speculation in the Judaism of the first century are elaborately examined, and a very full excursus devoted to the history of the Essenes. The latter, it is argued against Frankel, were not a home-growth of Judaism, but were rather influenced by Parsism than by Buddhism on the one hand, or neo-Pythagoreanism on the other.

Of the other essays, the longest is that on "the Churches of the Lycus," mainly topographical, but made of more value than Scripture topography often is by a treatment in more than fortuitous connexion with the history. Perhaps the most important is that on "the Epistle to the Laodiceans," of which are given both the Latin text and a Greek reconstruction of the presumed original, which, it is argued, must have been in that language, and of tolerably early date. Although the question of the authorship of the Colossians has been adjourned, no one can help feeling that this other Epistle has a bearing upon it; it shows, on the one hand, that there were in the early Church people ready, even without any dogmatic interest, to forge letters in an Apostle's name; on the other hand, what wretched stuff such forgeries tended to produce, so that the Church scarcely needed either supernatural guidance or special critical acuteness to know what to reject.

A Commentary on the Gospel of St. Luke. By F. Godet, Doctor and Professor of Theology, Neuchâtel. Translated from the Second French Edition, by E. W. Shelders, B.A., Newbury. (Clark's Foreign Theological Library.) Professor Godet's design in this commentary was to bridge the apparent interval between the Synoptic Gospels and St. John's, by developing, and showing the verisimilitude of, the intermediate narrative of St. Luke. Like almost all writers who fail to construct an exegesis without submitting to the burden of an hypothesis, he occasionally has to do some violence to his evidence: his object being to make St. Luke's order of events strictly chronological, and at the same time coincident with St. John's. It may be questioned whether a more solid arrangement (and not necessarily less orthodox) might not be developed from M. Renan's criticism, that St. Luke was the first of Harmonists. Otherwise the commentary, though rather heavy in method, is sensible, and the translation, as usual in the series it belongs to, is very well done.

Dr. Friedrich Bleek's Lectures on the Apocalypse. Edited by Lic. Th. Hossbach, Morning and Assistant Preacher in the Jerusalem Church in Berlin. Translated from the German; edited by Samuel Davidson, D.D. (Theological Translation Fund Library: Williams & Norgate.) It is impossible to speak favourably of the translator's work here. Often he is unintelligible to any one who does not know German enough to refer to or guess at the original; to any one who does, he is almost always harder reading than the original itself would be. Perhaps, indeed, the failure to popularise Bleek's work is not altogether to be regretted; however valuable the lectures may have been as a contribution to the discussion of the subject, they are scarcely to be presented as, in the words of the prospectus of the series, "the best results of recent theological investigations on the Continent." Whatever hypothesis criticism may finally adopt as to the origin of the Johannine writings in the New Testament, the view seems at present the least likely of any, that the Gospel and Epistles are the work of the Apostle, but the Revelation not.

Paul, his Life and Works. By Dr. F. C. Baur. Second edition. Edited, after the Author's death, by Dr. Eduard Zeller. Translated from the German by the Rev. A. Menzies. Vol. ii., Second and Third Classes of Pauline Epistles, and the Doctrine of the Apostle. (Theological Translation Fund Library.) The managers of this series are to be congratulated on having for once secured a competent translator, and that in the case of such an important and representative work. Of course, even when expressed in grammatical English, Baur remains a very un-English thinker and writer, and even if the effect of the translation is to extend the knowledge of his method and opinions more widely than has yet been done, it is not likely that that knowledge will seriously modify the course of English thought. It is too much to say, with Dean Alford, that his objections to the Epistles to the Philippians and to Philemon, read like a burlesque; still they do appear unsubstantial, when judged by the standard of what Englishmen call common sense. But when people are resolved to have an intelligent opinion on a controverted point, it is important that they shall learn to look on it from every point of view, and most especially from the one which they are least disposed permanently to adopt.

The New Testament: translated from the Critical Text of Von Tischendorff. With an introduction. By Samuel Davidson, D.D. (Henry S. King & Co.) The plan of this work is excellent, and the reasons assigned for starting in a translation, from an existing text of authority, instead of forming an eclectic one while translating, seem almost convincing. But the execution is not equal to the design. It is not only that the translator gives up (as he confesses) the almost impossible attempt, when he diverges from the matter of the Authorised Version, to preserve the classical English of its style; he falls into the shallow scholar's error of over-translating small points and ignoring larger ones in his attempt to reproduce the Greek text. It is an almost gratuitous harshness to entitle what everybody calls "the First Epistle of St. John," "of John First;" it is quite gratuitous to begin the Apocalypse, "Revelation of Jesus Christ" without the article; or, if not, it passes from the region of inadequacy into that of blunder to represent the υἱὸν ἀνθρώπου of verse 13 in the same chapter as though it were identical with ὁ υἱὸς τοῦ ἀνθρώπου of the Gospels.

The History of Christianity. By E. U. Bouzique. Translated by John R. Beard, D.D. Vol. I. (Williams & Norgate.) Religious Unitarians feel the same want as Catholics and orthodox Protestants have felt of a coherent history of the origin of Christianity which shall be credible on their own principles; and M. Bouzique has written accordingly a book of the calibre of those in which grammar-school boys in England learn (or used to learn) their first lesson for Monday morning. He explains how the doctrine of the Trinity was common to all religions except scriptural Judaism and apostolic Christianity: hence it is obvious how men who revered the Jewish and the apostolic Scriptures must have learnt to believe in the Trinity. He seems ignorant of the fact that any Pagan religion except Brahminism has a history and a development; but when at

Digitized by Google

length he comes to what is ordinarily understood by Church history, his work is rather slight than bad. The translation is unidiomatic, but intelligible.

The Sources and Development of Christianity. By Thomas Lumsden Strange. (Trübner & Co.) This is a melancholy book—from an intellectual hardly less than from a religious point of view. The author learnt from his experience as an Indian Judge that it is possible to have a sincere faith in other religious systems than the Christian; hence he hastened to the conclusion, not merely that Christianity is false as a dogmatic system, but that it is totally destitute of foundation as a historical religion—that nothing worth knowing can be known of its rise, until it became conspicuous under Constantine. In his search for support to this conclusion, he has read many of the books that ought to have convinced him of its falsity, but gives more weight to the shallowest recent works that approximate to his own view; still, he displays a good deal of an advocate's ingenuity in marshalling inadequate evidence, and discussing weak points in substantial. This volume completes a series of works by the same author, and to the same purpose: as the series has been begun, it is well that it should have come to an end.

Pastoral Colloquies on the South Downs. Prophecy and Miracles. By William Selwyn, D.D., late Canon of Ely. (Murray.) It is really wonderful that any one of Canon Selwyn's abilities and position should have thought he served the cause of religious truth by writing a dull tract in blank verse, wherein the shallow rationalism of an M.D. is overthrown by a pious shepherd who has made excellent use of a reference Bible. There may be rationalists as ignorant as the doctor of the arguments both for and against orthodox Christianity; but a theological professor ought to have known that they are not fair representatives of the revolt against it. It is a far less error of the Canon's literary executors to have published his *Speeches delivered at Cambridge on various occasions* (Macmillan); though the interest of most has passed with their occasion, they are all scholarly, and one, "The Battle of the Epigrams," is still amusing.

The Expositor: edited by the Rev. Samuel Cox. Volume I. (Hodder & Stoughton; Strahan & Co.) This volume has for the most part the merits, and the occasional weaknesses and over subtlety, of the editor's own works. The most original thing in it is a suggestion of Professor Plumptre, that Apollos is the author, not only of the Epistle to the Hebrews, but of the Wisdom of Solomon; perhaps the most valuable is a series of papers on the Septuagint, by Dr. Farrar. There is occasionally a rather mawkish theological article; but the purely expository parts of it are likely to be really useful—they are suggestive even when not decisive.

Psalms and Hymns for the Church. Written by William J. Irons, D.D., Prebendary of St. Paul's, and Rector of St. Mary Woolnoth. (Longmans.) Dr. Irons is scarcely a poet; but he, perhaps alone of living men, may be called a really great hymn-writer. Keble, of course, had a far nearer approach to genius; Neale and Faber were more successful in stirring the emotions; and the latter, when at his best, shows a profounder power of comprehending and uttering the inner experience of the spirit. But for manliness and sobriety of temper, for the rational godliness that "will sing with the spirit, and sing with the understanding also," the only contemporary writer whose devotional verses are to be compared with these is Dr. Newman; and it is enough to say that these may be compared with his. There are a good many metrical psalms given among the hymns; as the disuse of these has not a little to do with the loss of the sobriety of old-fashioned Anglicanism, so the author hopes that "their partial introduction here may tend to chasten our modern tone." He promises a complete edition of the Psalms in Hebrew and English verse, with a commentary mainly devotional.

The Holy Angels, their Nature and Employments, as recorded in the Word of God. (Rivingtons.) The anonymous author of this book is scarcely to be called a learned theologian; but she is well read in the best theology, from St. Irenæus to St. Thomas, and from Hooker to Dr. Pusey. Fertile as our time is in works of edification, it is seldom we see one of so high literary rank as this.

Out of the Body: a Scriptural Inquiry. By James S. Pollock, M.A., Incumbent of St. Alban's, Birmingham. (Rivingtons.)

Son, Remember: an Essay on the Discipline of the Soul beyond the Grave.—By the Rev. John Paul, B.A., Rector of St. Alban's, Worcester. (H. R. Lewis.)

The Soul: Is it, in its own Nature, Immortal? An Essay, by a Layman. (Elliot Stock.) None of these three books has by itself a representative character, and none except perhaps the first deserves any attention for its own merits; but taking them all together, they have a certain importance, as showing the unsettled and undisciplined state into which popular religion is passing, either through ignorance of metaphysical philosophy and the history of thought, or through vague and partial knowledge of the results of physical science. None of the three is written on behalf of an altogether untenable thesis; but in all there is a want of general grasp of the subject, of consciousness of the magnitude of the questions involved, which prevents one learning from them, or even thinking highly of them.

Mr. Pollock, to be sure, writes less in behalf of a thesis than the others, and despite some crudeness and eccentricity of thought, and an occasional tendency to flippancy of style, a sympathetic reader may find him suggestive. It is no doubt true that the state of the soul between death and the judgment was not very definitely conceived by the primitive Church—that the development, on the one hand of the almost exclusively western doctrine of purgatory, and on the other of the practice of invocation of saints, may without absurdity be denied to be "catholic;" while the belief in a mutually beneficent communion between the faithful living and departed is so unquestionably. And it is further true, and admits of more proof than Mr. Pollock seems to be aware of, that there is a good deal of connexion between this belief and that in mutual communications between living and dead, which approximate indefinitely to ghostly apparitions of the popular type; he has, therefore, a case for arguing that as the "catholic" doctrine is more reasonable and more scriptural than that common in England, of death translating the soul immediately to its final destination, so believers in the former should not treat ghost stories, or even spiritualism, with the contempt that is or was fashionable. But then, to work out the argument properly, it would have been necessary to know what were the elements held, so to speak, in solution in the belief of the primitive Catholic Church; and to know also, at first hand and with some approach to accuracy, what official Roman doctrine is, and what popular Romanist doctrine is, as well as what popular Protestant opinion and feeling are. But Mr. Pollock is as little of a theologian as a man can be who is careful of his orthodoxy; and he is, moreover, an Englishman first and a Catholic afterwards. It may be a question whether it is a good thing or a bad to be so, as a matter of moral and civil allegiance: but it can hardly be thought a good thing that insular habits of thought should exercise more sway over the mind than a great and coherent system of belief to which the thinker has deliberately given his adhesion, and which is nothing if not consistent.

The "Layman's" essay may be very briefly dismissed: it is an uncritical argument, based on isolated texts of Scripture, to the effect that immortality, having been lost in Adam, is only restored by regeneration in the Calvinistic sense of the term. Admitting that the case admits of argument, that, as "eternal life" is promised in the New Testament to believers only, others may be supposed to die eternally in the sense of annihilation, the way to argue it is not by assuming Moses and Solomon to have had the same conceptions on the subject as St. Paul and St. John.

Mr. Paul's book is, most of all the three, a mere symptom of the anarchy of religious speculation. His tone is devout, he has no craving after novelty for its own sake, and gives no signs, like the "Layman," of gross ignorance: on the contrary, he has in Chapter V., "What is written," some sensible remarks on the way of interpreting Scripture. And yet, as an argument, the book is even more worthless than the others: as the writer had no leaders, he deserves to have no followers. The history of Christian thought may or may not be a better exponent of the true sense of the Christian Scriptures than modern critical or literary tact: but if we are to be guided by the first, we need a more thorough and comprehensive view of Christian thought than is supplied by one or two sermons of Bishop Wilberforce, or even of Dr. Newman: and if by the second, we need an interpreter of greater literary power than Mr. Paul.

William Henry Simcox.

NOTES AND NEWS.

There exists in St. Mark's Library, at Venice, a MS. in the handwriting of John Locke, consisting of notes on medical subjects, which is the more curious if, as has been said, Locke was averse from allowing it to be known that he once intended to practise medicine.

The second volume of Mr. Van Laun's *Translation of Molière's Dramatic Works* will be published in a few days by Mr. William Paterson, of Edinburgh, and will contain six original etchings by Lalauze.

Principal Dawson's new work, *The Dawn of Life*, will be published in a few days by Messrs. Hodder and Stoughton. It is a history of the oldest known fossil remains, and their relations to geological time and to the development of the animal kingdom. The work is enriched with numerous full-page illustrations and about fifty woodcuts, beside a map of the Laurentian Region on the River Ottawa, prepared by the late Sir W. Logan.

Mr. F. G. Hilton Price, in the course of his investigations concerning the origin and early history of the well-known banking-house of Messrs. Child and Co., of Temple Bar (of which firm he is a member), the results of which have already seen the light in a very interesting privately printed volume entitled *Ye Marygold*, has collected a large mass of unpublished information respecting the early London bankers and their predecessors, the Goldsmiths, and a volume by him entitled a *Handbook of the London Bankers* is announced by Messrs. Chatto and Windus.

The Rev. W. Houghton, author of *Walks of a Naturalist*, &c., is preparing a new volume on *British Insects*, which will shortly be published by Messrs. Groombridge and Sons.

One of the next volumes in the "Pitt Press Series" is to be a new edition, by Mr. Skeat, of Shakspere and Fletcher's play of the *Two Noble Kinsmen*. The editor chiefly follows the text of the quarto of 1634, with a few corrections from later editions. The text is succeeded by Critical Notes enumerating all the various readings of value; also by Explanatory Notes discussing the chief difficulties of the play, with an Index of all the words explained. In allotting the scenes to their respective authors, the scheme of Mr. Hickson and others, as given in the *Transactions* of the New Shakspere Society, has been chiefly followed, but with a few slight modifications.

Google

SIR EDWARD CREASY, author of *Fifteen Decisive Battles of the World*, has prepared a new edition, with large additions and illustrations bringing the biographies down to the present time, of his *Memoirs of Eminent Etonians, with Notices of the Early History of Eton College*. It will be published in October by Messrs. Chatto and Windus.

MESSRS. WARD, LOCK AND TYLER have in the press, to be published shortly, a work entitled *Windsor Castle, Picturesque and Descriptive*. The text is by the late Mr. B. B. Woodward, her Majesty's Librarian at Windsor, and the book contains twenty-three permanent photographs, executed by the heliotype process, of scenes within and without the Castle.

MESSRS. MACMILLAN are about to republish the scientific papers of the late Daniel Hanbury, F.R.S. The volume will contain Mr. Hanbury's various contributions to botanical and pharmacological research, and a short biographical account by Mr. Joseph Ince, to whom the editorship of the work has been entrusted.

MR. RICHARD JEFFERIES will contribute to the *New Quarterly Magazine* for October a paper entitled "Village Organisation."

AMONG new editions announced by Messrs. Ward, Lock and Tyler are one of *Eastern Life, Past and Present*, by Harriet Martineau; of *Travels in Portugal*, by John Latouche; and of Hans Christian Andersen's *Fairy Tales*.

MESSRS. GROOMBRIDGE AND SONS have in the press *Dwellers in Our Gardens, their Lives, Ways and Works*, by Sara Wood, illustrated with coloured plates and woodcuts; *A Handy Concordance of the New Testament*, with 30,000 references; *The Reflections and Maxims of William Penn*; a new illustrated edition of *Mansfield Park*, by Jane Austen, illustrated with tint engravings in a new style; also a new edition of Miss Julia Luard's book *Royal Children*, revised, enlarged, and illustrated.

MR. STEIGER, of Frankfort Street, New York, is about to bring out, early in next year, a *Cyclopaedia of Education*. A work of this kind in the English language has never before been undertaken, and its production will supply a want long felt. In Germany the great *Encyklopädie des gesammten Erziehungs- und Unterrichtswesen*, edited by Palmer, Wildermuth, and Schmid, in ten volumes (Imperial octavo), distances all competitors as an immense repertory of information of all kinds relating to the science and art of education. The *American Cyclopaedia* now announced does not pretend to rival its German predecessor. It will consist of one volume of between 800 and 1,000 pages, 8vo, and the articles will be furnished by American, English, German, and other writers of authority in educational matters. Messrs. Quick, Payne, and Micklejohn are among those who have engaged to furnish contributions from England. The editorship is undertaken by Mr. Henry Kiddle and Professor Alexander Schem, two gentlemen of large knowledge and experience. They propose to give in their *Cyclopaedia* full information on the following topics:—1. Theory of Education and Instruction; 2. Governmental Policy in regard to Education; 3. School Administration and School System; 4. The History of Education; 5. Biographical Sketches of distinguished Educators; 6. School Statistics; 7. Educational Literature and Bibliography.

DR. HUGO SCHUCHARDT, Professor of the Romance Languages and Literature in the University of Halle, is now in North Wales, perfecting his knowledge of Modern Welsh: as a Romance scholar he is interested in the language as having borrowed extensively from Latin. He has, moreover, not missed opportunities of studying the Welsh people at their two great gatherings, the Eisteddfod and the Sassiwn; he is greatly pleased with the former, but his nerves cannot stand Welsh preaching.

WE understand that Messrs. Maxwell and Son are about to issue an exhaustive treatise on Roman law, by Professor Hunter, of University College. The work will be based on a new and careful rendering into English of the *Institutes* of Justinian, the text of which, supplemented by everything not identical in Gaius, and copiously illustrated from the Digest, has been put to somewhat novel uses. Mr. Hunter has, in fact, taken a long step towards the codification of the entire Corpus of Roman jurisprudence, disregarding with this object in view the loose order of Justinian, and distributing his subject on the most approved principles of modern jural classification. Such an experiment possesses exceptional interest at a time when there is so much cry and so little wool in connexion with the codification of English law. Although the work is to be compressed into one goodly-sized volume, Mr. Hunter will traverse the entire field occupied by Ortolan and other eminent Continental civilians.

MESSRS. CASSELL, PETTER AND GALPIN will shortly publish a work entitled *Art Studies of Home Life*, containing a series of copies, printed by the Woodbury process, of famous pictures by eminent artists, including Collins, Leslie, Linnell, Landseer, Mulready, Maclise, Sir Joshua Reynolds, Webster, &c., with essays on the pictures and their painters by Godfrey Turner.

PROFESSOR ROUSOPOULOS of Athens, who is well known as an eminent authority on the topography and antiquities of that city, is publishing a new and enlarged edition (the third) of his *Handbook of Greek Archaeology* (Ἐγχειρίδιον τῆς Ἑλληνικῆς ἀρχαιολογίας). The first part of the work, containing the archaeology of the heroes of Sparta, of Crete, and (in part) of the Athenians, is already out, and the second part is in the press.

WE have received the prospectus of a new monthly journal, to be named the *British Lyceum*, which is to be devoted to the interest of the members of literary institutions. The first number will appear on October 1.

M. PAUL BATAILLARD, of Paris, who has written a great deal on gipsy subjects, is preparing for insertion in the *Revue Critique* an article in which he gives his own ideas on the origin of the Gipsies, which, as our readers are aware, differ considerably from the received notions.

HERE are two pretty Saxon words from William Harrison, 1587—*homelings* and *comelings*, for "natives" and "foreigners," or "foreign invaders," —which might well be revived:—

"The lawes of Malmutius . . . indured in execution among the Britons, so long as our *homelings* had the dominion of this Ile. Afterwards, when the *comeling* Saxons had once obteined the superioritie of the kingdom, the maiestie of those lawes fell for a time into . . . decaie."

THE visit to Ireland of Richard II., in 1399, to avenge the death of his cousin, Roger Mortimer, Earl of March and Lieutenant of Ireland, who had fallen in a skirmish at Kenlis in Leinster, has been chronicled in French by a French gentleman in the royal train. A copy of this chronicle among the Harleian MSS. contains some curious coloured drawings representing different events in the campaign, three of which have been selected for reproduction in fac-simile in the forthcoming second volume of *Documents Illustrative of Irish History*. The first of these drawings is supposed to represent the knighting of Henry of Monmouth, afterwards Henry V. (though then but eleven years old). The royal army is depicted drawn out at the entrance of the dense woods in which the Irish had taken cover, and the King is laying the flat of his sword across the shoulders of the youth. Picture the second represents the parley between the Earl of Gloucester and the Irish chieftain Mac Murrough; and the third represents the arrival of three vessels with provisions from Dublin, and the rush made by the soldiers for them. The text of the chronicle describes the men as fighting among themselves, plunging into the sea, and parting with clothes and money for food and drink. On that day, he believes, there were more than a thousand men drunk, seeing that it was just then the vintage of Spain, "qui est bon contree." In the drawing the scramble in the water is given with great spirit, and a sailor is depicted leaning over the bows of one vessel and holding out a loaf of bread to the nearest soldier; the other sailors seem to wear an expression of profound indifference to the whole proceedings. The Harleian MS. from which these three specimens were selected contains altogether sixteen similar pictures, forming very remarkable and authentic representations of the persons and habits of that time.

EVER since the Reformation, High German has been the dominant language in Germany, but among the most popular books in Germany we find at the present moment the novels and poems by Klaus Groth and Fritz Reuter, written in *Plattdeutsch*. In New York, we hear that a weekly journal is published for North-German emigrants, called *Uns' Modersprok*, and written entirely in *Plattdeutsch*. From September 6 to 10 a great national festival was celebrated there, *Plattdütsche Volksfest*, to which no less than forty different *Plattdütsch* Societies sent their representatives from all parts of America. A German from Rostock, settled at Toledo in Ohio, writes to the editor of the *Plattdeutsch* journal: "Dat hett mi doch gar to sihr freut, dat wi in uns lein Modersprok nu ok ein Zeitung in dissen Land hebben, un ik glöw, de einzigst in de ganze Welt!" It is curious to see how slowly languages die, and how firmly emigrants cling to their native dialect.

MESSRS. MICHEL LÉVY FRÈRES are about to publish a volume containing the first part of the *Mémoires d'Outre-Tombe* of Chateaubriand as originally written in 1826. This part contains the account of the great writer's childhood and youth, and differs considerably from the version ultimately published.

THE death is announced of M. Brunet de Presle, member of the Academy of Inscriptions, author of a Greek version of the *Maxims* of La Rochefoucauld, and editor after the death of Letronne of the Greek papyri of Egypt prepared by him for publication.

THE French National Library has just acquired a very curious collection, containing all the printed documents, pamphlets, proclamations, decrees, &c., relating to the revolt of Masaniello, and the Duke of Guise's expedition to Naples, 1647-48. The history of this unfortunate expedition, which has just had considerable light thrown upon it by the documents published by MM. J. Loiseleur and Baguenault de Puchesse (Didier), is about to be still further elucidated by a work of M. Chéruel, which will appear in the *Correspondant*, and which turns on the confidential correspondence between the ambassador, M. de Mareuil, and Mazarin. It proves that the minister and his envoy were always hostile to the Duc de Guise's expedition, and gave it no support.

THE National Library has also just acquired the books which formerly belonged to Montaigne, for the sum of 34,000 francs. They consist of admirable sixteenth-century editions, splendidly bound, and stamped with M. de Montaigne's cypher, beside a large number of volumes of notes from the hand of the famous moralist. The study of these books will render it possible to trace without difficulty the source of all the anecdotes, innumerable quotations, and obscure allusions with which Montaigne teems, and to give us a really critical edition of the *Essays*.

THE following announcements of the American publishers are published in the *New York Tribune*:—The Riverside Press, Cambridge, is soon to publish a volume by the Hon. A. P. Russell, of Ohio, entitled *Library Notes*. Professor R. S.

M'Culloch, author of a report upon "Sugars and Hydrometers," has in preparation a work which will bear the title, *An Elementary Treatise on the Mechanical Theory of Heat and its Applications to Air and Steam Engines.* It will be published by Van Nostrand. Messrs. Hurd and Houghton have a new edition of J. N. Pomeroy's *Introduction to the Constitutional Law of the United States.* In addition to the matter contained in previous editions, an appendix will bring it down to present date by including comments on recent decisions of the Supreme Court. For publication in the autumn, the Authors' Publishing Company have nearly ready a philological work on *The Lineage of Language*, prepared by the Rev. J. N. Fradenburg, of Mansfield, Penn. This will be out about October 1, with another volume in the philosophical series, which the Rev. William I. Gill is writing, entitled *Analytical Processes.* His former work on *Evolution and Progress*, one of the earliest publications of this association, for which he was arraigned for heresy before the Newark Methodist Conference, is now in its third edition. *Wild Flowers*, by C. W. Hubner, a Southern poet, will be published later in the autumn; while a work by the Rev. E. J. Fish on forms of Church organisation and government, entitled *Ecclesiology*, may be looked for early in September.

We learn from the German papers that Leopold von Ranke is engaged in preparing for publication the Memoirs of the well-known German minister, Von Hardenberg. These documents, which refer more especially to the events of 1805-1806, and the leading men who participated in them, were, on the death of the Count, deposited in the Prussian State archives, where they have hitherto remained, in accordance with the express injunctions of the King, Friedrich Wilhelm III. of Prussia, that they should not be made public till after an interval of more than half a century.

The German papers mention that the Reichstag has made a grant of 26,000 marks to purchase additional books for its library, and has pledged itself to advance a similar sum for the same purpose next year. This library, which already contains 40,000 volumes, is being systematically organised under the immediate direction of the German deputy, Dr. von Rönne. A catalogue is being drawn up, which it is hoped may be completed before the beginning of the next session of the Reichstag.

A French publishing house has just issued a catalogue of the journals appearing in Paris. The total is 754, which are thus classified:—Theological, 53; jurisprudence, 63; geography and history, 10; entertaining reading, 56; public instruction and education, 25; literature, philosophy, linguistic, ethnography, and bibliography, 53; painting, 11; photography, 2; architecture, 8; archaeology, 5; music, 17; the stage, 7; fashions, 61; industrial, 78; medicine, &c., 69; science, 47; military and naval art, 23; agriculture, 18; various subjects, 12. The number of political dailies is 37, and that of political reviews, 11.

In an otherwise not very fascinating article (*Deutsche Rundschau*, September, p. 426) will be found some interesting particulars about the history of a "person whom many fear to name." It seems that he, the great enemy of mankind, had gradually assumed a variety of wicked functions and characteristics which before had belonged to certain among the old Germanic deities who were abolished by the advance of Christianity. The early Germans, though giving up their gods, still apparently retained their old ideas about the powers of darkness, and, having no other supernatural personality on whom to attach them, they seem to have heaped them promiscuously on the father of lies, assigning him among others even qualities which had belonged to superior beings of another sex. The notion of making a compact with the d—— is traced to Germanic origin, and no doubt it would be universally believed that even in his case his stepmother was too much for him. But the old Germans do not appear to have known among other things our expression of the d—— is to pay!

Pending the preparation of the more extended notice which should be given to such an important contribution to the history of the Commonwealth as Mrs. Everett Green's *Calendar of Domestic State Papers* of that period promises to be, it will be serviceable to historical enquirers to point out that the the first volume of that *Calendar*, which has been published this week, is mainly occupied with the proceedings of the governing body, the Council of State, for a little more than a year after the death of Charles I. The House of Lords, as we know, was swept away immediately after the King's execution, and the House of Commons, thanks to Pride's Purge, was reduced to but eighty members. The need was therefore felt of some power in the State which should combine into a compact body such adherents of the Parliament as were to be found among the nobility and upper classes, the more intelligent and active of the army, and the lawyers. It was consequently determined to form a Council of State, to consist of forty persons, thirty-six of whom were nominated by the existing Parliament. This Council first met at Derby House, but soon removed to Whitehall, having voted not only the Palace itself, but 10,000*l.* worth of the late King's furniture, tapestry, and other goods, to fit it for their reception. The members of it used to assemble sometimes as early as seven o'clock in the morning for business, and afterwards adjourn to the House of Commons; their sittings were, however, much more frequent than those of Parliament. Among those to whom lodgings in Whitehall were specially assigned were the two Lords Commissioners of the Great Seal, Whitelock and Lisle; Colonels Valentine Wauton and Hutchinson, the rooms of the former, we learn, being draped with six pieces of royal tapestry, two of which represented the stories of Elijah and Hercules; Chaplains Goodwin and Sterry; and, last but not least, John Milton, "for his accommodation as secretary to this Council for foreign languages," whose salary was about 300*l.* a-year. A most useful portion of Mrs. Green's work in this *Calendar* is the Table of daily attendances of the different members of the Council of State; by means of it one can see at a glance upon whom the real burden of government at such a ticklish time fell. Cromwell, it is well worth remark, was the most frequent in attendance of any member during the first few months of the Council's existence. Before the summer of 1649 was far advanced, however, it was necessary for him to take the field again, to settle the perturbed spirits of Ireland, and his name of course disappears altogether from the list of councillors. Peculiar interest attaches to those members of the deposed house of peers, and to the eldest sons of peers, who were thought worthy to be nominated members of the Council. They were nine in number, and none of them apparently had much heart for their work. The most industrious of them, Viscount Lisle, the Earl of Leicester's eldest son, attended but little more than one-third of the meetings, while his father-in-law, the Earl of Salisbury, who, though a Cecil, sided with the Parliament, attended not a fourth. Lord Fairfax took still less part in the proceedings; but, then, he had much to do in his military capacity with the quelling of disturbances. The attendance of the other noble members is hardly worth mentioning. The Earl of Pembroke took some little interest in the committee which had to decide on the disposal of Charles's goods; the Earl of Mulgrave, though nominated, never sat at all; William, Lord Grey of Wark, was present but at one sitting; and the share of Thomas, Lord Grey of Groby, in the business of the Council, was of little more importance. We should except, perhaps, Basil, Earl of Denbigh, who was active enough at first, but on sufficient grounds being shown for suspecting his good faith it was thought fit to exclude him from any further participation in commonwealth affairs.

NEW YORK LETTER.

New York: August 20, 1875.

Mr. Tennyson's drama has been widely read and well received in this country. Messrs. James R. Osgood and Co. have already published three editions of the poem, which is an unusual sale for so short a time. The first announcement of *Queen Mary*, as you know, was sent here by cable to the Associated Press. *Scribner's Monthly*, in a careful review, confesses that it is not admiration, but respect, that the book commands; and thinks that the poet gives no evidence of a dramatic conception of his own, either in his imagination of character or in the form of his tragedy. This last, it remarks, has a curious veneering of Shakspere; it is as if the greater light the author kept before his eyes had made his own brilliance pale. In facing Mary's mood "just before the death in the last scene of all, he shows much strong feeling, and moves us with an almost tearful sympathy. Otherwise the work, from its form, is little removed from downright heaviness." By way of summing up the writer says:—

"Still we have in *Queen Mary* careful first-rate workmanship—a literary conscience unimpaired by thirty years of fame and prosperity. To students of poetry, and to early adherents of Tennyson, it will always have a value, though it may be doubted whether it will share in his earthly immortality."

The *Atlantic Monthly*, supposed to be the mouthpiece of Boston's literary coterie, says that, except for two songs, there is hardly a Tennysonian passage in the play; and pronounces it not a poem, not a tragedy, but a tragic history; and scoffs at the idea of drawing any comparison between it and Shakspere, except in the one matter of the sweetness of the Milkmaid's song that Elizabeth overhears. On the whole, the *Atlantic* thinks that Mr. Tennyson's dramatic experiment cannot be considered successful in a dramatic or high poetical sense. Of poetry, indeed—whether we mean the poetry of fancy expressing itself in eloquent metaphor, or the poetry of imagination resulting from an impassioned conception of character or situation—there is very little; but it is all extremely interesting history, and it has that sort of poetry which is proper to the historical romance—a novel of Scott's or Manzoni's.

The *Nation* contains one of the best reviews of Mr. Tennyson's drama that have appeared in any of our newspapers or periodicals. The *Nation* begins its notice by saying that to many of its readers this drama will be a surprise, and to many a disappointment; but thinks that the more judicious will find in it a new proof of the force and variety of that genius which gives to its author his easy and unchallenged supremacy over other contemporary English poets. It regards as foolish any comparison between this play and the historic plays of Shakspere. Shakspere stands alone in the joint domain of nature and of art. Tennyson is neither his rival nor his imitator. Even the form and execution of his work show few traces of the influence of any Shaksperian model, and his individuality is as marked in this drama as in any previous poem. The writer gives it as his opinion that this drama has little of the melody and sweetness which distinguish the lyrical and idyllic compositions of the poet. It exhibits little of that subtlety of sentiment and refinement of diction in which the apt and exquisite expression seemed of even birth with the feeling itself, and formed such part of it that the two, like body and spirit, became one and inseparable. Poet and playwright he is, in truth; but for the sake of teaching and inspiring, not of amusing. Poet, indeed, but Englishman much more; and playwright, that he may be preacher, and may appeal with the voice

of their own history to the conscience and the heart of his people. It is plain that Tennyson has chosen his subject, not merely because of its fitness for dramatic presentation, but because he felt that the lessons to be drawn from Queen Mary's reign needed to be pressed home upon the England of to-day. "Tennyson has never written more full and masculine verse," concludes the *Nation*, "than in portions of this drama, and never condensed vigorous thought into compacter form." The New York *World* discourses at length upon the question "What can have induced Mr. Tennyson to select such a sovereign and such a woman for his theme?" and answers itself by saying that "*Queen Mary* is less truly a historical play than a picturesque appeal to the passions and prejudices of living Englishmen against the Church for which Queen Mary did so many doubtful deeds and suffered so much indubitable misery," and adds that though it is not very easy for Americans to understand how such Englishmen as Mr. Gladstone and Mr. Tennyson can really believe it possible for the Church of Rome seriously to endanger the liberties of England, such Englishmen do really believe this. The *World* is severe on the poet's alleged appropriations from '*Twixt Axe and Crown*, but admits that the very construction of the sentences of Tennyson is his own, and that he has set his own stamp upon this his latest and his least strictly Tennysonian work, as upon his earliest.

"As for the chief personages, and for the general atmosphere of the drama," continues the *World*, "it is doing Mr. Tennyson no injustice really to say that these are simply transferred and set to music (and very noble music certainly) from the pages of Mr. Froude's sixth volume of his History of England. . . . But of the whole drama, which, though it is by no means likely to tempt any rare actress (should such an one arise) into making it real upon the stage, must pass at once into the love and keeping of all who honour English letters as the finest dramatic production, take it all in all, of the Victorian age."

The Springfield *Republican*, a paper looked upon as a literary authority, thinks that the London *Times* was not extravagant in saying that there was "more fire in it than in anything else which has appeared since Shakspere's time." Wilkes' *Spirit of the Times* gives its opinion in a nutshell when it says of *Queen Mary*: "It is great for the Victorian period of poetry, poor for the Elizabethan, Annian, or Georgian." Western criticism is less temperate than that of the East, and consists more of eulogy than anything else.

Mr. J. W. Bouton has now in press a work which promises to be of great interest. The work is written by Mr. Geo. H. Felt, and is entitled *The Kaballah of the Egyptians and the Greek Canon of Proportion*. Mr. Felt claims to have "discovered the true geometrical system of the Egyptians, the long-lost and eagerly-sought-for key wherewith Egypt unlocked the mysteries of art and nature." Mr. Felt believes that his discoveries "will give to the world for the first time in three thousand years an exact knowledge of that marvellous system of proportion, of which all subsequent systems have been but fragments and distortions." The author is said to have given years of careful research to the subject, and has succeeded in making a book that will at least command attention; whether it will carry conviction as well is another matter. This, I believe, is the same book some time ago announced by Messrs. Jas. R. Osgood and Co. Why those publishers let it pass out of their hands, and whether Mr. Felt's "endorsers" are "of the same opinion still," are, like the *Kaballah* itself, questions too deep for me. The cost of preparing this work has been 30,000 dollars, all of which has already been subscribed. I have seen some of the proof sheets and illustrations, of which latter there are over one thousand, plain and in colours. *The Kaballah*, dedicated by permission to the Khedive of Egypt, will be issued simultaneously in this country and in England, and will be sold to subscribers only. The first number will be issued during the coming autumn.

The Hon. Horace Binney, the oldest member of the Philadelphia bar, and the oldest graduate of Harvard College, died on the twelfth of this month at the age of ninety-seven. Mr. Binney was the son of Dr. Binney, a surgeon in the revolutionary army, and was born in Philadelphia on January 4, 1780. He graduated at Harvard with high honours at the age of seventeen, and was admitted to the bar three years later. Mr. Binney stood at the head of the bar in his native city. He was several times offered a position on the bench, but always declined the honour, preferring the more active duties of his profession. In 1843 Mr. Binney made his last appearance in court, in the case of Vidal *v.* the Mayor of Philadelphia, before the Supreme Court of the United States. The issue involved was the validity of the will of Stephen Girard, making large bequests to the city of Philadelphia. Mr. Binney's argument in the case was considered the crowning effort of his life, and is cited as authority in all similar cases. In the early part of his career Mr. Binney took an active part in politics, and was elected to the State legislature in 1806. When General Jackson occupied the Presidential chair, he was elected a member of Congress from Pennsylvania. Mr. Binney was conspicuous for the part he took in the anti-slavery agitation in the days when to espouse the cause of the slave was fraught with no little danger. His son, Horace Binney, Jun., died in 1870 at the age of sixty-two, leaving a record as a lawyer that almost rivalled that of his father.

The coming amusement season does not promise to be as attractive as the three or four which preceded it. In music we are to have Tietjens, Von Bülow, Arabella Goddard, the Kellogg English opera, Wachtel in German opera, and Judic in opéra-bouffe, and, of course, Thomas's orchestra in symphony concerts. Mdlle. Tietjens will appear in concert, but we hope to hear her in a few operas before her return to England, although the management has given no hint of any such performances. Mdlle. Tietjens will appear at Steinway Hall on October 4. Dr. von Bülow will open the new Chickesing Hall, now being built on Fifth Avenue, early in October. Mdme. Goddard, who is now in California, will be in New York also in October. The Kellogg English opera company will sing Sir Julius Benedict's *Lily of Killarney* for the first time in America during their season at Booth's Theatre. The dramatic novelties will be Mr. Barry Sullivan and Ernesto Rossi, the Italian tragedian, and *Round the World in Eighty Days*, produced at the Academy of Music. Mr. Edwin Booth, unless prevented by a recent accident (he was thrown from his carriage), will play an engagement at the Fifth Avenue Theatre. Mr. Wallack announces a comedy by Mr. Dion Boucicault, and the same fertile playwright promises a new drama, with a *rôle* written specially for Mrs. Rousby. Mr. Daly, of the Fifth Avenue Theatre, has also a new play in preparation for the *rentrée* upon his stage of Miss Clara Morris. Miss Morris, by the way, is an actress about whom I shall have more to say at some future time.

You have probably heard in England of the sudden insanity of Mr. Robert Dale Owen. Mr. Owen, although a believer in spiritualism, was generally considered a man of sound mind; he certainly was one of intelligence and culture, and is widely beloved. Mr. Owen has always been known as an extremely credulous person: too prone to believe the most improbable stories of spiritual manifestations told him by designing or mischief-loving persons. The perfect simplicity and childlike trustfulness of Mr. Owen's disposition was the means of getting his name associated with impostors whom he would have shunned as the plague had he known them in their true light. Mr. Owen's insanity has taken a mild form, with only occasional outbreaks of violence. Some physicians are hopeful of his recovery, while others believe that the disease having come upon him at such an advanced age, his reason will never be restored.

Mr. E. S. Nadal, the author of the volume published by Messrs. Macmillan and Co. on London Social Life, and kindred topics, was a member of the American legation in London, in Mr. Motley's time. He is now the literary editor of the New York *Evening Post*, of which the poet Bryant is the editor-in-chief. The leading chapters of the volume have already appeared in the principal American magazines. The book is to be published in this country by Scribner, Armstrong and Co.

J. L. Gilder.

SELECTED BOOKS.

General Literature and Art.

Attlmayr, F. Studien üb. Seetaktik u. Seekrieg m. . . Kriegsmitteln der Neuzeit. 1. Thl. Ueber Seetak. Wien: Gerolds Sohn. 10 M.

Boetticher, K. Der Zophorus am Parthenon. Berlin: Ey & Korn. 5 M.

Celestin, F. J. Russland seit Aufhebung der Leib. schaft. Laibach: v. Kleinmayr & Bamberg. 8 M.

Forchhammer, P. W. Daduchos. Einleitung in das Verständniss der hellen. Mythen, Mythensprache u. . . Bauten. Kiel: Universitäts-Buchhandlung. 7 M.

Gotti, A. Vita di Michelangelo Buonarroti. Firenze: della *Gazzetta d'Italia*.

Gurlitt, W. Das Alter der Bildwerke u. die Bauzeit d. sog. nannten Theseion in Athen. Wien: Gerolds Sohn. 1 M.

Jevons, W. Stanley. Money and the Mechanism of Exchange. H. S. King & Co. 5*s*.

Ritter, F. L. History of Music, from the Christian Era to the Present Time. Reeves & Turner.

Sainte-Marie, R. de. L'Herzégovine: étude géographique, historique, et statistique. Paris: Baer. 3 fr. 50 c.

Scudamore, F. I. The Day-Dreams of a Sleepless Man. Griffith & Farran. 3*s*. 6*d*.

History.

Brugsch-Bey, H. L'exode et les monuments égyptiens. Leipzig: Hinrichs. 4 M.

Calendar of State Papers, Domestic Series, 1649-1650. Ed. M. A. Everett Green. Longmans. 15*s*.

Schmeidler, W. F. C. Geschichte d. Osmanischen Reiches in letzten Jahrzehnt. Leipzig: Wigand. 3 M.

Usinger, R. Die Anfänge der deutschen Geschichte. Hannover: Hahn. 4 M. 40 Pf.

Physical Science.

Becker, E. Die Korallen der Nattheimer Schichten. 1. Lfg. Cassel: Fischer. 18 M.

Bocanformation, die, v. Borneo u. ihre Versteinerungen. 1. Thl. Geognostisches v. R. D. M. Verbeek. Fossile Mollusken v. O. Böttger. Cassel: Fischer. 24 M.

Haberlandt, F. Wissenschaftlich-praktische Untersuchungen auf dem Gebiete d. Pflanzenbaues. 1. Bd. Wien: Gerold's Sohn. 6 M.

Philology.

Blass, H. Die Textesquellen d. Silius Italicus. Lpz: Teubner. 2 M. 40 Pf.

Corssen, W. Ueber die Sprache der Etrusker. 2. Bd. Lpz: Teubner. 20 M.

Michaelis, J. De Apollonii Rhodii fragmentis. Bonn: Mayer & Müller. 1 M.

Peiper, R. Q. Valerius Catullus. Beiträge zur Kritik und Geschichte. Breslau: Gosohorsky. 2 M.

Ribbeck, O. Die römische Tragödie im Zeitalter der Republik. Leipzig: Teubner. 18 M.

CORRESPONDENCE.

MICHEL ANGELO'S "CREATION OF ADAM."

Brompton Regis: Sept. 13, 1875.

As far as I am aware, the attention of the English admirers of Michel Angelo has nowhere been drawn to a remarkable article, published some months since in the *Zeitschrift für Bildende Kunst*, in which a detailed study or interpretation is given of the *Creation of Adam*, perhaps the most famous of the noble designs which decorate the ceiling of the Sistine Chapel. Although the writer of the article in question has, I believe, entirely misinterpreted the principal element of the composition, he has, I think, thrown most welcome light upon points of the highest importance towards a complete understanding of this deeply significant composition. Before attempting to give any account of Herr Richter's paper, it will be necessary to recall to the reader's memory the general scheme of the design. It divides itself into two parts: a left-hand lower portion, occupied by the figure of Adam, half-reclining on the upper slope of a mountain, and a right-hand

upper portion, occupied by a floating figure of the Almighty, with outstretched right arm almost meeting the extended left hand of the recumbent Adam. The Almighty is represented as an old, but still vigorous man, borne and surrounded by a cluster of boy-angels, who are covered by a single piece of flying drapery, doubtless intended to represent the mantle of the Deity.

According to Herr Richter, it was not Michel Angelo's intention to paint the actual calling of Adam into existence; but to show the Almighty as infusing into the already created man the spirit of intellectual and moral life. To our critic's eye the noble form of the Adam is trembling from head to foot with the contest between a sense of depressing impotence and a consciousness of aspiring powers. The ardent and yearning expression of the face, and the attitude of the left arm (which is said to be unmistakeably an aspiring one), are pointed out as evidences of this. To my mind, however, such an interpretation is an extremely inadequate one; and I think that a glance at the majestic calm of the figure either on the ceiling or in the well-known photograph by M. Braun will suffice to confute it. I myself believe that the poet-painter with a daring flight of genius has ventured to portray the very act of creation—that the moment chosen is the one when the creative fiat is being spoken, and in the place indicated by God's outstretched finger the first man has instantaneously flashed into existence, complete to the finger-tips of the as yet almost nerveless left hand. There is a marvellous look of recent creation about him. Consciousness seems hardly yet fully established; he gazes with earnest yearning eyes towards his Maker, whose presence he seems scarcely able to realise. Though the whole form indicates the perfection of manly vigour, the left hand, which is almost touched by the finger of the Deity, hangs helpless as if to indicate that although the last part has received its form, the divine energy is not yet infused into it. Such is, as it seems to me, the obvious significance of the glorious figure of Adam; but perhaps its very obviousness has caused it to be overlooked by writers in search of meanings which do not lie on the surface; for, various as have been the interpretations which, from Condivi downwards, have been given to the action both of God the Father and of Adam, I am not aware that this, the most obvious one, has been previously suggested.

The other parts of the design are not so obvious in their import; and it is here that Herr Richter's remarks are of great value, although he has been to a slight extent anticipated by Mr. Pater in his *Studies in the History of the Renaissance*. The left arm of the Almighty passes over the shoulders of what is evidently a female figure, and the forefinger of that hand rests upon the shoulder of a child of almost colossal proportions, whose face appears to be one of distress, and is averted from the sight of the act of creation which excites such interest in the other beings who surround the Creator. The female figure, of which only the head and breast are visible, looks upon the figure of Adam with astonishment not unmingled with terror, contrasting strangely with the active curiosity of the boy-angels. This female figure Herr Richter believes to be intended for Eve, and the boy of grand proportions for the Son of Man. Thus are finely indicated at the very moment of Adam's creation the further and final purposes of God in the creation of the Mother of Mankind, and in the incarnation of the Son of God. A more striking mode of expressing the omniscience of God, and at the same time showing in briefest outline the whole history of mankind from the Christian stand-point, it is hardly possible to conceive. As confirmatory of the justice of the interpretation above given, I would mention the extraordinary and emphatic, almost exaggerated, way in which the finger of God is pressed down upon the shoulder of the Son of Man. This emphasis is the more marked as there is no trace in this design of the exaggerated mannerism to be found in the later works of Michel Angelo. As further evidence I would also point to the distress in the face of the Son, to the aureole round his head ingeniously formed by a circular fold of the mantle of God, and to the fact that he supports the knee of Eve, which appears just above the thigh of the Almighty. In the face of the latter Richter sees only the face of the *Father*, and he contrasts it with the *creative* faces in some of the other compositions of the Sistine ceiling; but I think the careful observer cannot fail to note more of sorrow in the face than of paternal love, and will see clearly indicated a consciousness of the misery which Adam's creation would bring upon the world. Truly, as Herr Richter observes, Michel Angelo was not only a hero of art, but also a giant in the domain of philosophic thought.

ALFRED HIGGINS.

LUCRETIUS AND HIS EDITORS.

Trinity College, Cambridge: Sept. 14, 1875.

The following remarks, which I write in some haste in order to obtain for them an early admission, will, if I mistake not, justify themselves. In Teubner's latest advertising sheet for 1875 (No. 4, p. 55), this notice has just met my eye: "*Titi Lucreti Cari de rerum natura libri sex.* Erklärt von Dr. Adolf Brieger." Dr. Brieger then proceeds in from twenty to thirty lines, first to criticise other recent editors of Lucretius, and next to tell us what we shall find in his forthcoming edition. Of these the four following are devoted to me:—

"Sehr viel ist auch in der grossen Ausgabe des Engländers Munro (dritte Auflage 1873) geleistet, wennschon der Herausgeber bald durch hartnäckiges Festhalten bereits widerlegter Irrthümer und durch zu grosse Nachsicht gegen eigene Einfälle vieles verdorben hat."

Lest any reader should mistake its meaning, I beg to say that "grossen" here indicates material, not intellectual size.

We do not quarrel with a grocer in these times of competition for puffing the stock which he has on hand; but a grocer would lose caste who accused a brother-dealer behind his back of sanding his sugar or adulterating his tea. Self-respect, however, has not withheld Dr. Brieger from charging a brother-editor with adulterating Lucretius, in terms which do not permit a reader to judge whether they are solid fact or the emptiest assumption; and that too in his publisher's private circular which this editor might never see, and which anyhow was as completely closed against him for all purposes of reply as the archives of the Vatican itself. So grave a solecism in good manners argues a lack of social tact which one regrets to find in a scholar; but which, at all events, renders unnecessary any reticence on my part.

Not that I should have condescended here to notice so trivial an impertinence, if it had not been for the following aggravation.

A periodical is now publishing in Germany, entitled *Jahresbericht über die Fortschritte der classischen Alterthumswissenschaft*; in which the works which come out year by year on classical writers and classical antiquity are to be successively reviewed by different scholars. The first *Jahrgang* for 1873 is not yet completed, though we are in the autumn of 1875. The latest number, the ninth, has just been put into my hands, and I find the first forty pages (1098–1137) are given to Lucretius, who has been entrusted to Dr. A. Brieger. Of these forty pages Dr. Brieger allots twenty-nine (1100–1129) to a review of my third large edition, published in the middle of 1873.

My case against this scholar can be made most clear and simple by my plunging at once *in medias res*. Let me just observe in passing that this periodical is as completely closed against me as the publisher's circular, and that Dr. Brieger is presumed to be sitting as an impartial judge. There is a passage in Lucretius, II. 471–477, which editors old and recent, including Lambinus and Lachmann, have corrupted by violent changes, and rendered almost or quite unintelligible. This passage I have reduced to perfect order by a better punctuation and by doubling a single letter. I think I may make this boast, as my critic does not contest it. This is the passage:—

"Et quo mixta putes magis aspera levibus esse
principiis, unde est Neptuni corpus acerbum,
est ratio secernendi; seorsumque videndi
umor dulcis, ubi per terras crebrius idem
percolatur, ut in foveam fluat ac mansuescat;
linquit enim supera taetri primordia viri,
aspera quom magis in terris haerescere possint."

This is my critical note:—

"By a better punctuation, and by doubling one letter, I have rectified this passage: in 473 I have placed a stop after *secernendi*, and removed that which all former editors have put after *videndi*, and in 477 have written *quom magis* for *quo magis*."

Any one can see Lachmann's misdeeds here by referring to his edition. Of Lambinus I must say something more; but first, as the best comment on all this, I will quote my own literal translation:—

"And that you may more readily believe that with smooth are mixed rough first-beginnings from which Neptune's body is made bitter, there is a way of separating these, and of seeing how the fresh water, when it is often filtered through the earth, flows by itself into a trench and sweetens; for it leaves above the first-beginnings of the nauseous saltness, inasmuch as the rough particles can more readily stay behind in the earth."

From this plain translation it will be seen that I have been able to do what I have done by amending the punctuation and doubling a single letter, while in all other editions the passage is unintelligible throughout, 473, 475, and 477 being alike without meaning. But why all this? Because (p. 1118) my censor, whom I translate, thus comments:—

"Goebel (Obs. L. 39) writes and punctuates this passage . . as follows: secernendi sorsumque videndi, umor *salsus* . . . ut in foveam fluat ac mansuescat. Linquit enim supera taetri primordia viri, aspera quo magis . . . possunt. Goebel in this has not seen that *fluat* cannot stand by the side of *mansuescat*, unless something is added, telling in what state the water falls into the trench. Munro therefore rightly retains *dulcis* and puts a stop after this word; his other changes in the stopping are unimportant. In 477 too he writes more correctly *quom magis . . possint*."

But these I should have thought were just the points that gave to my reading, and to mine alone, a consistent sense. But no:—

"The one essential thing in this passage is to know that the clause with *ut* is an indirect interrogative sentence depending on *videndi*; and this Goebel was the first to see. When, therefore, Munro does not even name him, he shows that his notions of intellectual property differ from the usual ones."

Upon this I take down my first edition of Lambinus, and find that he, like Mr. Goebel, has a comma after *videndi* and *percolatur*, and wishes to read *acerbus* as Mr. Goebel reads *salsus*, and triumphantly turn to his note, so clear did his construction seem to be. But to my surprise, and I will add annoyance, I find it is not so. The point appears to me a petty one, though I regret the oversight; but I content myself for the moment with throwing back with contemptuous scorn my critic's unmannerly imputation of fraud, for which I do not think a scholar like Mr. Goebel would thank him; and proceed to his second charge of dishonesty.

V. 510–516 is a passage which is perfectly simple and free from all corruption; but which Lachmann, through some strange hallucination, has grievously mutilated. When I first read his edition, this filled me with amazement, and I never had the least doubt of the meaning. Anybody will see that my note is a close, and I think clear, and only slightly enlarged paraphrase of the text;

and even this was mainly given on Lachmann's account. Hear now my critic (p. 1128): "The explanation is throughout clear, but it belongs not to Munro but to Goebel (Obs. L. 41), as will be seen by a comparison of the two:—

"Munro.	"Goebel.
"'In this case the sphere of heaven must revolve on its axis; this axis, therefore, must be supported in its position: this is done by an air pressing outside on each pole and keeping each fixed in its place; but then to put the sphere in motion another force is wanted; this must be a third air; and it may act in two ways: it may blow at right angles to the poles (richtiger, aber überflüssiger Zusatz) either above the sphere in the direction in which the sphere has to move with its stars, or it may blow underneath in the opposite direction, moving it thus as a stream of water passing under a wheel moves the wheel, that is to say in the direction opposite to its own course.'"	"'Lucretius coeli orbem comparat cum rota molari (vielmehr mit einem Schöpfrade). Sicut haec ab axe suspenditur, ita illam ex utroque polo aer premit extraque tenet; deinde sicut illam, ubi iam movenda erit, aut supra rivus influit eodemque intendit quo sidera mundi, *i.e.*, Occidentem versus, sive subter contra fertur ad Orientem versus.'"

Now what strikes me on seeing myself side by side with Mr. Goebel is (1) how much nearer my paraphrase is to the words of Lucretius than to his; (2) that when we most approach one another, our words follow the original most closely; (3) that I should have expected two paraphrases of the same plain passage to resemble one another more, rather than less. However that may be, I here declare before the world that my note was taken solely from the original and is absolutely independent of Mr. Goebel. But what says my critic?—

"What Munro does here with Goebel's intellectual property, so does he often elsewhere with what German scholars have done to explain the subject. It is thus made to appear that Munro and some of his countrymen are the only people since Lachmann who have occupied themselves successfully with the matter of the poem. The reviewer holds it to be his duty to see that, in Germany at all events, this appearance shall not pass for the reality."

What can be said to or done with a critic like this?

But what, it will be asked, is the occasion of all this? I will tell it in a few words:—For years past Dr. Brieger has filled many pages of the *Philologus* with Lucretian criticism. I was forced to read them, and found them perhaps the most laborious part of my labours on the poet; three pages often being given to what might have been better told in six lines. Not knowing what else to do, I said in the preface to my last edition: "Mr. Brieger, who is the more combative of the two, indulges mainly in conjectural emendations of the text." Now Dr. Brieger thinks to have his revenge; but let him remember οἱ αὐτῶ, &c. Those who know me best, know that I have done more than all the rest of my countrymen together to make these acquainted with the great German scholars who have concerned themselves in any way with my subject. My critic is compelled from the beginning to the end of his paper to admit, how many of the chief critical and exegetical difficulties of our author have been cleared up by me alone, though this is often done in the most ungracious way; and many of my most certain and powerful restorations of the text are often passed over with a simple "falsch," or the like. This I shall take an early opportunity of exposing; for I tell Dr. Brieger that as editor of Lucretius I have a status in England, in France, ay, and in Germany too, which will not allow of my being browbeaten by one of his manners and his calibre, though he chance for the moment to occupy the position of an arbitrary judge.

H. A. J. Munro.

SHAKSPERE AND QUEEN ELIZABETH'S FAVOURITES.

3 St. George's Square, N.W.

Mr. Richard Simpson has well urged us to look for continual contemporary political allusions in Shakspere's plays. One such, purposely stuck into a wholly unexpected place, in a play having nothing to do with politics, forces us to attend to it.

In *Much Ado*, III. i. 9–11, Hero is telling Margaret to draw Beatrice into the trap wherein she is insnared, and wherethrough she gets married. Hero says:—

"And bid her steal into the pleachèd bower,
Where honeysuckles, ripen'd by the sun,
Forbid the sun to enter;—*like to Favourites,*
Made proud by Princes, that advance their Pride
Against that Power that bred it:—there will she hide her,
To listen to our purpose."

Now why was this simile lugged in here? As a general reflection? Surely not. It is clearly aimed at some insolent favourite of the time, A.D. 1600, when the play was entered in the Stationers' Register, August 23 (first entry August 4). And who can this insolent favourite be but the petted Essex, who had not only contemptuously turned his back on the Queen, and threatened to draw his sword on her when she boxed his ears, but had disobeyed her in Ireland, rushed into her bedroom as she was dressing, had ruined the expedition against Tyrone, had been disgraced for his failure, and was to issue from his confinement (August 26, 1600) only to plot against the Queen who had so bred his advancement, and to lose his life for his rash treason on February 25, 1600–1? We may notice, too, that Shakspere's evident "political allusion" is in just two lines, removable from the text, and that it may, therefore, have been inserted after the play was first written, and after the outbreak of Essex's conspiracy. Either way, the allusion is of extreme interest when contrasted with Shakspere's triumphant allusion the year before, 1599, to Essex's assured success-to-be in Ireland, in *Henry V.* v. 30, &c., as to how London would—

"Pour out her citizens,
The Mayor and all his Brethren in best sort, . . .
Were now the General of our gracious Empress,
As in good time he may, from Ireland coming,
Bringing rebellion on his broachèd sword. . . ."

The bitter disappointment that Essex's misjudgment and failure caused is well known. There can be little doubt that Shakspere shared both it and loyal folk's indignation at Essex's after-treason. That Shakspere gave expression to these feelings in *Much Ado* I cannot doubt; and if so, we have him acting with and justifying Bacon, in his condemnation of Essex, after Essex's treason was clear. The two wisest and greatest men of his time denounced the proud favourite who, dog-like, bit at the hand that fed him. If Shakspere's Sonnets were written to Southampton (which I doubt), we get, from that nobleman's joining in Essex's rebellion, the reason that no sonnet was addressed to him by Shakspere during his imprisonment in 1601–3, and none on his release after James's accession.* Shakspere was a patriot to the backbone, and his country—which his Queen impersonated—was dearer to him than his friends.

That Shakspere's allusion could not have been to Leicester, who died in 1588, or to Raleigh, who neither was insolent to Elizabeth, nor rebelled against her, is, I think, clear (Q. 4).

But Mr. Richard Simpson has, with his usual ingenuity, suggested a different meaning for the passage. Believing that Shakspere was of the Essex and Southampton party, and therefore against Cecil, he urges that Shakspere's allusion is aimed at Cecil, and does but echo Essex's often-repeated and well-known complaint, that Cecil and his party kept him, Essex, from Elizabeth; his declared motive for his rebellion being to remove Cecil and his party from her, and get access to her himself. Mr. Simpson also urges that Shakspere's simile suits his interpretation better than mine, because the Cecil honeysuckles forbade the sun, Elizabeth, to enter the Essex bower.

I admit the great cleverness of this turn that Mr. Simpson gives to the passage, but I contend that it is thoroughly unsound, and is founded on the lines before the allusion, and not on the words of the allusion itself. When was Cecil a *favourite*? Could the wise and wary old man, who died seventy-eight years old in 1598, have ever claimed that character? Could his son of fifty in 1600? A man of "weakly constitution and deformed in person?" No, Elizabeth's favourites were of other build, as the pictures of Leicester and Essex show. Again, when did Cecil, father or son, advance his pride against Elizabeth, before or in 1600, 1602, or other when? Lastly, with Essex's rebellion and execution in their eyes and minds, what interpretation *could* the ears of a London audience of 1601–2 put on Shakspere's words:—

"Like to favourites
Made proud by princes, that advance their pride
Against that power that bred it,"

except that *the* haughty favourite whose head they had seen in the dust was meant?

F. J. Furnivall.

PS. I must note, too, how closely Shakspere's *Julius Caesar*, 1601, would come home to the ears and hearts of this same London audience of 1601, after the favourite's outbreak against his Sovereign. *Et tu, Brute!* would mean more to them than to us. Indeed, it is possible that the conspiracy against Elizabeth may have made Shakspere choose 1601 as the time for producing, if not writing, his great tragedy, with its fruitful lesson of conspirators' ends.

* Mr. Massey's assertions to the contrary seem to me to have no sufficient ground.

THE PREHISTORIC COLLECTIONS OF LÜBECK, SCHWERIN AND BERLIN.

Berlin: August 23, 1875.

Since writing from Stockholm I have carefully examined the museums of Lübeck and Schwerin. The former is principally composed of vases of the Middle Ages, and it has but a few stone implements and fragments of pottery of the so-called Stone Age. The museum of Schwerin, on the contrary, contains a large collection of antiquities gathered in the dolmens of Mecklenburg, and great credit is due to its learned directors, Professor Lisch and Miss Buchheim, for having kept each find separately, so that the whole can easily be studied. The collection of vases of the Stone Age is much richer than that of Stockholm, but second to that of Copenhagen; all the vases are hand-made, and a large number have incised ornaments, consisting of parallel vertical or zigzag lines, or of parallel imitations of fish spines, or of vertical and horizontal lines alternately; and the archeologist recognises at a glance, as well in the types of all the vases as in their ornamentation, a kindred likeness with the types and patterns of the vases found in the dolmens and Hunebedden of Ireland, England, Holland, Sweden, and Denmark. All the stone weapons and instruments found in the dolmens or elsewhere in Mecklenburg are invariably polished, and thus, if *un*polished stone weapons and instruments denote a higher antiquity than polished ones, Denmark, in whose Kjökkenmöddinge almost exclusively *un*polished stone arms and implements occur, must needs have been inhabited long before its more southern neighbour Mecklenburg. But I begin to doubt whether this can be considered as a criterion for the Age, because some few polished specimens are found in all the Kjökkenmöddinge.

Perhaps the distress of the people to whom these primitive household remains belonged was so great that they found no time for the immense labour of polishing all their stone weapons and implements. Though the dolmens of Mecklenburg have not given yet a particle of bronze, this is no proof for its non-existence. Perhaps there was but very little bronze, and the inhabitants did not care or had not the habit to lavish it upon their dead. The collection of the bronze fibulae is here particularly rich. There are about fifty terra-cotta whorls without ornaments, but all are of a comparatively late period, and no whorl was ever found in the dolmens of this country.

Yesterday and to-day I have examined and re-examined the Berlin museum of German antiquities, called "Nordische Alterthümer," of which the learned Dr. Albert Voss is the director. Ten prehistoric urns with rough indications of the human face, and rude covers in the shape of caps, attracted here my particular attention; some of them have mouths, others have none; three urns have ears with two or three perforations, which served for suspending beads of glass, and a number of the latter have been found. Some of the urns have incised ornaments, among which can be recognised two sledges and the monograms of animals with three or four legs. On four urns the human face is rudely indicated by two large eyes, between which a small handle serves as a substitute for the nose and eyebrows.

All these urns are derived from eastern Pomerania, near Dantzic, the only region in Germany where prehistoric vases with human faces are found. As they were found with the aforesaid glass beads and with objects of iron, they certainly cannot claim a remote antiquity, and, in the opinion of the celebrated anthropologist and ethnologist, Professor Virchow, the second century before our era is about the earliest date we can ascribe to them. It is needless to add that none of these urns has the slightest resemblance to the owl-faced Trojan vases. There are besides here three Roman urns with human faces, and one still more modern with four human faces. Among the other vases, four urns in the shape of the primitive huts and houses attracted my particular attention; they are of glazed black clay, and very similar to the urn in the shape of a primitive dwelling-house, which was found near Castel Gandolfo, in the neighbourhood of Rome, and is exhibited in the British Museum. But those four house-shaped urns were found in Germany, at Aschersleben (Saxony), East-Riegnitz, and on the Rhine. I further mention two funeral urns of terra-cotta in the shape of boxes. This collection is very rich in prehistoric vases, but the word prehistoric is very relative here. Just the urns with the rudely-modelled human faces I should have thought the most ancient in the whole collection, and yet we have, by the iron and the glass pearls, the certainty that they cannot reach further back than the second century B.C. The vases found in the dolmens, with nothing but stone weapons and implements, ought to be more ancient; but by their appearance one would not think they are even as old. There are here perhaps 100 fusaioli of terra-cotta or stone, but, except about twenty which come from the Swiss lakes, they appear to be of the Roman period, and have no ornamentation.

It deserves attention that here as well as in all other museums I find among the antiquities from the Swiss "Pfahlbauten" perforated cylinders of but very slightly baked clay, 3–4 inches long, which must have served as weights for weaving. I found a great number of similar ones in Troy. I further find here, likewise derived from the "Pfahlbauten," small oval handmill stones of trachite, such as the excavations at Hissarlik furnished by hundreds. I may still call attention to the large collection of ornamental pins, in the shape of nails, some of which have the enormous length of fourteen inches; further, to the golden ring, No. 3,407 (in the gold-room), which resembles a little some of the Trojan earrings; and finally to two idols of terra-cotta (in the Cypriote collection), with long beaks, owl-eyes, and two rings in each ear. HENRY SCHLIEMANN.

SCIENCE.

A Text Book of Botany. By Julius Sachs. Translated and annotated by A. W. Bennett and W. T. Thiselton Dyer. (Oxford: Clarendon Press, 1875.)

IT is difficult to overestimate the service to the cause of scientific progress in this country which the University of Oxford has performed in producing this translation of Professor Sachs' *Lehrbuch der Botanik* at the Clarendon Press. Next to the institution of an adequate laboratory within the University for the purpose of carrying on investigation and teaching in vegetable morphology and physiology, the revelation of a book like the present to those who in England have selected Botany as a profession or as a love-study must without doubt be considered the most effectual aid which Oxford could have rendered to that science. For it will not be possible for intelligent men, professors as well as *dilettanti*, with this book in their hands to be content any longer with that very meagre conception of the scope of botanical study which unfortunately is at this moment so largely prevalent in our schools and universities, and which finds its expression in the desire to convert a botanical institution into a gardener's exhibition of gorgeous flower-beds and approved hot-water pipes. We may feel sure that Oxford will not, at any rate, be the last to learn from the new Text-book how it comes about that while Würzburg, with less than one-tenth of the income enjoyed by her colleges and officials, produces the leading botanical treatise of the day, it is, on the other hand, matter for congratulation that one Oxford man has been found to share in the work of translating and annotating that treatise. In fact, if the production of Professor Sachs' *Lehrbuch* under the auspices of the University of Oxford be not the pledge of an intention to bring the arrangements for botanical research and instruction in the University up to a level with those which have been the means of developing such men as Von Mohl and Schleiden, Pringsheim and Hoffmeister, De Bary and Strasburger, it is difficult to conceive of an explanation of the motives which led to its publication. Since the production, in 1849, of the translation of Professor Schleiden's *Principles of Scientific Botany*, by Dr. Edwin Lankester, no comprehensive botanical treatise by a German author has appeared in an English form. During this quarter of a century the investigation of the minute structure, the reproduction and development of plants, and of the *modus operandi* of their mechanism, has proceeded in steady unbroken continuity in the laboratories of the numerous German universities (as well as in similar French institutions). It is chiefly the result of these investigations which forms the material of which Professor Sachs' *Text-book* is built. One Englishman stands so much alone in this fragment of the history of Botany that it is not unusual to attribute the lack of physiological botanists in this country to the early death of Arthur Henfrey. Even Henfrey and the few enthusiastic British students whose names are here and there cited in the pages of Sachs, indicating some activity in the application of the methods of microscopy to botanical science, were not indebted to any of our universities for encouragement or means of carrying on research. Nothing can be clearer than the fact that the history of Vegetable Morphology and Physiology during the last five and twenty years is the history of the botanical laboratories of German and French Universities; but it must not be supposed that English botanists have been few in number or idle. Not to speak of the special line of research pursued by Mr. Darwin, we have had in England under the influence of the numerous richly supplied gardens, both public and private—among which is the finest botanical garden in Europe, namely, Kew—a very remarkable activity in the department of systematic botany, especially in the collection and discrimination of the species of the higher groups of plants from all parts of the world. The value of the work accomplished in this direction has been very great; but in the absence of a concomitant development of what we may call "academical Botany", horticultural and herbarial Botany have usurped a position which it is very much to be desired they should cease to occupy. The notion of the scope of their science which, owing to this state of things, many teachers of Botany in our medical and other schools possess, is limited in the extreme. The barest outlines of the organisation of flowering plants, together with an altogether insufferable jargon of technicalities applied to a series of Phanerogams which happen to be British, often constitute the thing which is unhappily introduced as Botany, and is really a variety of scholasticism. The possession of a book so replete as is Sachs' *Text-book* with original observations and illustrations—so just in the distribution of material and in the conception of Botany as an organically developed science, which can ignore no vegetable phenomenon—this is perhaps more likely than anything else to effect a change in the tendencies of botanical teachers.

It is not easy to account for the very considerable differences which are presented by the two parallel branches of Biology when we examine the state of development of their respectively subordinate departments of study. Seeing that the scope of Botany differs from that of Zoology only in the fact that the one deals with plants, the other with animals, we might expect that physiology, morphology, oecology, and taxonomy in each would have assumed about the same relative importance to one another. This is by no means the case, and the explanation is probably to be sought in the immense influence which the study of human anatomy and physiology by medical men has had upon all zoological investigation; and, on the other hand, in the practical importance of horticulture. That the actual state of development of the two branches of biological study is very different is sufficiently obvious from the fact that we have no zoological treatise by one or by many authors which is so comprehensive in plan as this

Digitized by Google

Text-book of Botany. One is tempted to ask whether this is due to Botany having reached a more or to a less advanced stage of development than Zoology. The truth appears to be that neither is nearer than the other to an ideal goal, but that the variety of form and of function in the vegetable world is more limited than what is observed among animals. Accordingly, Botany presents a more compact field for the treatment of the biologist than does Zoology. The neatness and precision of results, whether anatomical or taxonomic—together with the perfect assurance with which almost all the material of research (even that from the most distant lands) may be kept in the living condition ready to hand—is what excites the envy of the zoologist as he contemplates the labours of botanical *confrères*; while the botanist who may temporarily turn his attention to the field of Zoology is fascinated by the wealth of variety not only of specific forms, but of organs and functions culminating in the elaboration and complexity of the human organism.

The morphological part of Professor Sachs' book is not the concentrated sketch of broad anatomical generalisations which we find in that most masterly exposition of the corresponding portion of Zoology—the *Grundriss der Vergleichenden Anatomie* of Professor Gegenbaur—a book which has but few equals as an elementary statement of a large subject. It does not enter into the scheme of the present work to keep, as there, detail subordinate to generalisation. Professor Sachs' morphology is to a large extent a minute description of particular types, carefully selected and in many cases elaborately worked out by the author for the special purposes of this *Text-book*—so that the volume serves efficiently as a laboratory hand-book. The method pursued has the great merit that no student can read the detailed descriptions and study the numerous admirable woodcuts without desiring strongly to see these things with his own eyes; and no one should take up the book on the supposition that he will derive anything but a fraction of the benefit which it can confer, from an attempt to read through it without constant access to a well-ordered botanical laboratory. When the student can make use of such resources, or has time and leisure to arrange for himself some kind of substitute for that which Continental universities without exception provide, he will be led by following out the discussions introduced by Professor Sachs, to the very front of the chief botanical investigations which are at this moment occupying attention, and may find himself contributing to the solution of important questions.

The first part of the *Text-book* treats of units of structure, and of the simplest of these first, namely, the cell and its inward and outward parts, the tissues and the fundamental organs following. Nothing can be more careful nor more critically accurate and precise than the mode in which Professor Sachs expresses himself, both here and in other parts of the work, with regard to the nature of protoplasm, and the way in which particular phenomena, sometimes stigmatised as vital, are to be conceived of. While we should feel inclined to judge from the second part of the work—the Outlines of Classification—that with the exception of most important facts presented in the growth of the reproductive bodies of the Phanerogams connecting them with the vascular Cryptogams—little has yet been done among plants to establish the theory of descent by the discovery of their actual pedigree, we must point all the more distinctly to the fact that Botany as here represented by Professor Sachs has advanced beyond Zoology in the direction of a mechanical explanation of the ultimate processes of nutrition and growth. This is very apparent in the first chapter, but no less so in the third or physiological portion of the work, where an arrangement of the subject-matter is adopted which when quoted will at once enable the reader to see how largely the standpoints of the botanical and the animal physiologist differ. After a consideration of molecular forces and of chemical processes in the plant (two chapters exhausting nearly the whole of what is important in the present phase of animal physiology), we have a chapter on the general conditions of plant-life, the influences exerted by temperature, light, electricity, and gravitation. To this follows a discussion of the mechanical laws of growth, and of the periodic movements of the mature parts of plants, and movements dependent on irritation. Lastly, we have admirable disquisitions on the phenomena of sexual reproduction and on the origin of species. With regard to the last-named subject, it is to be noted that throughout the work Professor Sachs is careful to point to the theory of evolution as the ultimate solvent of all biological problems, and in the fourth German edition, which is later than the present translation, he has made considerable progress in the arrangement of his material in conformity with and confirmation of the Doctrine of Descent.

It is not to be supposed that we can give detailed critical estimates of the successive parts of this book. Rather we may express our high respect for the gifted author who not only has furnished so valuable a morphological treatise, but has added a volume on physiology under the same cover. It is in researches in this department of Botany that Professor Sachs is more especially active at the present time, and it is devoutly to be wished that the full account which he gives of the present state of the experimental physiology of plants may lead to the more general cultivation of the subject in England. Problems requiring solution, methods to be followed in attempting their solution, and apparatus to be employed, are here indicated, while admirable lecture experiments and demonstrations are described.

A large element in the value of this book as issued by the Clarendon Press is the clear and accurate character of the translation by Messrs. Bennett and Dyer. They have also enriched the work by a very extensive series of notes, chiefly furnishing references to English literature bearing upon points discussed in the text, or supplying the most recent information on various topics. When we remember the small acknowledgment which such work is likely to receive in any way, we cannot hesitate to express very fully our appreciation of the thorough and worthy manner in which the translators' task has been performed.

It is now 200 years since a Savilian Professor in the University of Oxford, Sir Thomas Millington, discovered the sexuality of plants. It is true that he was not Professor of Botany, but it is clear that in those days even the mathematicians of the University pursued the study of vegetable physiology in the picturesque old "physick garden." Let us hope that under the stimulus provided by the Delegates of the University Press, Oxford may reappear in the history of botanical science.

E. Ray Lankester.

The Life and Growth of Language. By W. D. Whitney. (London: H. S. King & Co., 1875.)

A new work by Professor Whitney upon linguistic science is sure to command the attention and interest of every student of language. And though the present volume is necessarily limited in size and somewhat elementary in form from its making part of the "International Scientific Series," the scholar will find it none the less worthy of notice on that account. For the philological views with which Professor Whitney is identified are here presented in a clear and compendious shape, with no mass of details and side-issues to distract or seduce the reader. A book like the one before us, which may be almost regarded as an abstract of the well-known lectures on "Language and the Study of Language," will enable us to test and criticise the opinions of its author more easily than can be done in the case of the larger work.

Professor Whitney is the leading representative of what may be termed the common-sense school of philology, which has fitly found its advocate among our Anglo-Saxon brethren of America. The same objections of superficiality and narrowness which the followers of Kant and Hegel have raised against Reid or Stewart, or the later representatives of Utilitarianism in this country, will doubtless be brought forward against Professor Whitney's philological system; but none at least will be able to deny its simplicity, its clearness, and its commendability to common sense. The leading doctrines of the system are that language is learnt, not instinctively acquired, by each successive generation; that it is an institution of human origin and invention as much as government or law; that it is intended for the purposes of communication, and, therefore, that though every man is at liberty to create as many new words as he pleases, only those which are ratified by society can live and grow; and, lastly, that the idea must precede the name which is invented to denote it. Such doctrines are incontrovertible, we might almost say self-evident, and it is well that they should be brought out distinctly and forcibly. Philologists have unfortunately been only too apt to forget that language is but the symbol and outward expression of thought; a social product of human invention which can only exist where a society exists already. The struggles and fortunes of a society are reflected in its language, and the fossilised

Digitized by Google

records of language will disclose the history of the society to which they owe their origin.

It is with special pleasure that I find Professor Whitney emphasising another linguistic doctrine of high importance, the fact that sentences precede words just as words precede letters. "Men began," he says (p. 302), "not with parts of speech which they afterwards learned to piece together into sentences, but with comprehensive utterances in which the parts of speech lay as yet undeveloped, sentences in the germ;" and elsewhere he observes that "the parts of speech" are "the main classes of words, having restricted application and definite connexion, into which the holophrastic utterances of a primitive time have by degrees become divided; the separated parts, members of what was once an undistinguished whole." These statements need to be dwelt upon; for if once we grasp firmly the two facts, that language is the symbol of thought, and sentences the germs out of which words and forms have been differentiated, it seems to me that the mechanical doctrine which would derive flection from the external accidents of agglutination and phonetic decay must cease to be a dogma of orthodox Glottology.

And this brings me to that portion of Professor Whitney's system, with which, simple and widely-accepted as it is, I find myself unable to agree. It is too much like that common-sense explanation of sunrise and sunset, which made the sun go round the earth. With a logical clearness and consistency which makes it possible to see the full meaning and tendencies of the theory, Professor Whitney lays down the prevalent doctrines as to the nature of roots and the origin of flection. "A primitive body of monosyllabic roots," he tells us, formed "the historical beginnings of Indo-European speech-development," and the whole machinery of flection, whether in our own family of languages or in any other (p. 226), has grown out of the attachment of independent words to roots and stems, and their subsequent decay in form and meaning. There was a time when our fathers could communicate with one another only in monosyllabic roots, and a later period when they were much in the same condition as the Mongolian of to-day. "The dissidents" from these views, adds Professor Whitney, "are few;" and without doubt this is really the case. But the truth does not always lie on the side of the majority; and, as one of the dissidents, I must protest against the assertion that we "have nothing to say in defense of" our "unbelief, except what is easily refuted as misapprehension or want of logical consistency." Many even of those who otherwise agree with Professor Whitney have now given up the monosyllabic character of Aryan roots, while Professor Whitney himself admits that the roots of the Malayan languages "are prevailingly dissyllabic" (p. 243), and the very "type" and "normal example of the whole genus 'root'" which he offers us (p. 299) is *bowwow*, a word of two syllables! Nor again is it accurate to say (p. 237) that Chinese *words* are "analogous" with the hypothetical "roots" of Indo-European speech. These are the ultimate results of lexical and grammatical analysis, and all that can be said about them is that they may represent the language which preceded the restored parent-Aryan of Fick and Schleicher better than any of its later developments can do. As for flection, when we are asked to believe (p. 252) that Semitic speech must have developed out of a preceding stage of monosyllabic roots and the agglutination of independent words in accordance with "what is seen to lie at the bases of all other human speech," it must be remembered that "all other human speech" means Aryan speech alone, or rather the inferences drawn from certain phenomena observable in Aryan speech. Might not Semitic scholars with equal right reverse the problem, and claim to interpret the phenomena of Aryan flection in analogy with the phenomena of Semitic flection? I would draw attention to an extremely important article by M. Bergaigne in the last number of the *Mémoires de la Société de Linguistique*, in which he attempts to show that the Indo-European case-endings are really suffixes of derivation, the nominative, vocative, and accusative in all three numbers being originally abstracts, without symbols for marking flection, and the oblique cases so many adjectives taken adverbially. His theory will provide an escape from the awkward question of "pronominal roots;" but it will also lend support to the view that in the background which lies behind the highly-developed and cultivated parent Aryan, so ludicrously misnamed the *Ursprache*—a background, be it borne in mind, to which the facts at our disposal hardly allow us to reach—the primitive sentence-words adapted their terminations to the expression of such grammatical relations as the growing consciousness of man gradually worked out, and so, by the influence of analogy, originated what we may call the flectional instinct.

To turn now from points of controversy, the later chapters of Professor Whitney's book are likely to attract more attention than the earlier. Not but that the earlier deal with questions of equal importance to the student of philology; but, from the nature of the case, they go more over old ground, and afford less scope for originality of view, than do the later ones. The author begins by defining language as "the means of expression of human thought" and an instrument of communication, and then, in the second chapter, describes the way in which each individual has to learn his mother tongue. This leads him on to describe the conservative and alterative forces which change the outer form and inner content of words, and so bring about the growth of language. The same subject is continued in Chapters VI. and VII., which deal with the loss and creation of words and forms; and the name-making process is treated in Chapter VIII. Dialects are next dealt with, and the centripetal and centrifugal forces which unify or divide are clearly set forth. The rules to be applied in ascertaining the relationship of languages and dialects are also stated, and a parting shaft is aimed at those who hold the "absurd" theory that language begins with dialects, and not with one or two primaeval centres. Professor Whitney, however, forgets his own doctrine that language is a social product and institution, not contemporaneous with the physical beginnings of man; from which it would follow that primitive languages would be as multitudinous as the communities that needed them. A chapter on the Indo-European family is succeeded by one on linguistic structure, and a rapid glance is given in Chapter XII. over the other chief varieties of human speech. Then comes an important chapter on "Language and Ethnology," which some of our theologians would do well to study; and after another suggestive one on the Nature and Origin of Language, in which the author inclines to the belief that gesticulation and onomatopoeia were the two main factors which went to produce it, he concludes by laying down that glottology is an historical and not a physical science, and by distinguishing between comparative philology and linguistic science. As he very justly remarks, eminence in the one department by no means implies eminence in the other, and he would ascribe the present "period of chaos" in linguistic study to this fact. Another very just and pertinent remark is that "the universality of language," like the "universal possession by men of some body of instruments to help the hands in providing for human needs," is "due to nothing more profound or mysterious than that every division of the human race has been long enough in existence for its language-capacities to work themselves out to some manner of result." It is, perhaps, a pity that such remarks are so sparingly introduced, but Professor Whitney pleads the limitations imposed upon him in justification of the elementary character of his work and its consequent want of originality, as well as of the absence of references to the labours of other scholars. The latter omission is the more to be deplored as there is a danger of its producing a false impression, while the readers for whom the book is specially intended are not likely to know how much is Professor Whitney's own and how much belongs to other workers in the same field. It is to be hoped that this defect will be remedied in a second edition.

A. H. Sayce.

GREEK ETYMOLOGY.

Grundzüge der griechischen Etymologie von Georg Curtius. Vierte durch Vergleichungen aus den keltischen Sprachen von Ernst Windisch erweiterte Auflage. (Leipzig: Teubner, 1873.)

Some Remarks on the Celtic Additions to Curtius' Greek Etymology. By Whitley Stokes, Vice-President of the Philological Society, and Honorary Member of the German Oriental Society. (Calcutta, 1874.)

Principles of Greek Etymology. By Georg Curtius, Professor in the University of Leipzig. Translated, with the sanction of the author, by Augustus S. Wilkins, M.A., Professor of Latin and Comparative Philology in the Owens College, Manchester, and Edwin B. England, M.A., Assistant Lecturer in Classics in the Owens College, Manchester. Volume I. (London: John Murray, 1875.)

In common with all others who have had the pleasure of knowing Professor Curtius, and

Digitized by Google

of attending his lectures and the meetings of his Griechische Gesellschaft, I must confess to a strong prejudice in favour of anything emanating from his pen—a sufficient plea, the readers of the ACADEMY must admit, for not troubling them with a statement of my opinion as to the merits of his work as a whole. Moreover, seeing that it is now in its fourth edition, it has been long enough before the world to stand in no manner of need of being recommended by me; but it would not, perhaps, be altogether useless here to give a brief account of the plan followed in its execution. It consists of three parts, whereof the first (pp. 1–121) is devoted to the discussion of general questions of philology, and to the eliciting general principles for use in the other portions of the volume—at any rate, this is how the author regards it; but it may also be looked at as forming a sort of critical history of the rise and growth of the science of comparative philology, and as an excellent specimen of the results of bringing common sense to bear on etymology. Among other writers passed under a searching review in this first part may be mentioned the prepositionalists headed by Pott in his colossal dictionary now at length complete; and the participialists with Leo Meyer as their exponent in his *Comparative Grammar of Greek and Latin* (Berlin, 1869).

The Second Part (pp. 121–405) consists of upwards of 600 separate articles on Greek words, or groups of Greek words, accompanied in every instance with their congeners in the other Japhetic languages, together with numerous references and a short commentary or criticism on the instances cited, or the way they have been treated by other writers. Take as an example article 39, which translated reads as follows:—

"Stem ΚΑΡΔ: κῆρ, κέαρ, καρδ-ία, κραδ-ίη, 'heart.'

"Sansk. *hrd* (for *hard*), *hrd-aya-m* (for *hard-aya-m*), 'heart.'

"Latin *cor* (stem *cord*), diminutive *cor-culu-m*, *cord-atus*, vê-cors.

"Gothic *haírt-ô* (stem *haírtan*), O. H. Ger. *hërzâ*.

"Lithuanian *szird-i-s*, Old Bulgarian *srŭd-i-ce*, 'heart.'

"Old Irish *cride*, 'cor' (Zeuss ², p. 230).

"Bopp's *Glossarium*, and *Accentuationssystem*, p. 232; Schleicher's *Formenlehre der kirchenslawischen Sprache*, p. 98."

"The original form is *kard*, which I trace back to the root ΚΡΑΔ, 'to swing, to quiver' (No. 71); the initial consonant in the Sanskrit has been altered, perhaps through an intermediate *khard*. Fick, in his *Vergleichendes Wörterbuch*,² p. 35, takes *skard* to be the original, as Kuhn had already conjectured in his *Zeitschrift*, iv. p. 13. The epic κῆρ must not be derived from the later κέαρ as Leo Meyer does (*Zeitschrift*, v. p. 369); η is only a lengthening of *a* after the dropping off of δ. The tragic and lyric form κέαρ for κεαρδ seems to have arisen from κερδ by a peculiar modification; *Zeitschrift*, vi. p. 82. German *h*, Lithuanian *sz*, and Slavonic *s*, point throughout to an original *k* as the initial letter. Latin *Card-ea*, *Car-na* 'dea viscerum:' Preller's *Römische Mythologie*, p. 604. Pictet, in his *Origines Indoeuropéennes*, i. p. 438, separatee Sansk. *hrda-ya-m* (=Zend *zaredha-ya*), on account of its deviating in its initial from the other words, which seems to me inadmissible."

This part, it is to be observed, is confined to the discussion of words which are regular in the phonological changes which they exemplify. There are, however, not wanting cases of great difficulty, which would be differently treated by other philologists: compare, for instance, Curtius' article 166*b*, and Fick², pp. 544, 609.

The third part (pp. 405–727) is devoted to irregular formations and words which illustrate changes regarded as subsidiary and sporadic in the Greek language; so that from the nature of the case the number of the separate articles is comparatively small, and the original matter very extensive. Naturally the history of the so-called digamma takes up considerable room, but still more interest attaches to the author's exhaustive answer to the question what has become of the semi-vowel *j* (our *y* in *yes*) in the Greek language, for it may be briefly said to have created an era in Greek etymology, in spite of the hostile criticism it has here and there called forth. Lastly, the volume ends with excellent indexes (pp. 728–835), which make it easy for reference and scarcely less valuable for the purposes of comparative philology than for the study of Greek itself.

The most interesting feature of the present edition is, to me, the Celtic element contributed by Dr. Windisch, who came to the work fresh from the study of Old Irish. On the whole he has done his task well, but, as might have been expected, one feels too charmed with his discoveries not to fear lest he may have overlooked many a trite and common instance; and this is to a certain extent really the case. Besides, he seems to have been hardly long enough conversant with Celtic philology to have been able fully to appreciate Stokes' warning, even had it come in time, that "in no department of philology is the apostolic precept, *omnia probate*, more needed than in the Celtic, with its forged words, inaccurate texts, unfaithful translations, and ignorant native scholars." Add to this that he was not, as he candidly confesses, quite prepared to draw extensively on Welsh, Cornish, and Breton, which I cannot help regarding as a misfortune, seeing that the etymology of Kimric words is, generally speaking, far more transparent than that of Irish ones. Thus he seems to have been somewhat too hurried, and it is a pity he had no time to invoke the assistance of Ebel or the experience of Stokes, as a book like this cannot be expected to pass through a new edition every year. As it now stands it contains upwards of 700 (not 630) articles, and Windisch has been able to supplement more than 230 (I may be wrong in counting only 214) of them with Celtic instances, of which a few have been corrected and added to by Stokes, and a few still require to be carefully revised. Further, Stokes has suggested over 150 more to be added to articles not supplemented by Windisch, which would bring the number up to 380. Even then the list would be far from complete, for in cursorily perusing the work no less than fifty instances from Welsh alone suggested themselves to me—it would take up too much space to mention them here one by one—so that at present the total may be regarded as 430, an item not calculated to gratify those who are wont to ignore the Celtic languages when dealing with other nearly related families of speech. For in the case before us it exceeds the Litu-Slavic contributions, which make only about 385; and it comes very near the Teutonic total, which I have found to be about 435: probably it would surpass it considerably, were the study of Celtic so advanced as that of the other Japhetic languages.

The 200 instances here alluded to as to be added to those of Windisch by no means cover all the points where improvement may be effected in the Celtic portion of the work. For example, more care should be taken in the selection of appropriate and instructive instances—at any rate, they should not be taken at random; thus, one is at a loss to see why in article 630, p. 459, the Cornish words *peber* "pistor," *popei* "pistrinum," Welsh *popuryes* "pistrix," are mentioned to the exclusion of the Welsh verb *pob-i* "to bake," Cornish *peb-a*, *pob-as*; and *à propos* of ναῦς, article 430, p. 313, it would have been well to add to Irish *nói* "navis," the Welsh *noe*, "any shallow vessel, a kneading-trough," but never, as far as I know, "a ship." Another way of enhancing the value of the work is suggested by Stokes, p. 33, where he gives a list of "some thirty-eight Greek words which have apparently their cognates in the Celtic languages, but which, with three exceptions, are either not noticed in Curtius' book, or only referred to for non-comparative purposes." Lastly, it may be looked at as natural that among so many there should be some of Windisch's *rapprochements* against which objections may be raised. Take, for instance, article 497, p. 347, where he connects with ἔρση and Sansk. *varshas*, *varsham*, "rain," an O. Irish *frass*, as to which he observes that O'Reilly makes it out to mean "shower, hail," and a *frass do nemannail* is cited as meaning "ein Regen von Perlen." Now, one would like to have more decisive evidence than this that *frass* applies at all to fluids, for the meanings given by O'Reilly, were it worth the while to quote him, are rather against Windisch, being "a shower, hail; seed, small shot, any small round grain:" thus one is decidedly reminded of the Welsh *gwreichion*, "sparks," for *vracs-jān* — or *vrasc-jān* — from Fick's VARK, VRAK, VRASK (p.² 182). A similar objection may be raised in connexion with article 585, p. 388, where with αἰές, αἰέν, αἰών, &c., Windisch connects Old Irish *áis*, *áes*, *áis*, genitive *áisa*, *áisso*, "tempus, aetas," Welsh *oes*. Now, it is exceedingly improbable that *tempus* is the original meaning of *áis*, for how, on that supposition, could the word come to mean in later Irish and Scotch Gaelic *people*, Germ. *leute*, as in *aos ciuil* "musicians or music-people"? It is far more likely that the proper meaning of the word is *generation*, whence the transition is easy to *a generation*, or *age of men*, *aetas*, *tempus*: nay, the Welsh word never means anything but a generation or an age, so that on the whole, perhaps, both Irish *áis* and Welsh *oes* represent not **aivastu* but **pavistu*, from the root PU, alluded to by Curtius in article 387, p. 288. These, however, and the like imperfections, which are mere trifles as compared with the merits of what Dr. Windisch has done, both in the present

work and elsewhere, for the study of the Celtic languages, are pointed out merely in order to indicate some of the improvements to be made in another edition, which perhaps is not far off. Another order of modifications seems to be foreshadowed in the preface, where Curtius makes the following explanations:—

"The printing of this edition began with the month of January 1872, and is only now (July 1873) brought to its completion, after several interruptions occasioned by "invincible" powers [the Leipzig strikes?]. I make this observation merely in order to escape the reproach of not having consulted this or that work published in the interval. This applies, for example, to a new work which I hail with joy, namely that of Aug. Fick on *The Former Linguistic Unity of the Indo-Germans of Europe* (Göttingen, 1873), which, had it reached me in time to turn it into account, would have enabled me to obtain several new points of view."

Since the foregoing was written, the first volume of the translation into English has appeared. It is not intended on the present occasion to examine the translators' work, which, so far as the writer has read it, seems to have been very creditably done. For the get-up of the book Mr. Murray's name is a sufficient guarantee, but it is to be hoped that the second volume will be more thoroughly corrected for the press than the present one. Dr. Windisch's list of addenda and corrigenda is highly interesting and valuable, but one, at least, of them will not pass muster—namely, that to article 251, where O. Ir. *dub*, Welsh *du*, 'black, is referred to the same origin as τυφλός, Gothic *daubs* and *dumbs*; for surely to be *blind, deaf*, or *dumb* is not exactly to be *black*, in any sense of these words. Moreover, the Teutonic equivalent of the Celtic *dub* is to be sought in the O. Norse word *dökkr* "dark," a *Va*-stem on which see § 82 of Wimmer's *Altnordische Grammatik* (Halle, 1871).

John Rhys.

SCIENCE NOTES.

ASTRONOMY.

The Physical Condition of the Planet Mercury.—Dr. Zöllner has deduced some important conclusions as to the condition of this planet's surface from measures of the intensity of its light, which he succeeded in making on two occasions by the use of his photometer. This instrument, contrived by him several years ago, is a very beautiful application of the principle that if light be reflected from a smooth surface, such as a plate of glass, inclined at a certain angle, it undergoes a modification of such a nature that the amount reflected from a second plate inclined to it at the same angle varies as the plate is turned about the ray as an axis, being greatest when the two plates are parallel, and nothing when the second plate is turned round through a right-angle from this position. Thus by turning the one plate round, the light of a lamp may be reduced in any required degree till it is equal to that of the heavenly object of which the brightness is required, and the angle turned through from the position for extinction gives a measure of this brightness. Dr. Zöllner uses a rather more convenient arrangement than two glass plates: viz., two Nichols' prisms, but the principle is the same. From his measures of the brightness of Mercury with this photometer, he concludes that the reflective power or albedo of this planet is much the same as that of the moon (being a little higher than quartz porphyry); and that the change of brightness with the phase probably follows the same law as in the case of the moon, which is very different from that of a smooth body. A discussion of numerous measures of the moon in different phases led Zöllner to the conclusion that the change of brightness is just what would hold for a rough surface in which the average slope of the hills was 52°; and he now infers a similar condition of things on Mercury, which must therefore be without an atmosphere. The albedo of the other planets, with the exception of Mars, is very much larger, and they have, therefore, probably very dense atmospheres, which reflect nearly all the sun's rays. Mars would appear to hold an intermediate position—part of its light being reflected from its atmosphere, and part from its surface. Dr. Zöllner has also attempted to determine the albedo of the earth from a comparison of the dark and bright parts of the moon, these being respectively lighted by the earth and the sun; but he has not yet obtained sufficient observations to settle this point.

The Sun's Motion in Space.—Mr. Safford, the Director of the Chicago Observatory, has entered on a new investigation of this problem, founded on the assumption that, on the average, the greater a star's proper motion, the nearer it is to us. The difficulty of this question is that, in order to find that movement of the sun which will account for as great a part as possible of the proper motions of stars generally, it is necessary to make some assumption as to the relative distances of the stars considered. Airy and Dunkin in their investigations took a star's magnitude as a guide to its distance; but Mr. Proctor has given strong reasons, based on the proper motions of the star used, for concluding that this is not even approximately true, and Mr. Safford has rejected this hypothesis and redetermined the solar motion from the proper motions used by Argelander, Galloway and Lundahl respectively in their investigations, dividing the stars into groups of ten, for each of which the proper motions are nearly equal. The sun's motion being then found from each group, on the assumption that the distance is inversely proportional to the proper motion, the accordance of the results will be a test of the truth of this hypothesis, while the amount of the proper motions thus accounted for will give an idea of the reality of the result arrived at. On both points the answer is satisfactory, and from these investigations Mr. Safford draws the following conclusions:—1. In studying the solar motion, the distances must be assumed with reference to the amount of proper motion and (approximately) in inverse proportion to it. 2. The smaller proper motions (0″·13 or less annually) need careful study at this time. 3. There is some hope of using the solar motion as a sort of base to advance our knowledge of stellar distances. 4. The parallaxes of all stars whose proper motion exceeds 1″ annually (about 60 in number), should be systematically determined by a co-operative arrangement.

The Theory of Saturn.—M. Le Verrier has given in the *Comptes Rendus* the comparison between his tables of this planet's motion and the observations made at Greenwich for the last 120 years, and at Paris for the last 30 years. There are peculiar difficulties in the analytical theory arising from the circumstance that numberless small terms of the second order in the expression for the perturbations, instead of destroying each other on the average, as is usually the case, are added together and thus produce by their combination a sensible effect, so that M. Le Verrier has had to carry his approximations to the seventh degree. Not satisfied with this, he has, by considering this solution as merely a first approximation, obtained a rigorous theory, in which the *complete* expression of each of the terms is obtained, instead of an infinite series, of which only a limited number of terms can be calculated by successive approximations. But, notwithstanding all the pains that M. Le Verrier has taken, there remain discordances between theory and observation which were not found in the case of Jupiter, and, though these are not very large, the result is anything but satisfactory, especially as the Paris observations agree well with those made at Greenwich. In the ancient observations from 1750 to 1827 especially, there are very large outstanding errors, but the most remarkable discordance is shown about 1840, the error of longitude having changed from +5″ in 1839 to −5″ in 1843, an interval of only four years; whilst the difference between the Paris and Greenwich results nowhere exceeds 2″. The only explanation that M. Le Verrier can suggest is that the presence of the ring may have influenced the observation of the ball of the planet; but so many observers took part in these observations, and the circumstances were so exactly similar during the period in question, that the explanation cannot be considered very satisfactory, especially as the ring was not in a position to interfere materially with the observation. At the same time the theory of this planet's motion is complicated from the effect of the attraction of its neighbour, Jupiter, giving rise to the well-known inequality of about 49′ either way in the longitude of Saturn in the space of about 918 years, besides oscillations in the eccentricity and node in a period of 70,000 years, and a host of minor inequalities.

But, though the influence of Jupiter on the motion of Saturn is so great, M. Le Verrier has come to the conclusion that the observations at present available are insufficient to determine the mass of the disturbing planet, owing to a peculiar compensation in its effect on the four elements affected by it, this compensation having operated to a great extent throughout the period under consideration, so that the longitude is only slightly affected by an alteration in the mass of Jupiter. M. Le Verrier considers, therefore, that Bouvard's determination of this mass was an instance of reasoning in a vicious circle, and that the close agreement between his result and that deduced from observations of the satellites was simply a consequence of his having used the latter value in his theory, and that he must of necessity have been led round to the same value again. But though nothing can at present be concluded with regard to this point, circumstances will change in course of time, and instead of the effect of Jupiter's mass disappearing it will enter with its full weight, and can then be accurately determined by means of the theory of Saturn. For the present, however, M. Le Verrier considers that the value found by Sir George Airy from measures of Jupiter's fourth satellite is that which should be adopted.

The Zodiacal Light.—During his residence in the island of Jamaica in 1868 and 1869, M. Houzeau assiduously observed the zodiacal light for six months consecutively, and has now communicated the results to the Belgian Academy. M. Houzeau has for more than thirty years devoted great attention to this puzzling phenomenon, and he is fortunate in having now obtained such a fine series of observations, the boundary of the zodiacal light having been carefully determined by him on 56 nights out of the 179. As far as these results go, it appears that the zodiacal light is not appreciably inclined to the ecliptic, and does not approach to coincidence either with the plane of the sun's equator, as Cassini supposed, or with that of the moon's orbit, as Jones has more recently suggested. The slight observed deviations from the plane of the ecliptic are explained by M. Houzeau as results of the greater absorption of the light of the lower or southern side by our atmosphere, which is, of course, less transparent near the horizon. From these observations M. Houzeau concludes that we must reject both the hypothesis which regards the zodiacal light as an appendage of the sun, and that which assigns it to the moon; and since, if it were a ring round the earth, it would be seen as a complete arch in the sky crossing from

east to west, the author is driven to the conclusion that it is a fan-shaped sector, somewhat similar to the tail of a comet, spreading from the earth towards the sun, thinning off on each side of this direction, so that it extends to about 40° on the side towards which the earth is moving, and 60° or 70° on the other side. This must, of course, be modified if we accept those observations in which the zodiacal light has been distinctly traced right across the heavens from east to west; but M. Houzeau's conclusions are founded on his own observations alone. For the period of his watch there was a sensible diminution of brightness, the zodiacal light being seen in January, 1869, as readily as a fourth-magnitude star in twilight, whilst by June it was not so bright as the fifth magnitude.

From observations on his voyage to Rodrigues and back with the Transit of Venus Expedition, Mr. Burton has been led to very different conclusions. He was provided with a binocular spectroscope devised by himself specially for this work, and with this he determined the spectrum of the zodiacal light to consist of a continuous band with a bright line in the yellow (forming the boundary of the spectrum on that side) and a dark line in the green. This same spectrum was given by every part of the sky unoccupied by the Milky Way, a most important observation which, in combination with the change of form of the zodiacal light seen when the observer passed from S. to N. latitudes, shows, acording to Mr. Burton, that it reaches and probably surrounds the earth. From the spectrum seen, as well as from the fact of polarisation in a plane through the axis of the zodiacal light, Mr. Burton further concludes that it is emitted by matter partly liquid and partly solid, intermixed with gas.

The observations made by Signor Arcimis at Cadiz, and published in the *Memorie degli Spettroscopisti Italiani*, agree on the whole with those of Mr. Burton. With a Hoffmann spectroscope Signor Arcimis observed a bright line in the greenish yellow midway between D and E, whose position he fixed at 1,480 of Kirchoff's scale, and another in the blue beyond F, at about 2,270 of the same scale. The former may very possibly be identical with the bright line in the spectrum of the corona, which is at 1,474 of Kirchoff's scale; and Signor Arcimis thinks that the line in the blue may turn out to be one of the bands of carbon seen in the spectra of comets. If these surmises are correct a very important connexion would be established between these bodies. Signor Arcimis makes no mention of the dark line in the spectrum of the zodiacal light seen by Mr. Burton, but it is quite possible that a bright line in the blue might produce by an effect of contrast the appearance of a dark line on the green side of it, or *vice versâ*, it being difficult at the faint extremity of a spectrum to distinguish the two cases.

One of the characteristics of the more general papers read before the American Association for the Advancement of Science is the emergence of the theological question, and the tendency of leading scientific men towards some modification of popular Creationism. The following summary of the results of Professor Dawson's paper on Evolution may be interesting to English naturalists, as showing how strong and lasting has been the influence exerted by Agassiz over scientific speculation. Professor Dawson is regarded since the death of Agassiz as the ablest American opponent of Darwinism. He says at the conclusion of his address:—

"We may formulate a few of the general laws, or, perhaps, I had better call them the general conclusions, respecting life, in which all palaeontologists may agree. Perhaps it is not possible to do this at present satisfactorily, but the attempt may do no harm. We may, then, I think, make the following affirmations:—

"1. The existence of life and organisation on the earth is not eternal, or even coeval with the beginning of the physical universe, but may possibly date from Laurentian or immediately pre-Laurentian times.

"The introduction of new species of animals and plants has been a continuous process, not necessarily in the sense of derivation of one species from another, but in the higher sense of the continued operation of the cause or causes which introduced life at first. This, as already stated, I take to be the true theological or scriptural, as well as scientific, idea of what we ordinarily and somewhat loosely term creation.

"3. Though thus continuous, the process has not been uniform; but periods of rapid production of species have alternated with others in which many disappeared and few were introduced. This may have been an effect of physical cycles reacting on the progress of life.

"4. Species, like individuals, have greater energy and vitality in their younger stages, and rapidly assume all their varietal forms and extend themselves as widely as external circumstances will permit. Like individuals also, they have their periods of old age and decay, though the life of some species has been of enormous duration in comparison with that of others; the differences appearing to be connected with degrees of adaptation to different conditions of life.

"5. Many allied species, constituting groups of animals and plants, have made their appearance at once in various parts of the earth, and these groups have obeyed the same laws with the individual and the species in culminating rapidly, and then slowly diminishing, though a large group once introduced has rarely disappeared together.

"6. Groups of species, as genera and orders, do not usually begin with their highest or lowest forms, but with intermediate and generalised types, and they show a capacity for both elevation and degradation in their subsequent history.

"7. The history of life presents a progress from the lower to the higher, and from the simpler to the more complex, and from the more generalised to the more specialised. In this progress new types are introduced and take the place of the older ones, which sink to a relatively subordinate place and become thus degraded. But the physical and organic changes have been so correlated and adjusted that life has not only always maintained its existence, but has been enabled to assume more complex forms, and that older forms have been made to prepare the way for newer, so that there has been on the whole a steady elevation culminating in man himself. Elevation and specialisation have, however, been secured at the expense of vital energy and range of adaptation, until the new element of a rational and inventive nature was introduced in the case of man.

"9. In regard to the larger and more distinct types, we cannot find evidence that they have, in their introduction, been preceded by similar forms connecting them with previous groups; but there is reason to believe that many supposed representative species in successive formations are really only races or varieties.

"10. In so far as we can trace their history, specific types are permanent in their characters from their introduction to their extinction, and their earlier varietal forms are similar to their later ones.

"11. Palaeontology furnishes no direct evidence, perhaps never can furnish any, as to the actual transformation of one species into another, or as to the actual circumstances of creation of species, but the drift of its testimony is to show that species come in *per saltum*, rather than by any slow and gradual process.

"12. The origin and history of life cannot, any more than the origin and determination of matter and force, be explained on purely material grounds, but involve the consideration of power referable to the unseen and spiritual world.

"Different minds may state these principles in different ways, but I believe that in so far as palaeontology is concerned, in substance they must hold good, at least as steps to higher truths. And now allow me to say that we should be thankful that it is given us to deal with so great questions, and that in doing so, deep humility, earnest seeking for truth, patient collection of all facts, self-denying abstinence from hasty generalisations, forbearance and generous estimation with regard to our fellow-labourers, and reliance on that Divine Spirit which has breathed into us our intelligent life, and is the source of all true wisdom, are the qualities which best become us."

We extract the following summary of the proceedings during the meeting by a correspondent of the New York *Tribune*:—

"Buffalo was chosen for the next meeting chiefly owing to the calm little speech of Professor Joseph Lovering, of Cambridge, the President of the Portland meeting in 1873. J. Lawrence Smith, of Louisville, Ky., the chemist, presided in Dubuque, Ia., in 1872. Professor J. S. Newberry, State Geologist of Ohio, presided at Burlington, Vt., in 1867; and James Hall, State Geologist of New York, presided at the Albany meeting of 1856. All these gentlemen read essays this year and joined in the discussions. Of other members present I may name C. V. Riley, of St. Louis, chief among western entomologists, a diligent essayist in Detroit and constant debater. Professor H. A. Newton, of New Haven, Conn., President of the mathematical section, gave a fine address, in which he pleaded for more study of mathematics. Professor Edward S. Morse, of Salem, Mass., is one of the rising men, and like other young men and Salemites, an uncompromising evolutionist. Henry Gillman is engaged in the United States Lake Survey, and made several communications of archaeological interest. He exhibited also a number of ancient bones and skulls found in prehistoric mounds near the lake. William S. Barnard, of Canton, Ill., gave an capital essays in biology, and B. Waterhouse Hawkins, well known in connexion with archaeological studies in the Central Park, gave a public illustrated lecture on the structure of the dinosaur. Professor E. T. Cox, of Indiana, Ind., described a new porcelain clay found near his home. Mr. L. H. Morgan, of Rochester, N.Y., gave a number of speculative essays on ethnology. Professor E. D. Cope, of Haddonfield, N. J., a young but determined evolutionist, gave some of the most valuable of all the essays. His *antipode*, if I may say so, was the matured and gentle J. W. Dawson, of Montreal, Canada, whose great address to the biological section was strictly *un-* and perhaps *anti*-evolutionary. I wish that his address, with that of Dr. Le Conte and Professor Newton, could be published in pamphlet form for general circulation. It is not easy to speak with too much respect of Professor J. E. Hilgard, the President, his general urbanity, his amiable attention, especially to younger members, and his graceful offices in the chair. In all there were announced 136 essays. About thirty of these were geological, nearly twenty chemical, fifteen zoological, and about twelve belonged to general physics. There were about ten essays each in astronomy, meteorology, mathematics, and entomology. The others were divided among botany, archaeology and ethnology each with six 'papers,' as they are called, and one on finance."

FINE ART.

The Procession of Pope Clement VII. and the Emperor Charles V. after the Coronation at Bologna on the 24th February, MDXXX. Designed and engraved by Nicolas Hogenberg, and now reproduced in facsimile, with an Historical Introduction by Sir William Stirling Maxwell, Baronet. Folio. (Edinburgh: Edmonston & Douglas, 1875.)

Probably no sovereign ever had the leading events of his reign illustrated by so many contemporary works of art of real value as the Emperor Charles V. A collection of photographs and engravings of those that have escaped destruction would make a really magnificent work, and would at the same time give a very fair idea of the state of the fine arts in the principal countries of Europe, or, at least, in the Low Countries, Spain, Italy, and Germany, during a most interesting period. Many of these works have never yet been reproduced, as, for instance, the exquisite series of representations of the most notable events in Charles's life, by Giulio Clovio, in the Grenville collection at the British Museum, and John Vermay's twelve paintings illustrating the

conquest of the kingdom of Tunis. Even in the way of old engravings there are a good many interesting and scarce series from which a selection at least might be made: such, for instance, as the curious woodcuts that illustrate *La tryumphante et solemnelle entree faicte sur le nouuel et ioyeux aduenement de treshault trespuissant et tresexcellent prince Monsieur Charles prince des Hespaignes Archiduc daustrice duc de bourgogne Côte de Flandres etc. En sa ville de Bruges lan mil V. cës et XV. le XVIII^e^ iour dapuril apres Pasques redigee et escripe par maistre Remy du puys son treshumble Indiciaire et historiographe.* These were executed by John van den Dale,* a wood-engraver who flourished in Bruges from 1512 to 1556, and were, in 1850, reproduced in lithography by the Société d'Emulation of Bruges, from one of the four known copies of the edition printed at Paris by Gilles de Gourmont, according to the editor of the reproduction in 1515, but this I doubt; there is no doubt, however, that the engravings were executed and the first issue printed at Bruges, this being distinctly stated in the entry of the sum, four pounds Flemish, paid to John van den Dale for his work by the treasurer of the Bruges municipality, at whose expense it was got up for presentation to the Emperor, while Remy du Puys received 5*l.* for his written description. The town-accounts also supply the names of the artists who designed and executed the decorations of this joyous entry, when Bruges maintained her ancient reputation, and "d'excellente beaulte et lueur en toute extension de pompe triumphalle obfusqua la splendeur" of all other towns in the Low Countries. This entry was, however, eclipsed by that of Charles V. as King of the Romans in 1520, but I am not aware that any copy of Lancelot Blondeel's designs has come down to our time.

The woodcuts that illustrate the *Triumphe du Couronnement de Lempereur Et lentree triumphante en la ville daquisgrane; Le Triumphe de la paix celebree en Cambray*; and *La Couronnation de Lempereur Charles cinquiesme de ce nom, faicte a Boloigne*, published at Antwerp by William Vorsterman in 1520, 1529 and 1530, are all of considerable interest.

Another series, the existence of which it may be well to notice here, illustrated the interview between the Emperor and the king of France at Aiguesmortes, in July, 1538, and was published at Antwerp, in 1539, by Engelbert Bruninck, the *socius impensarum* of Nicolas Hogenberg in the original edition of the triumphal procession of the Pope and Emperor after the coronation at Bologna. I have never met with the slightest mention of this work in any printed book; was it also engraved by Hogenberg?

The fine series of twenty-four woodcuts by Robert Peril, of Liége, representing the triumphal procession of the Pope and Emperor after the coronation at Bologna, a facsimile of one of which is given at page 20 of the present volume, is another very scarce work by an artist of merit,* whose biography was first published in 1869 by the Chevalier Léon de Burbure, a gentleman whose conscientious and painstaking researches have greatly contributed toward elucidating the history of art at Antwerp. We will conclude this list by mentioning *La magnifique et sumptueuse Pompe funebre faite aus obseques et funerailles du tresgrand et tresvictorieux Empereur Charles V.*, a series of thirty-five plates representing the funeral procession engraved by Luke and J. van Duetecom and Jerome Cock, published at Antwerp in 1559 by Christopher Plantin. The apparent reason of the scarcity of all these works is that they were printed in the form of a roll, generally coloured by hand, and used to adorn rooms as a frieze above the wainscoting.

The reproduction of Hogenberg's plates in the present volume is on the whole very satisfactory, though the impressions selected do not all belong to the first issue. Among the facsimiles from other sources I may mention as very successful the fine bust of the Emperor, from John Britto's woodcut after Titian, and another bust after Beham. A Venetian woodcut, representing the entry of the emperor into Bologna, and the arms of the Emperor from a bas-relief in steel, in the collection of Mr. Napier, are also of great interest. I think, however, that Terzi's design at the head of the Table of Contents might have been advantageously replaced by a good photolithograph of the central portion of the Bruges chimney-piece. The portrait of Clement VII. at p. 3 is rather muzzy, and the tail-piece at p. 19, representing Bologna, still more so.

The historical introduction is well-written and fairly accurate; an extraordinary blunder, however, has led the author quite astray in one portion of his work. The legend CATAPHRACTARVM EQVITVM ARMATAE PHALANGES PVTA MARCHIONIS ASCOLĒN COMITIS ARHODIO BARONIS AVTREGII DNI VIENNEN BARONIS S. SATVRNINI is actually translated thus: Squadrons of men-at-arms led by the marquess of *Puta*! the count of *Ascoli*, the *barons* of *Rhodio*, *Viennen*, *St. Saturnino*, &c. It is not clear whether the author discovered his first mistake, but at p.16 the metamorphosed adverb no longer figures at the head of the men-at-arms, who are there said to have been "led by the Marquess of *Ascoli*, the Count of *Rodi*, and the *Barons of Antiego, Viera, San Saturnino*, and other nobles of illustrious *Bolognese or Italian blood.*" Surely the only difficulty in the passage is the word ASCOLĒN, evidently an error of the engraver's for ARSCOTĒN, the armorial bearings on the trappings of the horses being those of the Marquis of Aerschot,† and the Count of Roeulx, the other nobles being the Baron of Aultrey, the Lord of Vianen, and the Baron of Saint Saturnin.

The historical text is followed at pp. 24 and 25 by a notice of various works of art commemorative of the coronation, and at pp. 26 to 28 by a bibliographical account of the prints of the procession by Nicolas Hogenberg. The concluding paragraph states that "nothing is known of Nicolas Hogenberg beyond the fact, disclosed by himself on one of the plates of the procession, that he was a native of Munich." To this I will add that he was settled at Mechlin in 1527, and that he died before September 23, 1539, leaving a wife and several children in a state of great distress. A deed discovered by Mr. Emmanuel Neeffs, which will appear in his forthcoming *History of Painting at Mechlin*, shows that the widow, to pay her debts, had been compelled to pledge twelve copper plates engraved by her husband, representing the history of Susannah, and subjects from the Old and New Testaments. Nicolas' name also occurs in the account of the treasurer of the municipality of Mechlin, for the year 1527–28, as having received 2*l.* 5*s.* for work done for the town. I am also strongly inclined to attribute to him the beautiful series of plates representing the death and lying-in-state of Margaret of Austria at Mechlin, copies of which are preserved in the collections at the British Museum, and at the Royal Library at Brussels.

W. H. JAMES WEALE.

"SEPT DESSINS DE GENS DE LETTRES."

September, 1875.

Probably more than one of your literary men have expressed their thoughts in sketches or caricatures. Thackeray has, I know; for last year, an amateur at Norwich was kind enough to present me with two capital drawings by him. Underneath the first, which is boldly drawn with the pen and touched up with sepia, is written "Chaucer's Pardonere's Tale (drawn while I told the story at the Strand Divan)." Two of the rioters are represented sitting under the tree, counting over with a grin the pieces of gold that lie strewn upon the ground, while the third is seen going toward the town. The drawing is mounted on a sheet of blue paper. The second, which is on the back of the same sheet, consists of a copy of three strophes of a poem by Victor Hugo, called "Rêverie," in *Odes et Ballades*, beginning thus:—

"Amis, loin de la ville,
Loin des palais des rois,
Loin de la cour servile,
Loin de la foule vile,
Trouvez moi . . . quelqu' asile sauvage, &c."

Thackeray has imitated Victor Hugo's signature in Gothic letters and drawn a sort of arabesque frame round it representing "*la ville, l'asyle sauvage, un nid dans le feuillage*," and—strange freak of fancy!—"*le vers du poëte qui plane*," in the guise of a wingless figure, wrapped in a long garment and crowned, like Dante, with laurels. In the margin is written, "Pretty words to set to music—in this hot weather." The friend of Thackeray who gave me these two interesting drawings believes they were done in Paris, in 1834, when Thackeray was in the full flush of romanticism. Several of our own contemporary writers have been similarly gifted, and the lucky idea of ransacking his friends' portfolios for illustrations of the kind lately suggested itself to M. Aglaüs Bouvenne, himself a clever and conscientious artist. The collection he succeeded in making was, as you already know, published a short while ago, but there are reasons for my wishing to refer to it again. The number of copies issued was very small, and there is not one

---

* He was a near relation of Henry van den Dale of Bruges, 1502–1530, whose book of Meditations on the Passion is said to be the earliest work illustrated with engravings on copper printed in Flanders.

* We cannot agree with Sir W. S. Maxwell that Peril obtained the "materials for his composition" from Nicolas Hogenberg, for Hogenberg's plates must have taken at least four or five months to draw and etch, and Peril's work was published early in 1531, if not in the autumn of 1530. The two having been published at Antwerp must be looked upon as rival publications, and there are reasons for believing that Peril's work appeared first.

† The barony of Aerschot had been raised to the dignity of a marquisate in 1507. Antony de Leyva was prince, not count, of Ascoli.

to be had now. It was interesting enough to awaken the wish for another edition, and it is worth while asking whether there are any autograph-collectors in England who have mementoes of this kind in their possession, and who would be inclined to put themselves in communication with M. Bouvenne. The notice which the accompanying letter-press attracted has been such as to direct the attention of the public to works whose serious merits had never even occurred to them before, and has authorised the publication of more extensive works on the drawings and etchings of two of the writers who figure in this album—Victor Hugo and Jules de Goncourt. *L'Art* will shortly publish a special treatise on Victor Hugo's drawings; and Delagrave, the publisher, is preparing a handsome edition of Jules de Goncourt's etchings for the coming winter, with a catalogue of their states.

The exact title of the album is, *Sept dessins de Gens de Lettres: MM. Victor Hugo, Prosper Mérimée, Edmond et Jules de Goncourt, Charles Baudelaire, Théophile Gautier, et Charles Asselineau* (à Paris, P. Rouquette, éditeur). These seven drawings have been collected pretty much at random, which is rather a recommendation than otherwise. They are the fresh and natural expression of the passing mood of their authors.

Honour to whom honour is due! Victor Hugo opens the book, his literary power and artistic originality giving him a double right. His sketch represents one of those Burgs which perch on the rocky steeps of the Rhine and look down on the steamers that pass by, like the scarecrows set up in the fields in autumn in the fond belief that they will frighten away the birds. It shows all the characteristics of his drawing, and the bold outline, the embrasures with the sky behind, the magic flood of light cast on the solid walls, the mist that envelopes their base, making all objects appear like the unsubstantial figures of a dream, forcibly illustrate the fine lines from the *Légende des Siècles*. Victor Hugo has done hundreds of drawings, and has used every conceivable process, all shades of colour, all kinds of paper—common ink, the coffee left at the bottom of his cup at dessert, a charred lucifer-match, the feather of a goose-quill, a handkerchief applied to half-dry portions of the paper. He has the twofold faculty of being able to see things really very small as though they were enormous, provided that by so doing he can give them more character, and also of being able to render certain details with wonderful patience. Théophile Gautier instances a drawing of his in which the hours on the face of a steeple-clock stand out white on black, the black shade being produced by an infinity of minute pen-strokes. Auguste Vacquerie has a drawing by Victor Hugo, done at one of the windows of his room in 1848. It is twenty-nine inches wide, and takes in the whole of Paris. Streets, squares, the great monuments, elevations, depressions, seem to float mysteriously in masses of light and shadow, and clouds traverse the wide expanse of sky. His exile inspired compositions which are tinged, some with the bitterness that runs through the *Châtimens*, others with the melancholy that pervades the *Contemplations*—recollections, for instance, of the cemetery where his daughter rests, his beloved Léopoldine, who was drowned at Villequier while rowing with her husband; and, on the back of a letter to Paul Meurice, a boat, with all her steam on, struggling over a gigantic wave. This sketch is worthy of the greatest masters—of Rembrandt, for example, whose skill in expressing his ideas with a few strokes of the pen was so pre-eminent. The following lines are copied from the letter to Paul Meurice:—

"Au revers de ce carton, j'ai barbouillé ma propre destinée: un bateau battu par la tempête au beau milieu du monstrueux Océan, à peu près désemparé, assailli par tous les ouragans et par toutes les écumes, et n'ayant qu'un peu de fumée qu'on appelle la Gloire, que le vent arrache et qui est sa force.—Guernsey, 1856."

I have seen landscapes also of his, of marvellous originality. During his exile he was in the habit of doing a certain number every year and posting them to a few friends for the first of January. You may imagine how proud those friends were whom he thus honoured. Since his return to France he has only done one—a series, rather, of arabesques, fantastic flowers and strange insects, drawn and painted in water-colours on the margins of an immense frame of white pine-wood, which in its turn contains a very large drawing. It was the work of the dark days of the siege of Paris, and was intended as an acknowledgment, instinct with gallantry and originality, of the manifold attentions of his distinguished hostess, Mdme. Paul de Meurice, who is lately dead. The yearly deprivation of such a precious gift makes me often tell him that I wish him as many more years of exile as there are empty places in my portfolio.

After Victor Hugo comes Prosper Mérimée, and the specimen of his work which M. Bouvenne gives us is a large sheet containing a number of small sketches, surrounded by notes in various languages. The most important of the sketches represents a fat Spanish pork-butcher's wife. He scribbled them off, absently, during a sitting of the Institute. He had a great opinion of his talent for water-colour drawing, which, however, was very small. He often alludes to it, with rather pedantic infatuation, in his *Lettres à une Inconnue*. The manuscripts which he presented to his friends were now and then ornamented with little coloured illustrations. For instance, the manuscript of *La Chambre bleue*, a novel not exactly singular for its propriety, which he wrote during a visit to Biarritz, and dedicated and signed *Mérimée, fou de S. M. l'Impératrice*, ends with a little blue slipper lying on the ground before a door, from beneath which runs a stream of red liquid that looks like blood. Mérimée's temperament was too cold, and he was too studiously careful to express his thought in a clear and positive manner, for him ever to have been an artist in the full acceptation of the word. He used the pencil and brush chiefly for taking archaeological notes. His father was a portrait-painter.

Plates No. III. and No. III. *bis* are by Edmond and Jules de Goncourt. Edmond's drawing represents his brother—who was his junior, and died, as you know, from exhaustion, very shortly before the disasters of France—represents him sitting in a large arm-chair, his feet placed in American fashion on the marble mantel-piece, in a room crowded with works of art of the eighteenth century, books of drawings, Sèvres porcelain, bronzes chased and gilt, &c.; while Jules' drawing is a terribly realistic representation, the strange dark corner of the stairs in the Rue de la Vieille Lanterne from which Gérard de Nerval hanged himself. I shall not now dwell on Jules de Goncourt's high qualities as an artist. He has done some water-colour drawings, which are both highly coloured and very true to nature. The etchings he engraved for different numbers of his *Histoire de l'Art du XVIII. Siècle*, now out of print, are models of accuracy, and admirably interpret the spirit of the several masters. I shall devote a whole letter to the memory of this pre-eminently modern writer and gifted artist, among whose friends I had the honour of ranking myself, and whose loss I bitterly deplore.

The drawing by Baudelaire is a caricature, and at the same time a wonderfully striking likeness, of his friend and brother-writer, Champfleury. As if to apologise for the liberty he had taken, the author of the *Fleurs du Mal* affixed instead of his signature a caricature of himself to the sly, witty, facetious-looking profile of Champfleury; and the second caricature quite equals the first, in point of resemblance. M. Poulet-Malassis, who writes the explanatory note, tells us that "Charles Baudelaire était caricaturiste dans le sens précis du mot, avec les deux facultés maîtresses de la pénétration et de l'imagination, et un don d'expression sommaire et vivante." M. Malassis is right, and his meaning is thoroughly well-expressed. Baudelaire is of all Frenchmen, without excepting professional artists, the one who comes nearest to your English caricaturists—to Leech or Keen. His drawings are few in number. He dashed them off with his pen while chatting with some intimate friend. Unpretending as they are, they are yet real master-pieces. If a public collection of drawings by literary men were ever to be formed, Baudelaire's would occupy a foremost place. While the great battle of the romanticists was raging, Victor Hugo sketched some silhouettes, very comic, very sarcastic, but purely ideal—that is to say, drawn in illustration of a particular type of grotesque coquetry, hypocrisy, or cruelty.

Théophile Gautier is also present here, but little to his credit. He began by studying painting under a very second-rate painter, Rioult by name, in whose studio, if he did not develop any talent for painting, he at least earned the right of being subsequently able to talk with painters as one of the profession. The sketch before us, the profile of a young girl, crowned with a vine-branch, is a proof of what was too much overlooked, both in Gautier's literary and critical work—namely, that he was a classicist whom the pure classicists had the folly to repulse, and to keep by their insults and their disdain in the ranks of the romanticists.

In literature Gautier had a boundless admiration for Victor Hugo. But in art he had only a mild form of regard for Eugène Delacroix and for our great landscape-painters. He belonged to a camp. Fighting was unavoidable. And as long as Eugène Delacroix was alive, he fought with steadfastness, courage, and skill. But no sooner had the academical intrigues of 1860 brought about a reaction, than he became one of the most resolute admirers of Ingres. The drawings by him which are known are without either originality or truth to nature.

The album ends with a very amusing caricature by Charles Asselineau, a respectable man of letters, who died last year, like Baudelaire and Jules de Goncourt, of general debility. The caricature is of Sainte-Beuve, and is an extremely good likeness. He is standing, with the traditional black cap on his head, stretching his arms out towards a bed on which lies a big black eye. On the table there is a bowl. Beneath are written these lines of Sainte-Beuve, explanatory of the caricature, the meaning of which lies in a play upon words:—

"Pour trois ans seulement, oh! que je puisse avoir
Sur ma table un lait pur! dans mon lit un œil noir!"

This album, which, some day, perhaps, will be as rare as the original drawings themselves, may be regarded as so many collected pages—clever and witty pages, of memoirs of the literature of our time; as such it deserved special and more particular notice. And, besides, the fact is, the sounds that reach me here in this leafy solitude from the artist-world are few and inarticulate.

Just now a friend, by means he will not disclose, has found me out under my trees, and tells me an amusing story, of some influential and right-minded people in the South of France, who have been collecting subscriptions to raise a statue to Clotilde de Surville. Everybody must by this time have heard of the successful imitations of the poems of the fifteenth century, published in 1804, under the name of *Poëmes de Clotilde de Surville*. Not only did the poems never exist, but the individual herself was a purely imaginary being. Not to know anything at all about her would have been perfectly pardonable, though the learned M. Mazon has written a small volume called *Marguerite Chalys et la légende de Clotilde de Surville*, establishing by historical proofs that this poetess never existed. He found the marriage-contract of Bérenger de Surville, dated 1428, and two other deeds containing further particulars connected with the

same subject, in a notary's register. But it is droll to see such an important step as the erection of a statue to a phantom, undertaken and actually entered upon, without interference or censure. O vanity!

The statue of Chateaubriand will be erected at St. Malo in a few days. It has been cast in bronze by the sculptor Aimé Millet. I am not fond of statues, on principle—official statues, I should say—but at least Chateaubriand is no phantom! PH. BURTY.

NOTES AND NEWS.

THE restoration of the Tuileries seems to be quite determined upon. According to *L'Art*, the project that has been finally adopted as to its future destination is as follows:—1. That it shall be united to the Louvre by two large galleries so as to form an addition to the great national museum. 2. That the national collection of modern pictures now in the Luxembourg shall be removed to it. 3. That it shall form the vestibule to an immense construction in glass which shall surpass in every respect the Crystal Palace at Sydenham. M. Alfred Mounet and several of the most eminent French architects are of opinion that the restoration of the part that still remains standing is quite practicable. It was only the annexed constructions that were demolished last year, not the actual palace itself. The walls of the *façade* are in part preserved.

A NEW east window, in memory of the late vicar, has been placed in the church of St. John the Baptist at Higham, in Kent. The subject chosen is somewhat unusual for an east window, being figures of the four evangelists, with subjects taken from their lives beneath each. The whole is treated in a thoroughly artistic manner. Both drawing and colouring are good, so that the window really deserves a place among works of art. It has been executed by Messrs. Heaton, Butler, and Baine. In the same church has also been erected an alabaster reredos of the Early English style, with some excellent carved foliage.

M. GEORGE DUPLESSIS has recently published his Memoir on the History of Engraved Portraits in France, a memoir which had the honour of being crowned by the French Institute last year.

AN exhibition of Kaulbach's works has been recently added to the many permanent art-attractions of Nürnberg. Two very important cartoons have been sent to it by the heirs of the painter.

A PRIZE of 5,000 francs has been awarded to M. Ballu, the architect of public works in Paris, for his design for the new Palais de Justice which is to be built at Charleroi, in Belgium. There were five other French architects among the competitors for this work.

AN exhibition of paintings by Belgian and other artists was lately opened at Termonde.

HANS MAKART has recently thrown open his studio in Vienna to the public. The two new compositions that he is exhibiting are a *Bacchus and Ariadne*, and *Dürer at Antwerp, at the entry of Charles V.* The latter subject is taken from a passage in Dürer's journal in which he relates "how the king (Charles V.) was received with a costly triumph, how there was music and great rejoicing, and beautiful young maidens, whose like I have never seen." These beautiful young maidens, it appears, were exhibited in the procession almost naked, and Dürer afterwards told Melancthon that he observed them "very attentively and closely and without shame, because he was a painter." Charles V., who had not this excuse, is said to have cast down his eyes as he passed them, which mightily offended the fair but airily-clad damsels. It is this incident in the procession that Hans Makart has depicted with a pomp and glory of colour strongly reminiscent of the great Venetians.

M. FERDINAND PAUWELS, a distinguished pupil of Leys, has recently finished two large historical pictures for the decoration of the ancient Clothiers' Hall at Ypres, one of the most noteworthy of the many municipal buildings of the Middle Ages that one meets with in Belgium. The subjects of the paintings are taken from the ancient history of Flanders, one of them representing Ferdinand of Portugal, the husband of Jeanne of Flanders, inspecting the defences of the city of Ypres before the battle of Bouvines, and the other the magistrates of Ypres opening the doors of the prisons in the presence of Margaret of Constantinople. The commission for the paintings for the hall was at first given to Charles de Groux, but his death unfortunately prevented him from carrying out the brilliant series of national paintings that he had planned. M. F. Pauwels, however, has taken up the work in the same spirit of historic research, and his paintings are said to be admirable in their rendering of archaeological detail. He finished one in 1873, and the two above-noticed this summer.

SIGNORE ENRICO CERNUSCHI, well known as long domiciled in France, has (states the *Perseveranza*) presented to the Academy of Fine Arts at Milan 400 drawings by the painter Andrea Appiani, which are of great value in art-teaching, and which will complete the series of his drawings already in the possession of the Academy. This gift comprises Appiani's studies and sketches relating to the numerous friezes executed by him in the Palazzo del Corte at Milan, designs for the series of compositions which he painted in chiaroscuro representing the history of Napoleon I., which adorn the loggia of the Hall of the Caryatides in the same palace; various sketches for the frescoes of the palace at Monza, for the painting of *Jacob and Rachel* at Alzano, and for others of his well-known oil-paintings. This collection, rich in records of works of Appiani, is sufficient of itself to give an idea of his imaginative and poetical mind and of his high artistic merit.

THE commission appointed to examine the plans sent in for competition for the building of the theatre at Odessa have decided on not adjudging the first prize. The second is conferred upon a design the joint production of two German architects, Flieser of Vienna and Licenthal of Coblentz.

THE statue of Watteau, by Carpeaux, has just been installed in the Museum of Valenciennes.

THE artistic reputation of Antwerp, it is reported by Mr. Grattan, our consul there, has been much increased by two remarkable works just completed, viz., the new Exchange, and the mural paintings representing the history of Flemish art which decorate the vestibule of the Museum. The former was executed by M. Schadde, the distinguished city architect, and the latter by M. N. de Keyser, the well-known Director of the Academy. M. de Keyser's work forms a worthy pendant to the celebrated series of frescoes in the Town Hall, painted by the late Baron Leys, and opened to the public in 1870. The number of students at the Royal Academy of Antwerp reached 1,665 last year, of whom 456 were classed as artists, 658 as artisans, and 551 as students whose future career was undetermined.

THE Union Centrale des Beaux-Arts has opened in its galleries, Place des Vosges, an exhibition composed, first, of 160 original drawings of the Lyonnais masters of the last century, having Bony at their head, (these drawings represent the coats, waistcoats, and dresses of the time of Louis XVI.); twenty-six pen-and-ink drawings of birds, by Adam, and eighteen by other artists; and 447 original compositions executed in the workshops of M. Guichard by himself and other well-known artists, relating to carpets, hangings, silks, muslins, papers, bronzes, cabinet-work, &c., of the greatest use in the industrial arts; and also 5,859 specimens of the ribbons of Saint-Etienne, silks and velvets, and eighty pieces of old silks of remarkable beauty.

M. BAUDRY is about to paint, in twelve pictures, the history of Jeanne d'Arc. For some time the artist has been meditating the work, and we now learn that he is occupied with the studies necessary for its execution.

AT the meeting on September 1 of the Bayonne Société des Sciences et Arts, M. H. du Boucher read a paper entitled "Ebauche de Sculpture préhistorique sur silex trouvée à Saubagnac (Landes)." We must wait for further details of this important discovery, but meanwhile we may give M. du Boucher's conclusions in his own words:—

"L'aspect général de cette ébauche donne de suite l'idée d'une race orientale du Nord; les caractères de brachycéphalie, d'obliquité des yeux, d'épatement du nez rappellent immédiatement les types Mongols, Tartars ou Samoyèdes.

"Qu'y aurait il d'étonnant à ce que nous fussions en présence d'un essai de représentation d'un individu appartenant à cette race que le savant anthropologiste Pruner-Bey a appelée race mongoloïde primitive qui fut contemporaine en Europe du grand ours et du mammouth, surtout si l'on songe que notre ébauche a été trouvée enfouie aux environs des stations de Frec'hic'h et de Sausset (Tercis), que M. J. Pottier a démontré être des vastes ateliers de fabrication de silex taillé à grands éclats, c'est-à-dire des plus anciens instruments de l'industrie humaine?"

THE inauguration of the monument to Henri Regnault is to take place on October 4, at the Palais des Beaux-Arts.

THE *Nord* states that evidence has just come to light which proves that Marie Pypelincx, mother of Rubens, was born at No. 54, Place de Mer, Antwerp. This house is therefore identified as that in which Rubens lived from 1588 to 1600, when he left for Italy.

THE death of the German engraver, Henri Merz, of Munich, recently took place under most distressing circumstances. He was ascending with a party of friends the mountain of Jahmen Kaiser, near Kuffstein, in Bavaria, when he was seen suddenly to totter and then to roll down an inclined plane to a depth of more than 150 feet. Before he could be reached life was extinct. His death, however, is attributed to an aneurism of the heart, which no doubt occasioned the fall, and not to the fall itself. Merz is best known by his popular engraving of Kaulbach's *Destruction of Jerusalem*, but his etchings from the frescoes in the Loggia of the Munich Pinacothek are reckoned by artists among his best works.

THERE is now at Kioto (Japan) an exhibition consisting principally of objects of indigenous manufacture. The Mikado exhibits some fine lacquer work. One of the curiosities of the exhibition consists in models of the ships of war in which Taikosama invaded the Corea in the sixteenth century.

Another exhibition is also opened at Nara, which place, from A.D. 708 to A.D. 782, served as residence to the Mikados. In 782 the Mikado Knammu deposited all his treasures in the principal temple in the town, of which the approach was defended by means of a kind of fortress raised upon columns ten feet high. This kind of magazine was repaired from time to time as found necessary, so that it is now exactly as it was eleven hundred years back. The interior was visited every sixty years, and the inventory of its treasures called over.

These treasures form the principal attraction of the Nara Exhibition. It contains quantities of silver dishes, grotesque wooden masks (probably used by actors), like those in the French Exhibition of 1874, swords, lances, tattered banners, jade ornaments, incrustations, court costumes, curious shoes, bronzes, bricks of white clay, graved with hunting subjects and scenes of battle; common plateaus, or trenchers of ozier, upon which were placed the offerings of rice to the gods, precious

because the year and the day upon which they were used are inscribed upon each; and a multitude of other objects, among which is to be noted a superb vase of glass with a cover of coloured glass.

All these treasures are arranged round a gigantic figure of Buddha fifty-three feet high and eight hundred years old. The remainder of the objects are disposed in covered galleries round the great court of the temple, and many are of the greatest antiquity. Among these may be mentioned a MS. reported to be a copy of the Iroka, or Japan spelling-book, the work of Kobodaishi (A.D. 774–835), the famous priest who amalgamated Buddhism, the religion of Confucius, and that of Shinto, to form the Japanese religion.

THE fitful manner in which the Society of Antiquaries issues its *Proceedings* is by no means to be commended; they are, however, for the most part well worth reading when they do appear. The present number (January—June, 1875) is rich in important communications. A short paper by A. W. Franks, Esq., on the ring of Queen Aethelswith, King Alfred's sister, is especially noteworthy. Of the genuineness of this precious relic there can be no doubt. It is, apart from all personal historical association, one of the finest Saxon rings which are known to have come down to our time. We cannot call to mind more than two others which can with any justice be compared with it. It was ploughed up at Aberford, near Sherburn, in the West Riding of Yorkshire, and so little store did its discoverer set by the treasure that fortune had thrown in his way that, we are told, he "attached it to the collar of his dog as an ornament."

There is also a very curious inventory, printed at full length, of the goods of Edmund Waring, of Wolverhampton, dated 1625. The owner of the goods was evidently a man of good position. Some of his silver plate, had it come down to our time, would be reckoned very curious. He had among other interesting things a cup shaped after the fashion of an owl, and "three bouls like unto bears." Is it possible that Sir Walter Scott had seen one of these bowls when he hit upon the notion of "the blessed Bear of Bradwardine?" Almost all the plate formed like animals which is now to be seen in the cabinets of collectors is of foreign manufacture. These objects we may pretty confidently assume were of English make.

THE *Fédération Artistique* states that the Tombola exhibition and sale, organised in Belgium for the benefit of the sufferers by the inundations in France, has met with the warmest support. More than two hundred artists have sent in promises of contributions; not only painters and sculptors, but most of the principal photographers of Belgium, and industrial artists of all kinds have offered to join in this philanthropic work. The scheme indeed has grown much larger than was at first planned; it is now proposed to hold the exhibition in the four largest towns of Belgium, beginning very shortly with Antwerp. Among the curiosities contributed are two albums; one a musical album, in which all the musical composers of Belgium have written a manuscript page of music, and the other enriched with the autographs of all the best authors of the present day in Belgium.

THE inauguration of the monument raised at Epinal to the soldiers of the Vosges department who fell in the war of 1870, took place a short time ago. This monument, designed by M. Claudius Fleury, the architect of the city of Paris, is marked by a greater simplicity than characterises most of the war monuments recently raised. The inscription is merely, "Les Vosgiens à leurs compatriotes, victimes de la guerre et de l'invasion, 1870–1871," and at the back the fatal figures "1,700." Nothing could tell the fearful tale better. The department of Vosges lost seventeen hundred of her children during the war.

THE STAGE.

MR. CHARLES MATHEWS AT THE GAIETY.

IT is within a few weeks only of forty years since Mr. Charles Mathews made his first appearance on the London stage. The theatre was the Olympic, at that time under the prosperous management of Mdme. Vestris; and so fresh then was the memory of the elder Mathews's entertainments in the public mind, that great curiosity and interest were felt concerning the *début* of the young gentleman who thus aspired to sustain the histrionic credit of his family. He was at least enrolled in an excellent company, for among his fellow-performers were Keeley, Liston, and Frank Matthews (who, it will be observed, spelt his name differently, and was in no way connected with his namesake). Liston, who had been absent from the stage for some time through illness, made his reappearance on the same occasion, and delivered a rhymed address in which "pointed allusions" were made to the *début* of the new actor and the hopes which he inspired, the scene, as described by the contemporary chroniclers, being one of great enthusiasm. But the most interesting fact in the reports of this event in dramatic annals is the evidence they afford that young Mr. Charles Mathews, bating that experience of stage matters to which there is no royal road, stepped forth in his youth almost complete in that very shape and form in which he is now known to the public. Even the class of pieces with which he was associated is precisely the class with which he is still identified, and the parallel is completed by the circumstance that, after that cool manner which so provoked Mr. Charles Reade many years ago, he had provided himself for his *début* with a part and a play adapted from the French, with a steady regard to nothing but his own requirements. Who was the author of the original of the piece which under the title of *The Humpbacked Lover* was produced at the Olympic that night does not appear, nor is the question perhaps of much consequence. The significant fact is that the hero, performed by Mr. Mathews, is described as "George Rattleton, a lively; impudent young gentleman, ready for any sort of mischief," and that the connoisseurs of the day remark that the young actor's "figure is slight, but well proportioned, his features expressive, his voice clear though not powerful, his enunciation distinct and capable of rapid delivery, his action easy and natural." Although the contemporary critic from whom we quote is kind enough to remind the young gentleman that "on his own talents he must depend for future success," and to gently insinuate that no young man can expect to become equal to a clever father, it is evident enough in the records of that first appearance that Mr. Mathews was then in all essentials the Mr. Mathews to whom the large audience at the Gaiety on Monday last gave an almost uproarious welcome. George Rattleton is, indeed, forgotten; but his place is taken by Captain Patter in that amusing farce which bears the same relation to Theodore Hook's long-forgotten *Invisible Girl* which Sheridan's *Critic* bears to the Duke of Buckingham's *Rehearsal*. How many other rattlebrained heroes Mr. Mathews has impersonated not even himself perhaps could tell; but they have, it must be admitted, a strong personal likeness. And yet the actor might fairly lay claim to versatility. In those Olympic days, and indeed long afterwards, he used to dance very gracefully, and to sing too; nor was he above favouring the public in an extravaganza with a "patter-song" grafted upon one of those melodies which rise now and then into unaccountable favour and become a sort of craze of whistling errand-boys. Mr. Mathews has slightly settled down since then; but only a season ago he was to be seen acquitting himself more than creditably in the character of a giddy young gentleman who had married a middle-aged lady for money and was repenting at leisure of his dearly-purchased ease and abundance. He had then only lately returned from an arduous professional tour in the Australian Colonies, the East Indies, San Francisco, Salt Lake City, New York, Ottawa and Montreal. It is understood that after a few weeks at the Gaiety he is away again to perform in Calcutta, and, possibly, once more at the Antipodes. The wonderful activity of Mr. Mathews is indeed becoming a commonplace among writers on the stage; and there seems reason to expect that this popular actor will in this respect eventually succeed to something like the position long occupied by the late Lord Palmerston, and furnish leading-article writers with a standing illustration of what is possible in the way of defying the action of time and the wear of hard work upon the human frame.

The new comedy in which Mr. Mathews presented himself on Monday last bears the title *My Awful Dad*, and seems to have been founded on an indistinct remembrance of *Le Père Prodigue*, in which the younger Dumas cleverly satirised that reckless extravagance which the father was well known to be rather pleased to find attributed to him in the popular belief. The peculiarity of the new comedy is that, whereas the world expects the qualities of gravity and prudence on the side of the father of the family, and the opposite failings, levity and recklessness, to be found, if at all, in the youthful son, the position of affairs is here precisely the reverse. Mr. Evergreen, jun., is a young barrister of seven-and-twenty, methodical, studious, and prudent to a degree; Mr. Evergreen, sen. (known as Mr. Adonis Evergreen), is, on the contrary, a gay, volatile, thoughtless father of fifty. Evergreen, jun., is learned in the law; Evergreen, sen., in nothing but the frivolous sports and pastimes which find favour, as a rule, only with young gentlemen just entering on life. What plot and character there is in the comedy beyond this has no object but that of adding point and finish to the portrait of Adonis Evergreen, who is represented with all that gay *insouciance* with which Mr. Mathews is accustomed, in the language of Burke, to deprive something very closely resembling vice of all its grossness. Mr. Mathews has been charged by his critics with being incapable of depicting the stronger emotions of the mind; and some curious instances have been cited of his having applied his pocket-handkerchief to his eyes and uttered fictitious lamentations which altogether failed to persuade his audience that he was suffering any real sorrow. It would, perhaps, have been even more just if he had been accused of exhibiting on the stage, not exactly indifference to moral obligation, but inability even to perceive that any such a bond exists for the restraint of those airy qualities which render his personages so amusing. Charles Lamb's well-remembered attempt to excuse the dramatists of the Restoration for their habitual sojourn in an ideal world, in which morality was turned topsy-turvy and gallantry reigned supreme, was not half so successful as the manner in which Mr. Mathews dispenses in his pieces with the rules of decorum, and contrives with a laugh to induce the spectator to condone what in daily life must necessarily give offence. His Adonis Evergreen is anything but a model of a father. He makes no effort to conceal the fact that his lady acquaintances are not exactly of a reputable kind; for aught that appears, he has at fifty years of age not yet settled down to any kind of honest industry. He does not hesitate to live upon his son, and even to obtain money and valuables from him by questionable *ruses*. But nobody thinks of applying to that fresh and pleasant middle-aged gentleman with the manners and the gay costume of youth the ordinary standards of morals. When, some years ago, a manager committed the grave mistake of assigning to Mr. Mathews the part of an escaped convict supposed to have committed burglary, arson, forgery, and other serious crimes, it was observed that the play wholly missed its effect, from the inability of the spectators to fix their

minds upon these phases of the character so long as it was represented in the Mathews manner. It is, therefore, not to be expected that the peccadilloes of Mr. Adonis Evergreen, though in themselves odious enough, would provoke any moralist to a protest. The laugh is, indeed, throughout the piece, entirely at the expense of the decent, well-behaved, plodding son. When the father, caught in a masquerading-dress, suddenly wraps himself up to give legal advice of a misleading kind to a fair client of the young barrister; when he gets into some questionable scrape, and gives, not his own card, but that of his son; when he turns up in extravagant summer-costume at the seaside, where the younger Evergreen is most anxious to maintain the reputation of his family in the eyes of a charming heiress; the result is just the same, and the audience are only satisfied with a *dénouement* which brings good fortune to the son, because at the same time the father's delightfully youthful manner is found to have won the heart of a no less eligible and pleasing lady.

It is rather late in the day to criticise the acting of Charles Mathews; but, though much of what is pleasing in his style is attributable to natural disposition and the genuine good spirits which ordinarily accompany a healthy frame, it would be a great mistake to suppose that the effect which he produces on an audience is not due in great degree to art. In every one of his portraits there may be traced numberless delicate touches, all tending to give that sincerity to the whole, which is the one great condition of the spectators' sympathy. What pleasant self-confidence, for example, is conveyed by his quick step, and change to momentary earnestness of tone when, with outstretched hands, he hastens to convey to his incredulous son the joyful intelligence that his scapegrace father has "sown his wild oats." The immediate cause of this joyful announcement is simply the fact that the charming young lady has disclosed the state of her feelings towards him, and has accepted his gay offer of his empty hand. So sudden a reformation at fifty is of course absurd, but every little detail of the actor's art is significant of faith, however transient, in his own protestations.

Moy Thomas.

The Globe Theatre has re-opened with the English version of Offenbach's *Brigands*, originally brought out here under the title of *Fal-sac-ap-pa*. Miss Nelly Bromley and Mdlle. Dubois take part in this revival. The new domestic drama, entitled *Talbot's Trust*, which precedes the opera-bouffe, is poor in plot and character, and in the matter of dialogue intolerably commonplace and vulgar.

The dramatic event of this evening is the re-opening of the Lyceum Theatre, with Mr. Irving in the character of Macbeth. Miss Bateman, who appears in the part of Lady Macbeth, has not, if we remember rightly, been seen on the London stage since the popular drama entitled *Leah* was revived at the Lyceum a year or two ago. She has already represented the character of Lady Macbeth many times; but hitherto only in provincial theatres. During the holidays the theatre, it is stated, has been entirely renovated, a new stage laid, and the front of the house partially remodelled. *Macbeth* will be performed without the effective music of Matthew Locke; which evidences faith in the attractiveness of dramatic poetry. This is, however, a degree of purism which the most devoted admirer of Shakspere might reasonably lament; for the music is not only very characteristic and impressive, but it has long ago gathered associations of a respectable kind.

Mr. Phelps will reappear at some of the popular Gaiety *matinées* during the coming winter.

The programmes of the Paris theatres for the approaching season are already so far settled that long lists of forthcoming novelties and revivals have been published. The Théâtre Français will produce a new comedy by M. Alexandre Dumas, and a drama in verse by M. Bornier. The Odéon will revive Alexandre Dumas' *Joseph Balsamo*; the Chatelet will produce a grand "féerie" of the class of the *Chatte Blanche*, which is entitled *Le Chat Botté*; the authors of the piece are MM. Clairville and Mounier; the Théâtre Historique will produce a comedy entitled *Les Muscadins*, by Claretie; also a new comedy-drama called *Simone*, by Théodore Barrière, and a play called *Le Capitaine Ripaille*, by Arnaud d'Artois. The Vaudeville is rehearsing *Les Scandales d'hier*, a comedy of Théodore Barrière already announced; also a comedy by Emile Augier, of which the name is not yet divulged; and another by MM. Goudinet and Cohen called *Le Club*. At the Variétés the old popular piece entitled *La Boulangère a des Ecus* is to be revived. Here also will be produced an operatic fairy piece by M. Goudinet, the music of which is furnished by M. Costé; and a new play by Messrs. Barrière and Deslandes. At the Gymnase, *Le Baron de Valjoli* will be revived, and a new comedy from the pen of M. Sardou has been secured by the management. The Bouffes will perform *La Créole*, and an opera in three acts by Offenbach and Paul Ferrier. The Gaiété will perform *Le Voyage dans la Lune*, a "féerie," with music by Offenbach. The Palais Royal will perform *Le Panache*, of Goudinet, and pieces by Goudinet and Emile Augier. At the Porte St. Martin the chief attraction will be *La Jeunesse des Mousquetaires*, pending the production of a drama by Poupart-Davyl. At the Renaissance, an operetta by Lecocq is preparing, which bears the title of *Les Porcherons*. The Folies-Dramatiques is also preparing an opera of Lecocq, entitled *Le Pompon*, and an operetta by Hervé, the libretto of which is from the joint pens of Messrs. Clairville and Gabet. Lastly, the Château-d'Eau will produce a new *grande féerie*, the name of which is *Pif-paf*.

The belief that there is a large amount of talent for dramatic writing which only fails to make itself known to the world from the obstinacy or dulness of managers seems to be as vigorous in France as in other countries; but, fortunately for the unacted authors, an experiment is shortly to be made in Paris with a view to bringing to the test this popular notion. During the approaching winter it is intended to give at the Vaudeville Theatre weekly representations of plays by unknown writers which have hitherto been in manuscript.

The management of the Haymarket Theatre have in rehearsal a new comedy by Mr. Byron.

A new *folie vaudeville* in four acts has been produced at the Théâtre-Déjazet. It bears the title of *Les Martyrs de la Chaleur*, and is from the pens of Messrs. Paul Avenel and Henry Buguet.

The Prince of Wales's Theatre re-opens this evening after the customary autumn holiday, when it is announced that "the performance of Lord Lytton's comedy *Money* will be resumed for a limited time." Whether the fact be attributable to the dearth of dramatic talent, or the absence of managerial enterprise, it must be confessed that the management of the Prince of Wales's are rather apt to repose upon past successes. Since the death of the late Mr. Robertson no new piece of any importance has been produced here except Mr. Gilbert's *Sweethearts*, a two-act comedy, which was made rather undeservedly to serve as a *lever de rideau*.

The Strand Theatre also reopens this evening with a new *folie musicale* of the class of *Nemesis*.

The injustice that is done to authors by the imperfect control over their productions which is all that is accorded to them by International law is strikingly illustrated by some observations in the Paris *Figaro* upon the production of the piece entitled *Le Roi Dagobert*, announced as an opéra-bouffe by M. Hervé at our Charing Cross Theatre. "M. Hervé," says this writer, "is determined to waste nothing. He is at this moment having a piece in three acts performed at the Charing Cross to which he has adapted the music of *Alice de Nevers*. He has not ventured—for reasons which can be understood—to present to the English public the libretto which to us appeared so detestable. At present it is the story of *le bon roi Dagobert* which is flourishing in conjunction with the music of Alice." It will be remembered, no doubt, by most of our readers that M. Hervé sent to our papers a vigorous protest against this patchwork composition, consisting of a vulgar adaptation of an old French piece, with music selected from the unlucky *Alice de Nevers*, and other works of the same composer. M. Hervé fully explained that all this had been done without his authority, and even without his knowledge, until he was informed through the medium of the English dramatic notices that he was credited with the authorship of this silly production. A fortnight has elapsed since the indignant repudiation of M. Hervé was published to the world; but the Paris *Figaro* had evidently never heard of it till M. Hervé forwarded a copy of his letter to the *Daily News*.

MUSIC.

THE CARL ROSA OPERA COMPANY.

The crowded appearance of the Princess's Theatre last Saturday evening, when Mr. Carl Rosa commenced his seven weeks' season of opera, bore emphatic testimony to the interest caused by the issue of his preliminary prospectus. There can be little doubt that the announcement of the return to the stage of such a public favourite as Mr. Santley had no inconsiderable influence on the attendance; but happily Mr. Santley, though certainly one of the chief, was by no means the only attraction, for Mr. Rosa's company is a strong one all round. It may be said at once, before entering into any details, that no such performance of opera in English had been heard in London for many years as that of the *Marriage of Figaro* given last Saturday. In the first place, the cast was remarkably good throughout, though exception may possibly be taken to one or two small details. The part of the Countess was excellently sung by Mdlle. Ostava Torriani. Some of our readers will remember that this lady appeared at Her Majesty's Opera in the season of 1873. She has since been singing in the United States with Mdme. Nilsson. Her performance was characterised by great finish and unvarying good taste; a better rendering of her two principal songs, "Porgi amor" and "Dove sono," could not have been wished for. Even more excellent to our thinking was the Susanna of Miss Rose Hersee, which we are inclined to consider the gem of the whole performance. Not merely was her singing always satisfactory, but she acted the part of the lively and quick-witted lady's-maid to perfection. A more charming and artistic presentation could scarcely be imagined. The part of the page, Cherubino, was sung by a *débutante*, Miss Josephine Yorke, who made on this occasion her first appearance in England. It is here again our pleasing duty to be able to record another unqualified success. Miss Yorke has a very pleasing and sympathetic, though (judging from a first hearing) apparently not very powerful voice, and her portraiture of the half-bashful, half saucy boy, was admirable. Her two principal songs, "Non sò più cosa son" and "Voi che sapete," were charmingly given, though the part as originally written is too high for her voice, and she had to transpose both. Miss Yorke is a valuable acquisition to Mr. Rosa's troupe. Before leaving the ladies we should add that the small parts of Marcellina and Barberina were very efficiently sung and acted by Mrs. Aynsley Cook and Miss Graham. Mr. Santley's Figaro was, it is needless to say, one of the special features of the performance. His reception by the audience when the curtain rose on the first act, and Figaro is seen, foot-rule in hand, measuring the walls of the room, was a

thing for him to remember. Accustomed as he is to applause, we doubt if he has ever received a warmer greeting than on Saturday. It may be added also that he has probably never sung better, and Mr. Santley's best, it need hardly be said, is as near perfection as possible. The Count of Mr. Campobello was also another capital performance, and the same may be said of the smaller part of Basilio, exceedingly well given by Mr. Charles Lyall. Mr. Aynsley Cook was very amusing as Dr. Bartolo, though it may be doubted whether his idea of the character is Mozart's, and whether the buffo element was not over-prominent. Somewhat the same may be said of the Antonio of Mr. Arthur Howell. His drunken scene in the second act was excellent, but a little overdone, as the stage-direction in Mozart's score is "Antonio, *mezzo* ubbriaco"—*half* drunk, and Mr. Howell appeared considerably more than "half seas over." Perhaps, however, this is hypercritical; in all other respects his performance was capital. The small part of Curzio was adequately sustained by Mr. Stanley Potter.

It will be seen from the above remarks that the cast of *Figaro* had absolutely not one weak point in it; but our praise does not end here. The chorus has but little to do in the opera, but what little there is was sung in a way which showed that this important department had not been neglected. The voices are of good quality, and their singing of the few numbers allotted to them was perfect. The orchestra, too, is most charming. Mozart's delicate accompaniments were given with the greatest finish, and the nicest attention to light and shade; and Mr. Carl Rosa showed himself to possess all the requisites of a good conductor. He also proved himself a true artist by giving us Mozart's score exactly as it was written, instead of vulgarising it by the addition of trombones and other noisy instruments, as is too often done at the Italian Operas. The *mise-en-scène* of the opera was satisfactory, and the whole performance (if we may judge from the encores, which were too numerous to record here) a complete success. Mr. Rosa could not have commenced his season under happier auspices.

The favourable impressions of the opening night were fully confirmed on the following Monday, when the opera given was Gounod's *Faust*; a work which in many respects makes far larger demands on the resources of the company than the comparatively simple music of Mozart. Not only is Gounod's orchestration more elaborate, but the choral portion of the music is of much greater importance and difficulty. Mr. Rosa's chorus, however, when weighed in the balances were not found wanting, and their share of the work has probably seldom been better done than on this occasion. Coming now to speak of the principal performers, the first mention should be made of the Faust of Mr. Frederick C. Packard, who on this occasion made his first appearance in London. Mr. Packard is the fortunate possessor of a really superb tenor voice of great compass, enabling him to take all his high notes in chest voice with apparent ease, and he has evidently been well trained. His singing throughout the evening was excellent, his share of the garden scene being especially good. His delivery of the air "Salve dimora" (in which the finished performance of the violin obbligato by Mr. Carrodus was an important feature) was distinguished by much taste and refinement, and elicited very hearty applause. As an actor Mr. Packard has had, we understand, but little experience, and it cannot at present be honestly said that his acting is on a par with his singing. He is, however, still young, and evidently highly gifted, and there is, therefore, every reason to hope that increased familiarity with the stage will give the freedom which as yet is to some extent wanting. As Marguerite, Mdlle. Torriani heightened the favourable impression she had produced in *Figaro* on the previous Saturday. The part of the Countess in the latter opera is essentially a singing rather than an acting part; not so with the heroine of *Faust*, which demands from the performer histrionic ability of a high order. Mdlle. Torriani's conception of the character was charming; her acting in the garden scene—the most beautiful portion of the whole work—was admirable, especially as regarded the play of facial expression; while the music gave her full opportunities for displaying her skill in florid vocalisation. Her delivery of the "Jewel Song" was very brilliant, and fully deserved all the plaudits it received. Mr. F. H. Celli's Mephistopheles was another excellent impersonation, carefully conceived and acted, and thoroughly well sung; while the secondary, though all more or less important, parts of Valentine, Wagner, Siebel and Martha, were most satisfactorily given by Messrs. Campobello and Ludwig, Miss Lucy Franklein, and Mrs. Aynsley Cook. The great charm of the performance, however, was the uniform excellence of the *ensemble*. From first to last everything went as smoothly as possible; nowhere was there the least hitch, nowhere a sign of want of preparation. Principals, band and chorus went together like one instrument played upon by the conductor. If these two performances may (as we hope) be taken as fair samples of what are to come, the success of Mr. Rosa's experiment is already assured.

On Wednesday Cagnoni's new opera, *The Porter of Havre*, was produced, the principal parts being sustained by Miss Rose Hersee, Miss Josephine Yorke, and Messrs. Packard and Santley. Of this we must take a future opportunity of speaking.

Ebenezer Prout.

There is nothing in connexion with the musical season more eagerly looked for by amateurs than the programme of the arrangements for the Saturday Concerts at the Crystal Palace. The manifesto of Mr. Manns and the Directors for the coming season has just been issued, and is, if possible, even richer than usual in its promises of interesting novelties and revivals. Taking first the orchestral works, for the performance of which these concerts are so justly distinguished, we find among the most important features Bach's Suite in B minor for stringed orchestra and solo flute; two symphonies of Haydn's which have not been played before at these concerts; Mozart's double concerto for violin and viola; selections from Beethoven's octett for wind instruments, Op. 103, and serenade for flute, violin, and viola; Schubert's grand Duo in C, Op. 140, as orchestrated by Joachim; Schumann's "Rheinweinlied" overture, and his Introduction and Allegro in D for piano and orchestra; Weber's Rondo all'Ongarese for bassoon, and overture to *Peter Schmoll*; Raff's fourth symphony (G minor); Volkmann's overture to *Richard III.*; Liszt's Mephisto-Waltz; Rubinstein's third piano concerto; the Andante and Finale from Sir Julius Benedict's second symphony; the late H. H. Pierson's symphonic poem "Macbeth"; while English compositions are represented by Mr. J. F. Barnett's pianoforte concerto, a violin concerto by Mr. Henry Holmes, and Mr. W. G. Cusins's overture to *Love's Labour Lost*. When in addition to this it is stated that the scheme includes the presentation of Beethoven's nine symphonies in chronological order, it will be seen that the selection of instrumental music is of no ordinary interest. It is, however, fully equalled by that of the vocal pieces. First among these should be named the revival of Handel's "Chandos Te Deum" in B flat, one of his least known, but also one of his greatest works, which has probably not been heard in public since its first production, more than a century and a half ago. Bach's sacred cantata, "God's time is the best," and Mozart's "Requiem" are both welcome promises; while Brahms's cantata, "Rinaldo," for tenor solo, male-voice chorus, and orchestra, is a here entirely unknown masterpiece by one of the first of living German composers. Two English vocal works are also announced, the one being Professor Macfarren's oratorio, *St. John the Baptist*, for the first time at Sydenham, and the other a new "Magnificat" for solo voices, chorus, and orchestra, by Mr. E. Prout. Other novelties may also be expected, judging from the note at the end of the programme, "and new works by Alfred Holmes, H. Gadsby, and other English composers." The first concert takes place on October 2.

Next week the Worcester Musical Festival is announced to take place. The controversy which has arisen as to the future of the old-established "Festival of the Three Choirs" is so well-known that it is needless to do more than refer to it. While giving the authorities of Worcester Cathedral every possible credit for conscientious motives, we cannot but regard the alterations which in their wisdom they have seen fit to make in the arrangements as in every way to be deplored. Such an emasculated musical festival as that about to be held next week is of little or no artistic interest, and we shall certainly not think it necessary to report it in these columns.

Mdlle. Chapuy, whose recent operatic performances in London will be remembered with pleasure by some of our readers, has reappeared at the Opéra Comique, Paris, with great success, as Angela in the *Domino Noir*.

At the Stadt Theater, in Vienna, the *Antigone* of Sophocles, with Mendelssohn's music, has been produced with success. At the Hofopern Theater in the same city, Spontini's *Fernand Cortez* is to be performed, for the first time since fifteen years.

TABLE OF CONTENTS.

	PAGE
Bishop Moran's Spicilegium Ossoriense, by the Rev. Dr. C. W. Russell	295
Lloyd and Newton's Prussia's Representative Man, by G. A. Simcox	297
Denton's Commentary on the Acts, by the Rev. W. Sanday	298
Polites' Modern Greek Mythology, by the Rev. H. F. Tozer	298
Latouche's Travels in Portugal, by the Rev. C. J. Robinson	299
Watkiss Lloyd's Age of Pericles, by Prof. J. P. Mahaffy	300
Austin's Lectures on Jurisprudence, by J. S. Cotton	301
Current Theology, by the Rev. W. H. Simcox	302
Notes and News	303
New York Letter, by Miss J. L. Gilder	305
Selected Books	306
Correspondence:—	
Michel Angelo's "Creation of Adam," by Alfred Higgins; *Lucretius and his Editors*, by the Rev. H. A. J. Munro; *Shakspere and Queen Elizabeth's Favourites*, by F. J. Furnivall; *The Prehistoric Collections of Lübeck, Schwerin, and Berlin*, by Dr. H. Schliemann	306–309
Sachs' Text-book of Botany, by E. Ray Lankester	309
Whitney's Life and Growth of Language, by the Rev. A. H. Sayce	310
Curtius' Principles of Greek Etymology, by John Rhys	311
Science Notes (Astronomy, &c.)	313
Hogenberg's Procession of Clement VII. and Charles V., by W. H. James Weale	314
Sept Dessins de Gens de Lettres, by Ph. Burty	315
Notes and News	317
Mr. Charles Mathews at the Gaiety, by Moy Thomas	318
Stage Notes	319
The Carl Rosa Opera Company, by Ebenezer Prout.	319
Music Notes and Table of Contents	320

To Newspaper Proprietors.—A Gentleman, who can be highly recommended by past and present employers, seeks an Appointment as PUBLISHER or MANAGER of a good Weekly Metropolitan or Provincial. He has acted in the capacity of Sub-editor on first-class papers, and is thoroughly competent in all the branches of newspaper work. He is a thorough book-keeper (double entry), and has had over fifteen years' varied experience in first-class London Printing and Publishing Offices, and is well known to the leading Advertising Firms.—A. B. Z., care of Mr. Gammell, Stationer, &c., High Street, Camden Town, N.W.

Digitized by Google

SATURDAY, SEPTEMBER 25, 1875.
No. 177, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Annals and Correspondence of the Viscount and the First and Second Earls of Stair. By John Murray Graham. (Edinburgh and London: Blackwood & Sons, 1875.)

(*First Notice.*)

THE history of no country is more interwoven with that of its great families than that of Scotland. Of these families, from shortly after the middle of the seventeenth century to the middle of the eighteenth, the Dalrymples of Stair occupied a conspicuous place. Whoever would understand how the Scotland of Charles I., in which all the elements of revolution were at work, ecclesiastical, political, social, was transformed into the Scotland of the era of Anne and the Georges, when it became, notwithstanding the Jacobite sympathies of the Highlands, one of the bulwarks of the new Protestant and Constitutional Monarchy of Great Britain, would do well to study the progress of this family. It had already chosen its side in the troubles of the time of the Reformation. The wife of William Dalrymple, Laird of the small estate of Stair, in Ayrshire, was one of the Lollards of Kyle, whose adoption of Wyclif's doctrines brought on them a prosecution for heresy in the reign of James IV., which has an honourable niche in Knox's *History of the Reformation*. Her grandson, John, and her great-grandson, James Dalrymple, of Stair, were among the earliest adherents of the Reformation. The latter by his marriage with Isabel Kennedy of Bargany, another Protestant family of Ayrshire, became father of two sons, the younger of whom, James Dalrymple, of Drummurchie, was the father of James Dalrymple, the first Viscount Stair, generally called from his official title when head of the Court of Session, the President Stair. His life and those of his son, John the Master of Stair—on whose reputation Glenco has left a stain which his masterly statesmanship at the time of the Revolution Settlement and the Union has not wiped out—and of his grandson, the second earl, whose distinction as one of Marlborough's favourite officers was eclipsed by his diplomatic services when ambassador at the court of the Regent Orleans, form the materials of Mr. Graham's book. The biography of the second earl, and his voluminous correspondence public and private occupy the whole of the second and a considerable portion of the first volume, and have probably a more general interest than the life of the President or the Secretary, for the Union transferred the hereditary talent of the Dalrymple family from the limited sphere of Scotch law and politics to the wider area of European diplomacy and war. But the different scale on which the lives are written is somewhat awkward, and might have been avoided by greater condensation of the correspondence, much of which is of no importance; the omission of any appreciation of the President's character as a lawyer, or of a more detailed account of the part the first earl took in the Union, makes both of these lives imperfect. The life of the President Stair was that of a man of great talents, chiefly exercised in law and diplomacy, whose lot was cast in a revolutionary era, in which, while many of his countrymen lost their fortunes and a few their lives, he succeeded, in spite of several reverses, in reaching a prosperous old age and founding a fortunate family whose wealth and honours have steadily increased up to the present time. He commenced his career in a manner unusual for a gentleman of independent estate (for the early death of his father made him, when a child of four in 1623, Laird of Stair), as a professor at the University of Glasgow, where he had been educated. He quitted for this position the Earl of Glencairn's regiment, in which he held a captain's commission during the war of the Covenant. It is a curious circumstance, not mentioned by his present or any previous biographer, that the Marquis of Argyle facilitated this change of profession and employed him as tutor to his son Archibald, afterwards the ninth Earl of Argyle, when at the University a few years later. The Earl, nearly forty years after this, when tried for his explanation of the Test Oath, was defended by his son, the Master of Stair, and became Stair's companion in exile at Leyden. The thesis prepared by Stair as regent, according to the usual practice in Scotch Universities at that time, for young Lord Lorne and the other graduates of his year, has been preserved, and in the preface Stair mentions that it was owing to his father that he had exchanged the service of Mars for that of the Muses. The Muses in his case assumed the severe form of Logic, Ethics, Mathematics, and Natural Philosophy—all of which, and not merely the first, as Mr. Graham supposes, the Glasgow regent taught. Stair retained through life his love for these studies, and when at Leyden wrote a curious treatise on the last, called *Physiologia Nova Experimentalis*, which received a favourable notice from Bayle, but is deemed by modern critics below the standard of science even at the date of its publication—the year before that of Newton's *Principia*. Already when at Glasgow he had turned his attention to law, and an addition to his fortune by his marriage to the heiress of Ross of Balneil, in Wigton, enabled him in 1648 to resign his chair and become an advocate. It was as a diplomatist, not as a lawyer, that he first gained distinction. He was secretary to the successive commissions sent by the Scotch Estates to the Hague in 1649, and to Breda in the following year, which resulted in Charles II., owing to the failure of Montrose's expedition, accepting the Covenant. In the time of the Commonwealth he refused to take the "Tender," or oath of allegiance to the new Government without King or House of Lords, but, having gained the confidence of Monk, became one of Cromwell's Scotch Judges in 1657. At the Restoration he was again named in the new commission of judges, his acceptance of office under Cromwell being passed over through the influence of his friends Monk and Lauderdale. Perhaps Charles may have remembered that the secretary of the Scotch Commission had been willing to restore him without his swearing to the Covenant. When the King required the declaration against the Covenant to be taken by all persons in trust, Stair at first declined, but, after a personal interview with Charles, took the declaration, making, according to his own account, a verbal explanation that he declared against no more than what was opposite to his Majesty's just right and prerogative. He adds that the explanation was returned to him in writing, which he had to show, and we were in hopes that this document might have been discovered by Mr. Graham among the Stair papers. But it turns out—as, indeed, Dr. John Stewart had previously reported to the Historical Commission—that these papers give no information with regard to the first lord. Stair's colleague, Arniston, who refused to sign the Declaration unless a written qualification was added to it, was dismissed. Lauderdale, against whom it had been chiefly aimed, laughed at the contrivance, and said he would sign a cartful of such oaths before he would lose his place. Stair's letters to Arniston and Lauderdale on this occasion to some extent justify the charge of trimming which the rigid Presbyterians as well as the Jacobites brought against him in his own day, and Macaulay has accepted; but his refusal of the Test in 1681, by which he lost the office of President of the Court, like his refusal of the Tender in 1657, explains what his political creed was, and we do not think he can be severely blamed for yielding a little at a time when it was not yet certain whether Charles's government would be tyrannical. The position he lays down in his apology, "that both king and subjects have their titles and rights by law, and that an equal balance of prerogative and liberty is necessary for the happiness of a commonwealth," was that of the best Constitutional lawyers of the age of the Revolution Settlement, and it is matter for regret that the treatise he wrote, but did not publish, explaining it has not been found. Stair's character as a judge during the long period he held the office, through the whole reign of Charles II., and again for six years after the Revolution, was such that "all men desired to have their cases tried before him." An instance of his integrity is mentioned by Mr. Graham. His friend Argyle having tried to bring the Royal influence to bear on a suit, Stair said "the matter was then in law, and that they sat to give justice according to law, and not to be his Majesty's counsellors." He did not confine himself to the necessary duties of his office, but published when at Leyden careful reports of the decisions, and took special pains to secure the preservation and arrangement of the records of titles, a point in the Scotch legal system which English lawyers have not yet been able to copy successfully. Shortly before his flight to

Holland in 1681, he prepared for the press his *Institutions of the Law of Scotland*. The grasp of principles and their practical application in this work has had much to do with the preservation down to the present time of a separate system of jurisprudence for Scotland. Though it is not desirable that this diversity of law in the two halves of the same island should continue so long as it probably still will, owing to the conservative bias of both English and Scotch lawyers, and the general ignorance alike of the advantages and difficulties of framing a national code, it would have been a misfortune for Great Britain if the two laws had been assimilated before the divorce of equity from law had ceased in England. When a code is framed its framers ought to study the work of Stair. It would even now be worth the while of the lawyers who care for such things to learn that there may be a philosophy of law which is not merely a *réchauffé* of Austin's mixture of Bentham, Kant, and the German civilians.

Stair returned to Britain with William of Orange. Almost the only instance of enthusiasm in one whose calm temper in adversity as in prosperity was ascribed to dissimulation, but seems truly to have been due to a phlegmatic temperament, was his exclamation before sailing—that he would venture his head and the fortunes of himself and his children in William's undertaking. In the settlement of the Scotch Constitution consequent on its success Stair and his son had a large share, the Master guiding the Convention in Edinburgh, while his father communicated with William in London. There is unfortunately here again a complete gap in the correspondence—no letters between Stair and his son being preserved. An important one from Stair to Lord Melville shows that he objected to the expression that James had "forfeited" the crown in the vote of the Convention as too harsh. It is commonly believed to have been chosen by the Master of Stair, and the difference between it and the expression that he had "abdicated" in the resolution of the English Parliament was matter of much remark both at the time and since. Stair's theory, as he explains it to Melville, was that the King, having violated his part of the mutual obligations between a king and his people in a Constitutional Government, had *ipso facto* lost his right.

The assassination of Lockhart, who was continued as President of the Scotch Court, enabled William to restore Stair to that post, which he held till his death in 1695. He was also created Viscount, and his son made Secretary of State for Scotland.

Of the second Lord Stair's life Mr. Graham gives even a briefer account than of the President. Its interest chiefly centres in his conduct at the Revolution, the Glenco massacre, and the settlement of the Scotch Union.

The political opinions of the Dalrymples were more nearly identical with those of William than any other English or Scotch statesman's. They were strenuous advocates of the assertion of a limited Royal prerogative, and in this showed a truer sense of the situation and a more genuine patriotism than the pretended popular party called the Club, whose leaders, Sir James Montgomery, of Skelmorlie, and the Earl of Ross, were really intriguing with James through disgust at their being passed over in the distribution of offices. The only point on which the King probably differed from the elder Dalrymple, the establishment of Presbyterian Church Government, was conceded by William in 1690, and in 1693 he made a further concession to the prudent counsel of Carstairs, and waived the imposition of the Oath of Allegiance and Assurance, which the majority of the clergy, Presbyterian as well as Episcopalian, would not have taken. The full publication of the papers relating to Glenco has placed the share of guilt of the various parties concerned in so clear a light that only a bias as strong as that of Burnet or Macaulay can hesitate as to the verdict which must be pronounced. We hope, for the credit of the latter historian, that Mr. Trevelyan may be able in his forthcoming life to contradict the statement which has recently been publicly made that Macaulay had even additional evidence at his disposal of William's knowledge and approval of the massacre; but William's conversation in Holland with Carstairs when he spoke of the "two-footed wolves" in the Highlands; the unusual course of his subscribing, as well as superscribing, the two sets of instructions to Livingstone; and the rewards which he afterwards bestowed on the chief actors, as well as the pardon of the Master of Stair, render it impossible to absolve him of anything but personal complicity in the violation of hospitality and barbarity with which the instructions were executed. Even of these aggravations it is difficult to acquit the Master of Stair:—

"Your powers shall be large enough," he wrote to the commanding officer before the massacre. "I hope the soldiers will not trouble the Government with prisoners."

"For the people of Glenco," he wrote two months after, "when you do your duty in a thing so necessary to rid the country of thieving, you need not trouble yourself to take the pains to vindicate yourself by showing all your orders, which are now put in the Paris *Gazette*. When you do right you need fear nobody."

The condemnation of Stair by the Parliament in 1695 for his part in the massacre forced him to resign the office of Secretary, and kept him in retirement till a new reign and the necessity of having recourse to his great talents for debate and management in the Union negotiations brought him again into prominence.

In furthering the Union he was carrying out an hereditary policy: his father had acted in the abortive Commission issued by Charles II. for the same purpose, and both his father and himself had shared the hope of William, that it might have crowned the Revolution Settlement. But the opposition which it encountered in the last Scotch Parliament, which sat from 1703 to 1707, proved that the delay had been necessary. The opposition had been at first confined to the Jacobites and the Country Party, the former wishing to keep the succession open for James Stuart on the death of Queen Anne, the latter seeing in the measure the destruction of Scotch independence, and of the larger powers which the Scotch Estates had exercised, at least in revolutionary times. The latter section had in Fletcher of Saltoun, a brilliant and, what was rarer, an honest leader, but their combination with the Jacobites could not be stable while the Duke of Hamilton, whose rank as premier peer of Scotland placed him at the head of the Opposition, shrank at the last moment from proceeding to the extreme step of seceding from the Parliament. Mr. Graham has made a serious mistake in supposing that the Duke of Hamilton's party was that which went by the name of the "Squadrone Volante." This was a clique of unprincipled politicians, of whom Tweeddale was the leading member, which, though smaller in number than either the Government party—which Queensbury, the Queen's Commissioner, and Mar, the Secretary of State, headed—or the Opposition, was able to turn the scale by its vote, and used this power for its own advantage. It was by gaining over this clique, partly by adroit management, partly by bribes, that the nomination of the Commissioners for the Union was given to the Queen, and the Union itself at last carried in the form of an incorporative instead of the federal Union for which the Opposition struggled to the last.

In the conduct of the debates Stair, though not a member of the Government, was really the guiding spirit, and it is disappointing to find that only two of his letters of this period have been preserved—one to Godolphin when the Parliament met in 1703, describing the state of parties, and another to Mar in 1706, both of which show how clearly he saw the difficulties which had to be met and his address in meeting them. The strain had been too much even for his cool brain, and he died of apoplexy on the night of January 7, 1707, the day when the last important article settling the share of Scotland in the representation of Great Britain in the Imperial Parliament was carried.

Æ. J. G. Mackay.

The New Shaksperian Dictionary of Quotations. By G. Somers Bellamy. (London: Charing Cross Publishing Company, Limited, 1875.)

There are two kinds of quotations which a man may use naturally and unaffectedly—those which are current like proverbs in the people's mouths, and those which he has noted in his own study, and to which he has been used to attach a special significance, either from the happiness of their wording, or the fitness of their meaning. Of all useless cramming, perhaps the most useless is the cram which attempts to supply a man with a magazine of sentences which are to come in pat on all occasions. Occasions do not make themselves according to the exigencies of words, and it is very seldom that any cut-and-dried sentence, less wide in its generalisation than a proverb, will fit them exactly. For this reason I think that Mr. Bellamy has set himself a rather thankless task. I cannot deny that if some one would take the trouble to study the philosophy of Shakspere, to draw it out in system under its various heads, and then under each head to give the apposite quota-

tions, for and against, then such a "dictionary," if he pleased to call it so, would be of use. For we might turn to it to find the poet's saws on subjects controverted in his own day. But in Mr. Bellamy's book the "subjects" are not thus classified. There is no head for "faith" in general, or for "creed," or for its articles—such as would enable us to see at a glance what the persons of Shakspere's dramas have to say about "purgatory" or "the Pope." There is no head for "philosophy" in general, no collection of opinions on controverted matters, which would show whether the poet drew his stores from Platonists or Aristotelians, whether he knew anything of Ramus and his opinions, whether the scientific movement which was at work in Northumberland's magi, Hariot and the rest, and which at last expressed itself in Gilbert and Bacon, caused any chord in Shakspere's mind to vibrate; there is no entry of even the word "equivocation," which was the matter of so much controversy in the poet's day, and on which he has more than once recorded opinions. Again, there is no general head of "politics," no sub-heads of "allegiance" or "succession" or "army," though all these were matters of burning dispute in the poet's time, on which he delivered himself of various utterances. Neither is there any general heading of "proverbial maxims," or "proverbial similes," although perhaps such heads would be the most useful in such a "dictionary." The theory by which Mr. Bellamy chose his classification of subjects is not apparent, and in practice it is so applied that there is no very great number of quotations in which one of the catchwords of the subject is not found. So that the "dictionary" is, so far, little better than a concordance; where, if we looked out "folly" or "fool" we should find all the quotations given under the former head in the dictionary. For these reasons I cannot see that this book supplies any special want in Shaksperian or other literature. Doubtless there are idle moments when one is wearied of consecutive reading, and turns to a catalogue of books, or the advertisements in the *Times*, or a railway time-table, or Tupper's *Proverbial Philosophy*. I cordially allow that Mr. Bellamy's "dictionary" is infinitely pleasanter and more profitable reading than any of these, and I hope that a sufficient number of persons will put his book on their drawing-room or smoking-room tables to repay him somewhat for the trouble he has taken. R. Simpson.

The Life and Epistles of St. Paul. By Thomas Lewin, Esq., M.A., F.S.A., Barrister-at-Law., Author of "Treatise on Trusts," "Fasti Sacri," "Siege of Jerusalem," and "Caesar's Invasion." (London: George Bell & Sons, 1874.)

Perhaps few persons remember that Conybeare and Howson's book, bearing the same title as this, first appeared in monthly numbers; fewer still are likely to know that Mr. Lewin's two still larger volumes made their appearance in 1851, about the middle of the issue of their successful rivals. Undeterred, however, by the slight attention then gained by his work, Mr. Lewin has reissued it with additions; and, as it now appears, though it neither adds anything appreciable to the stock of human knowledge, nor is likely to influence the course of thought, it possesses in a high degree such merits as can be attained by the mere exercise of omnivorous diligence.

Conybeare and Howson's book probably owed its popularity mainly to its faults; but its popularity, when gained, may be thought to have atoned for the faults that gained it. The people who liked to hear solemn events described in every-day language scarcely deserve respect for their taste; but the writers who condescended to gratify that taste were enabled, while doing so, to convey into the vulgar mind a good deal of sound information which might otherwise have been unpalatable. It is not desirable that there should be one canon of Scripture for scholars and another for the masses: now, the writers of the *Life and Epistles* did very much, though less than Dean Alford, perhaps than Dean Stanley, for bridging the gulf that might have appeared between the opinions of the two classes. It is better of the two that every schoolboy should know that the Epistle to the Hebrews was written by Apollos than that most clergymen should think it heresy to doubt its being written by St. Paul: now, while Alford was chiefly responsible for bringing in the presumption of partial knowledge, Conybeare and Howson may share with him the credit of disturbing the presumption of contented ignorance.

Mr. Lewin indeed, on his part, will do nothing whatever to extend or popularise the critical knowledge of the Apostle's writings. He has diligently learnt what is certainly ascertained as to the correct text or translation of individual passages, but has steadily avoided learning anything which it might involve a compromise of the most old-fashioned English orthodoxy to recognise. He refuses to discuss the authorship of the Pastoral Epistles: as to that of the Hebrews, he perhaps succeeds in showing that the traditional view is not as absurd as it is unfashionable, though it is curious to meet with the very double-edged argument "that we find in the Epistle to the Hebrews the same proportion of ἅπαξ λεγόμενα [as in those bearing the Apostle's name]: . . . . the Romans, though longer, contains fewer ἅπαξ λεγόμενα than the Hebrews; but, on the other hand, 1 Tim., though little more than one-third of the Hebrews" in length, contains half as many—not to count words and phrases which, though occurring in more than one of the three Pastoral Epistles, are peculiar to them.

But admitting that on the occasion, date, and destination of the Hebrews he has an intelligent hold of a tenable opinion, and again on the identity of the "Epistle from Laodicea" with that now known as "to the Ephesians," it is surely nothing but a blind as well as gratuitous conservative instinct that makes him indignantly refuse to see references to lost Epistles in 2 Thess. iii. 17, 1 Cor. v. 9; while on 2 Tim. iv. 13, his view is scarcely caricatured in that ascribed to the traditional Methodist preacher—that, as of course Paul read nothing but the Bible, "the books" he wanted must be those of the Old Testament, and "the parchments" the New, which there had not been time to get printed.

And yet, while any well-informed reader will find many opportunities for a kindly smile at the author's simplicity, he will find not a little instructive matter which is unfamiliar even to the well-informed. Nearly every passage has been consulted which is, however remotely, illustrative of a place visited, a usage referred to, or an adventure encountered by the Apostle; and though in pursuing this method the author goes over well-worked ground, he puts old information in a tolerably readable shape, and occasionally contributes a bit of new. It is true one learns nothing of St. Paul from a plan of the ruins of Pessinus, which was in Galatia, or a sketch of a Phrygian river-scene which may have been the site of Colosse; but Acts xxii. is really illustrated by the misspelt Greek inscription discovered by M. Clermont-Ganneau, licensing the pious violence of the temple mob; and for the sake of a drawing of this we are content to pass over the information that the arched vestibule of the Huldah Gate is Solomon's "ascent whereby he went up into the House of the Lord." And again, the πρώτη ἀπολογία of 2 Tim. iv. 16, which is apparently quite recent, though separate from the new and fatal trial anticipated, seems well explained by a reference to Suet. *Ner.* 15, where we are told that Nero introduced, in place of his predecessor's prolonged sessions, the usage of hearing each count of a complicated indictment on a separate day.

If we admit the function of the work to be, not research, but the diffusing and making intelligible the results of the research of others, it has thus a real and considerable range of usefulness. It can scarcely, however, be recommended without a caution; the author's antiquarian knowledge is, in part, original, but his scholarship is manifestly second-hand; and in both departments he falls into rather frequent inaccuracies, which make him an unsafe guide to a student who is not competent to be on his guard against them. William Henry Simcox.

The Agricultural Lock-Out of 1874. By Frederick Clifford, of the Middle Temple, Barrister-at-Law. (London and Edinburgh: Blackwood & Sons, 1875.)

An instructive spectacle was witnessed a few weeks ago at Salehurst Church, in the county of Sussex. The members of the Labourers' Union, numbering about five hundred men of Salehurst and the adjoining parishes, assembled at two o'clock on Sunday afternoon in the village street; there they were met by the Hurst Green band, and, blue favours being distributed, all marched to church to the Moody and Sankey tune of "Hold the Fort." Large numbers of spectators had assembled to witness the novel demonstration, and considerable curiosity was felt among the country-folks as to what line of conduct the clergyman would pursue. Would he ignore or condemn the principles that had brought these men together? What might have been expected took place. After warning the Unionists against strikes, the

Digitized by Google

preacher proclaimed the hollowness of that material well-being which they had combined to procure for themselves and their children. Worldly good was nothing, and the pious ploughman, if denied the enjoyment of this life, would be compensated hereafter by eternal rest in Abraham's bosom. His hearers listened to these platitudes respectfully, but it was easy to see from the expression of these sun-burnt, honest, perplexed faces that they were determined to pursue the struggle on which they had entered but reluctantly. The history of that struggle up to the present time, and the attitude of both masters and men in by far the most interesting conflict between labour and capital of the day, is detailed with admirable clearness and impartiality by Mr. Clifford.

Deplorable as was the condition of the agricultural labourer in many parts of England, and rapid as had been the spread of combination among his fellow-workmen of the town, few were prepared to see him come to the front so soon and so manfully. The generation of ploughmen now ebbing away is a generation unable to read or write—a generation entirely ignorant, except on the subject of their immediate calling; a generation pitifully lethargic, resigned, helpless. But the village school, the penny paper, and the railroad have, in some degree, educated the younger men; and, long before strikes were thought of, the brightest of our village lads were pretty sure to seek higher wages in London, or those mysterious regions known to Suffolk folk as "the Shires." Thus progressive ideas had slowly filtered through the dense masses of the East Anglian population, and, to those who knew it well, a conflict was inevitable.

The National Agricultural Labourers' Union was founded at Leamington, in May, 1872, and the movement, headed by Mr. Arch, soon spread to the Eastern Counties. After harvest of that year notices were served upon many farmers by their Unionist labourers, of which the following will serve as a fair specimen:—

"Sir,—We, the undersigned, do hereby jointly and severally call your attention to the following requirements for our labour: namely, fourteen shillings for a week's work, and no longer to conform to the system of breakfasting before going to work during the winter quarter. Hoping you will give this your consideration, and meet our moderate requirements amicably,

'Your humble servants, etc.

'Exning, Sept. 26, 1872.'"

These demands were not monstrous, and they were made in a temperate and manly spirit, but the farmers around Newmarket, alarmed at the appearance of Union delegates and the growth of Unionism in the neighbourhood, refused them and entered into a compact for combined action and self-defence. Strikes having occurred in various villages in Essex and on the borders of Suffolk, another association, under the title of the Essex and Suffolk Farmers' Defence Association, was formed. The following figured among the rules: "That the members of the Association shall not in any way acknowledge the Labourers' Union, by entering into any contract with such Union, or employ a Unionist on strike without the consent of the acting committee." Open hostilities commenced in the spring of 1873, when the first agricultural lock-out occurred in the Eastern Counties, and, as happened later, the farmers were completely victorious. A thousand men were locked out. Of these some emigrated or migrated, but the majority gave up their Union tickets and returned to their work. When, therefore, on February 28, 1874, a rise of one shilling was demanded by the labourers around Newmarket, their minimum pay being thirteen shillings a-week with extras, the farmers entered the field confident of victory. On March 21, they resolved that "all Union labourers be locked-out after giving one week's notice, such notice to begin on the next pay-day of each of their members respectively, and that such lock-out continue so long as the men continue on strike." About the same time, the lock-out extended to East Suffolk and parts of Lincolnshire; great interest was excited by it in the public mind, and subscriptions on behalf of the labourers flowed in abundantly from private individuals, working men's societies, and trade unions. The Amalgamated Society of Engineers alone voted 1,000*l.*, these subscriptions being equally apportioned between the Lincolnshire League and the Federal Union, in proportion to the number of locked-out men.

As the season advanced and the lock-out spread, the farmers showed a more determined front than ever. All kinds of expedients were resorted to for the purpose of curtailing labour and expenses, the masters in many cases filling the places of the men.

"My work was never more advanced," wrote one farmer. "I am saving money by the strike, and expect to save more. As to allowing the Union delegates to interfere between me and my men, and re-employing those who remain under such influence, I would rather give up my farm—I would rather die first."

On the other hand, the men were evidently resolved to hold out as long as they could, and with very few exceptions their conduct was exemplary.

In vain efforts were made to bring about a reconciliation. The Duke of Rutland, in a letter displaying much kindly feeling but little knowledge of the situation, used the sentimental argument. The farmer, he said, under the present condition of affairs treated the labourer as a man whose wife and children were to be cared for and protected; it was this kindly relation that the delegates of the Union wished to destroy. Sir Edward Kerrison advised forbearance and moderation; and with a good deal of truth accused the delegates of damaging their cause by intemperate language. There can be little doubt that had the example set at Hone by Sir Edward Kerrison been universally followed, had landlords, farmers, and labourers met together to discuss the matter in hand amicably, and in a Christian spirit, the struggle would have been shortened and much suffering avoided. But the lock-out continued to spread, and when the hay-harvest came—"the haysel" as Suffolk folk call it—there was no sign of a compromise. It hardly entered the brains of these Suffolk labourers that "haysel"—next to harvest the busiest and jolliest time of the year—could be accomplished without them, and with dreary faces they beheld the familiar processes being carried on by strangers. It was at the end of June that what was called the "pilgrimage" took place, one of the saddest phases of this sad history. No wonder that after fourteen weeks of enforced idleness, there was a keen competition among the locked-out men to start on this enterprise in search of funds and sympathy; and no wonder, in spite of the large amount of both showered upon them in many places, they were equally glad to get back. Amid cheering from their fellows, and sobbing of the women and children, the pilgrims started from Newmarket, a quaint array of some sixty or seventy English peasants in velveteen, smocks, and other working dress, with Union blue ribbons prominently displayed. The sum of 700*l.* was cleared during the pilgrimage after paying expenses, and, in Yorkshire especially, the reception was very hospitable. One of the labourers apologised to the Sheffield people for eating so heartily, and accounted for the fact by saying that during the last fortnight he had eaten more beef than he had done all the rest of his life, though he was forty-six years old! But in spite of the beef and the beer so amply supplied them, some of the pilgrims returned home.

"The fact is [said one], we got tired of cadging about. It was all very well coming into a big place, and being cheered by the work-people. But now, sir, suppose you had to hold out a money-box for coppers, and suppose every now and then somebody said to you, 'Why don't you go back and work, you lazy beggars?' would you like it now?"

All this time the funds of the Union were getting low, and the farmers were resolutely collecting such hands as they could for the coming harvest. When it was seen that the corn would undoubtedly be harvested by foreign aid, the strike was declared at an end. The Union placed migration and emigration before the men as an alternative, and one week's pay, nine shillings, before withdrawing its support. Thus terminated the great agricultural lock-out, and, of course, the real sufferers were the men. Their employers had been put to many shifts, and to some pecuniary losses, but the labourers in many cases had broken up their homes while fruitlessly searching for work elsewhere. The extra gains of the harvest, on which country-folks depend for rent and schooling, were lost, good places were lost too; and, with bitterness, distrust, and estrangement on both sides, masters and men entered upon new relations. On the one hand was a determination to stamp out the Union, on the other to maintain it; and though it is difficult to come to any conclusion as to the present strength of Unionism throughout the agricultural districts, undoubtedly the farmers greatly deceive themselves if they regard their victory as a final one.

Mr. Clifford's narrative is in every respect admirable, but, while accrediting him with an ardent desire to do justice to both parties, we cannot help feeling that his pictures of peasant-life in what East Anglians are pleased to call "Suffick" have too much *couleur de rose* about them. There is the labourer's last refuge, for example, the workhouse, of

Digitized by Google

which Mr. Clifford says little. Hitherto, it has been quite impossible for the most conscientious and able farm-labourer to lay by for old age. He may have toiled in the fields from seven years to seventy-seven, and unless his "childer" are good to him and give him a corner by their fireside, to the dreaded and dreary workhouse he must go. Seventeen shillings and sixpence a week, including harvest, malt, and all perquisites, may be considered the average wages of an able-bodied man in East Suffolk; but this is greatly in excess of the maximum wages five years ago, while we well remember the time when seven shillings for what in Suffolk is called "a three-quarter man," *i.e.*, the under-sized or weakly, and nine shillings for the able-bodied, excluding the harvest-money, was the usual pittance. The kindly farmer does, indeed, supplement his workmen's wages with all kinds of gifts and services; but this sort of benevolence tends to pauperise and subject, not to raise and educate the labourer. What he wants is instruction, manliness of character, and the best kind of help, namely, self-help. All these, combination will, in some measure, afford him, and the Unionists in Sussex before alluded to are commendably organising the Co-operative Store, one of the most efficacious stimulants to thrift and self-denial. Where Unionism promotes such ends all must wish it well, and the Assington Co-operative Farm, in Suffolk, is an example of what associations may do towards raising the moral and material standard of an entire village. But the great lesson the labourers have yet to learn is this, that the labour-market is overstocked, and that till they follow the example of the educated classes, and take their work wherever they can find a ready market, they must accept low wages and an ignominious position, in spite of all the combination, benevolence, and stump-oratory in the world. M. Betham-Edwards.

Jagor's Travels in the Philippines. (London: Chapman and Hall, 1875.)

This work appears in the guise of an original English work, but, as far as we have compared the two, it is a literal and on the whole a meritoriously-performed translation of *Reisen in den Philippinen*, published by Herr Jagor in Berlin two years ago. The German volume, however, gives some useful appendices on trade and other statistics, beside two extra chapters on the geology of the islands and the phrenological types of the natives, all which are wanting in the English translation. Nevertheless the work as it is, beside giving a great deal of carefully-amassed information regarding an imperfectly-known country, will, we are convinced, be perused with interest and pleasure by general readers.

The Philippine Islands, the precise number of which, as in the case of our own Fiji Archipelago, it is difficult to determine, but which for practical purposes are reckoned as thirty-one in number, were originally discovered by Magellan, as related in Pigafetta's quaint narrative (*vide* Lord Stanley's translation in the Hackluyt Series). They extend from north to south over sixteen degrees of latitude, and thus boast an exceptional variety of climate, a peculiarity which has endowed them with the produce of both the temperate and torrid zones, the palm-tree and the fir, the pine-apple, wheat, and the potato flourishing there almost side by side.

One of the chief products is the cacao-tree, originally imported from Mexico, which has since its introduction spread successfully over the greater part of the archipelago. Let us notice, *en passant*, an odd mistranslation in the English edition, where the importation of the tree is spoken of. Herr Jagor says it was first brought either into (*nach*) Camarines or Samar; this has been rendered, "*according to* Camarines," etc., as if, instead of speaking of two islands, the author were referring to two rival historians. The cacao finds ready purchasers, but there are serious drawbacks to its successful cultivation in the shape of noxious insects, rats, and lastly heavy storms of annual recurrence, which often destroy an entire plantation at one swoop. Much the same may be said of coffee as of cocoa. Manilla coffee is of excellent quality, but until European capital encourages the formation of large plantations, the Philippines will not hold their proper rank as a coffee-producing country.

Other articles of produce are the famous Manilla hemp, sugar, and tobacco. The latter is cultivated under a most tyrannical system of monoply. The lands of the poor peasants have been appropriated without any indemnification, and on them they are forced to raise a crop of a most uncertain character, requiring endless trouble. The harvested leaves are then collected on behalf of Government, but though a nominal price is supposed to be paid for them the cultivators, as a rule, receive nothing. One cannot be surprised that under such vexatious and cruel restrictions the manufacture of tobacco and the trade in it should both languish. The same was the case with Cuba as long as a monopoly prevailed, but as soon as free trade was established the produce of the island found a market in every port. The excellence of Manilla tobacco would ensure a similar success were fair play given it.

A country possessing such a variety of commercial products must clearly have a prosperous future in store for her, and she will doubtless derive much advantage from her position, which admits of easy communication with China, Japan, the English and Dutch ports of the Archipelago, Australia, and even California. Till recently the suicidal commercial laws—favourable to none but Spanish traders—have pressed hardly on the export and import trade; but in 1869 (some years subsequent to Herr Jagor's visit, it must be remembered) an important decree was passed, moderating the differential duties and providing for their entire extinction at the expiration of two years, abrogating all export duties, and consolidating the more annoying port-dues into one single charge. A great development in the commerce of the Philippines may be confidently anticipated from this date.

Still laws cannot achieve everything, and the natives lack the energy to enable them to compete successfully with the stronger temperament of Europeans and Yankees. Herr Jagor attributes the demoralisation of the Philippine natives in no inconsiderable degree to the national vice of cock-fighting.

"This, their chief amusement, is carried on with a passionate eagerness that must strike every stranger. Nearly every Indian keeps a fighting cock. Many are never seen out of doors without their favourite in their arms; they pay as much as fifty dollars and upwards for these pets, and heap the tenderest caresses on them. The passion for cock-fighting can well be termed a national vice. . . . . The sight is one extremely repulsive to Europeans. The ring around the cock-pit is crowded with natives perspiring at every pore, while their countenances bear the imprint of the ugliest passions. Each bird is armed with a sharp curved spur, three inches long, capable of making deep wounds, and which always causes the death of one or both birds by the serious injuries it inflicts. If a cock shows symptoms of fear and declines the encounter, it is plucked alive. Incredibly large sums are betted on the result. It is very evident that these cock-fights must have a most demoralising effect upon a people so addicted to idleness and dissipation, and so accustomed to give way to the impulse of the moment. The passion for the game leads many to borrow at usury, to embezzlement, to theft, and even to highway robbery. The land and sea pirates are principally ruined gamesters."

This is deserving of the serious attention of Admiral Rous.

The author draws no flattering picture of the Spanish officials. Their motto is *divide et impera*, for the colonial policy of Madrid is always to do its best to sow discord between the different races and classes of its foreign possessions, under the idea that their union would imperil the sway of the mother country. As a natural consequence the hatred and envy between the whites and half-castes is universal, and these feelings on the part of the latter class are not unmerited by the former. It is true the Spaniards, with the large admixture of Syrian and African blood in their veins, take root easily in tropical countries, but they appear to visit the Philippines simply as adventurers, and with no other desire than to make the most they can out of the natives, whom they treat with the most unmitigated contempt.

In his description of the natives, the author enlarges upon the usual dress of the Indian women, which from the waist downward consists of a *saya*, or brightly-striped cloth, falling in broad folds, and which, as far as the knee, is tightly compressed with a dark shawl or *tapis*, swathed so closely as to compel the wearer to take very short steps. We know that fashion, like history, repeats itself, but we certainly did not think to find the exact prototype of modern European ladies' dresses in a country so far removed from the centres of civilisation.

We cannot find space to quote further from Herr Jagor's work; we must commend it to the careful notice of our readers, with a certainty that they will reap entertainment and solid information from it. At the same time we think that both he and they have a right to grumble at the map appended to the English volume. In the German edition we find a neatly lithographed map in colours, on a conveniently large scale, with the author's route clearly laid down thereon. What do we get with Messrs. Chapman and Hall's volume? Why, an indifferently-

printed slice of an old—we might say, a *very* old—friend, a certain library map of Asia, embracing twice as much area as requires illustration. The scale is, of course, too small for the route to be shown, nor can it even be followed, for, to make matters worse, about *half* the names of places mentioned by Herr Jagor are omitted. Take, for instance, the cases of Camarines, the name of two important provinces and an extensive peninsula in Luzon, and of Daraga or Cagsaua, a town of 20,000 inhabitants, neither of which names is to be found on the English map. Surely it would have been an inexpensive matter to produce a plain, unobtrusive copy of the German map, which answers its purpose admirably. C. E. D. Black.

The Day Dreams of a Sleepless Man. By Frank Ives Scudamore. (London: Griffith & Farran, 1875.)

Whether this lively book is liked or not will, we suspect, depend, rather more than is usually the case, on the tastes and temper of the reader. If that reader be a splenetic or sternly critical person, he will probably object to a good deal of its somewhat exuberant jocularity, and will say with that atrabilious reviewer of Jean Paul who made Mr. Carlyle so angry:—

"The determination to be witty acts on this author so strongly that we cannot doubt but his book will excite in all rational readers so much disgust that they will see themselves constrained to close it again without delay."

This severe verdict will probably be echoed by all who love crammers, pilgrimages, the South Kensington Museum, the late Ministry, or Mr. Lingen; for upon these things and persons Mr. Scudamore exercises his wit with some persistence. But people whose withers are unwrung, and who can meet an easy jest with easy benevolence, may find some pleasant reading in these papers. Even they, however, will perhaps weary slightly of the schoolboy who is introduced as "the Indifferent," and may wonder what is the exact applicability of the title. We know that it is regarded in some quarters as the height of ill-breeding in a critic to carp at titles, but still the question will recur, "Why day-dreams, Mr. Scudamore, why day-dreams?"

It seems that our author has inherited from Dickens not only his "Uncommercial Traveller" proclivities and style, but also his sleeplessness. The journeyings recorded in this book appear on one or two occasions (and only on one or two) to have been begun very early in the morning. Further than this we cannot help the enquiring reader. The real title of the volume, if titles corresponded to contents, would be "Studies in and about the Boulonnais."

We remember very well how we once took the very same walk which Mr. Scudamore takes in his first chapter at the very same time—namely, four o'clock in the morning. We can corroborate his assertion of the beauty of the view. But we remember also (it is fifteen years since) that we registered a vow that no view should be beheld by us (willingly at least) at that unholy hour again; and the vow has been kept. The following chapters contain the record of many subsequent journeys, to Abbeville, to St. Pol, and whither not. The record has its interest, but we cannot refrain from a little semi-contemptuous pity for the pedestrian who regards thirty-two miles as an over-heavy day's work, especially with no knapsack, and a start at 6.30 A.M. After this we are prepared for a great weakness in Mr. Scudamore's views as to edibles, views which he propounds freely. It is difficult to be patient with a man who gravely says that Neufchâtel cheeses (good as they are) "are the only tolerable cheeses of French manufacture." Not to mention others, did Mr. Scudamore ever eat the products of the dairies round St. Brieuc, which, golden in colour, unutterable in odour, and in flavour beyond praise, are known and eaten by the Briton under the undiscriminating name of "Camembert?" We fear that he has spoken of these high matters without due thought. Salsafy, which he justly praises, is not by any means unattainable on this side the Channel. And it argues a mind most sadly unenquiring on important points to speak of that noble bird the curlew, which (especially his variety called the whimbrel) is still a joy to all discriminating palates and stomachs, as an "aboriginal delicacy," which "has wasted away." *A Dieu ne plaise!*

But we must not be too severe upon Mr. Scudamore. He has evidently blunted his faculties by associating too freely with schoolboys, who can breakfast on a "square lump of cold pork" (we have seen its elder brother) and Dutch cheese. His book is really a pleasant book, and should give pleasure. But we have one caution to add. Let not the hasty reader take more than one chapter, or at most two, at a time. A man who should make a hearty meal off a couple of pounds of truffled sausages, might experience a slight loathing. Yet the truffled sausage is, as Mr. Scudamore would say, "a toothsome cate."

George Saintsbury.

Herder et la Renaissance littéraire en Allemagne au 18me Siècle. Par Charles Joret. (Paris: Hachette, 1875.)

Richardson, Rousseau, und Goethe. Ein Beitrag zur Geschichte des Romans im 18. Jahrhundert. Von Erich Schmidt. (Jena: E. Frommann, 1875.)

"Le rôle prédominant que joue la critique dans la littérature allemande au 18me siècle et la nécessité pour les écrivains qui l'ont fondée de faire un appel constant à l'opinion," is due partly, as M. Joret observes, to the habit of seeking models abroad, in various schools or literatures, ancient and modern, the claims of each of which to the homage of imitation had to be defended against its rivals, before the native artist could venture even on the modest task of naturalising the selected beauties. From that day to this the original products of German literature have been almost overwhelmed by the disproportionate mass of literary criticism, literary history and history of literary criticism which has gathered round them; and the more inexhaustible the field of possible subjects for such works as those before us is proved to be, the less profitable appears the ingenuity expended in their selection. Both works are creditable compilations of their kind, and it is a question of some interest which kind approaches most nearly towards a result of substantial value, as the writers follow exactly opposite methods. M. Joret has read many of the very many histories of German literature and art published in Germany in the course of the century, and he has based upon them an intelligible and interesting sketch, which only fails to inspire complete confidence because we feel that the author knows more of what has been said about the writings he discusses than about the writings themselves. Herr Schmidt, on the other hand, has diligently read, and is in a position to analyse, the most futile of the novels inspired at second or third hand by the writers whose influence on each other and the age he undertakes to estimate, and as these are really among the original sources for the history of his subject, it is ungrateful to object that they were not worth the labour of perusal; a more serious drawback is the failure to distinguish between resemblances springing from the common influences of the age, and a real traceable derivation of ideas or mode of treatment which cannot, of course, be established by a mere comparison of texts, without confirmation from biographical facts, or records of the personal relations and mental development of the writers discussed.

M. Joret has been mainly attracted to Herder by the fact (which is somewhat singular) that no complete life of him has yet been written; feeling, however, with truth, that Herder's influence as a writer and thinker is very inadequately represented by his works alone, he has aimed at representing the place he occupied in the minds of his contemporaries, rather than at giving a methodical account of his life and writings taken in themselves. The first book (130 pages) is devoted to the "Precursors," or the classical school in Germany and the first attempts at a restoration of the national literature, and is thus a fair specimen of the endless length to which such studies may be drawn out, for the history of these precursors is only preliminary to the account of one who was himself essentially a "precursor" of the real literary movement of the age; and the volume ends with the marriage of Herder in his thirtieth year, when the tendencies with which his name is associated had only just entered upon the productive period, of which the versions of *Götz von Berlichingen* were the first fruits.

As in duty bound, M. Joret begins his review with the dismal controversies of the "Swiss" and the "Saxon" schools—the parties of Gottsched and of Bodmer, which, insignificant as they were, and unproductive for good, yet left their mark on the future by the slight impulse they bequeathed towards a more regrettable schism of opinion in the next generation. Klopstock began his literary career as a disciple of Bodmer and the English writers, notably Young and Richardson, from whom the Swiss school derived all its canons of taste; Herder and Goethe were admirers of Klopstock, as poetical natures will feed on indifferent poetry rather than on none; but Nicolai was only a better educated Gottsched who had the sense to write in prose; Lessing was

not one of those critics who imagine beauties into the work before them out of the abundance of their unemployed sympathies; and to the sensitive nerves of a real innovator, those who are not committed beforehand to believe are supposed to be almost against, at any rate not heartily with him; and to subtle, half-traditional affinities of this kind, a careful historian might trace the absence of an *entente cordiale* between Lessing and Goethe, than whom no two men were ever better fitted to appreciate each other, while their sympathy could hardly have failed to exercise on both the same stimulating effect as that produced on Goethe by his relations with Herder and Schiller.

Wieland appears among the "precursors," first as a pietist and follower of Klopstock, then as a sentimentalist of the Richardsonian type, each phase of discipleship being, however, after his fashion, succeeded by a reaction, so prompt and cynical as to excuse Lessing's doubts of his sincerity, which, in fact, could only be vindicated at the expense of his depth or earnestness of conviction. Gellert, who was nothing if not reasonable, was withdrawn from the following of Gottsched by his enthusiasm for Richardson, whose *Pamela* he imitated in a "Life of the Swedish Countess of G." Wieland, who, like Klopstock, had been an avowed follower of Bodmer, wrote at six-and-twenty a drama, *Clementina von Porretta*, based on *Sir Charles Grandison*, which was nearly the last production of this first period of his literary career. Ten years later, when Wieland was famous as the author of *Agathon* and tales of a very different pattern from Richardson's, his first love, Sophie, some of whose private experience had been commemorated in his *Clementina*, having ultimately married, neither her Catholic *fiancé* Bianconi, nor her pietist lover, but M. la Roche and a distinguished social position, claimed his services as editor for a more than Richardsonian romance, *Fräulein von Sternheim*, which was to be the delight of the young sentimentalists of Darmstadt, including Herder's betrothed; Herder himself exclaims against the editor's notes as *abscheulich* in their opposition to the spirit of the work, though they seem to have had little power to lessen its popularity; the story is a little less monstrous than Gellert's, but, as Herr Schmidt observes, it has little interest now except as being the work of Wieland's friend, the mother of "Max" and the grandmother of Bettina, characters in which, however, the nature of the writer's literary sympathies were not important or uninfluential.

Lessing's first appearance as a critic (1750–51) dates before the beginning of the passion for novels "as good as translated"—as one writer naïvely affirmed on the title-page—"from the English." His work was to destroy the claims of Gottsched and his followers to esteem as judges of correctness, and of the Swiss poets and sentimentalists to admiration as original producers. Having effected this to the complete satisfaction of common sense (as represented by Nicolai, who founded a successful journal on this platform), his first attempts at constructive theory could only deal with forms of art that had at least some appearance or promise of vitality, or those in which he felt some ambition to originate himself — the fable, the drama, and aesthetical science, the theory and interpretation of the charm and beauty of existing accepted masterpieces. His treatise on the Fable, as at a later date his *Laocoon*, was taken up by Herder, and with the constitutional ingratitude laid to his charge by Goethe, condemned as imperfect, while the critic was indebted to it for most of the grounds and suggestions for his own development. With regard to the drama, though Lessing's *Miss Sara Sampson* is closely founded on *Clarissa Harlowe*, it is through the criticism of Diderot, an enthusiast for Richardson, that he seems first to have been affected by English models, and it is from him that he borrows the classification of the modern drama into domestic tragedy, domestic comedy, simple farce and pure tragedy; but *Minna von Barnhelm* (1763), the most successful illustration of his theories, though it was applauded as a truly national work, did not, like Goethe's *Götz*, come out at a time when the minds of all real admirers of the work had been carefully prepared to desire just such a production as itself, so as to make its welcome vociferous with party zeal as well as genuine enjoyment.

Hamann, who, but one year younger than Lessing, has even more claim to be reckoned among Herder's "precursors," finds due mention instead in the second book, on the first years of his life, which includes the history of their personal relations. Herder was born in 1744, the son of a poor schoolmaster; he was indebted to ungracious charity for the means of continuing his education till 1762, when he was enabled to matriculate at Königsberg. Kant was there in the prime of his powers and influence as a teacher, Hamann had just published his *Philologist's Crusades*, and the one officially, the other in constant private intercourse, did their utmost to further the development of a scholar whose industry was only equalled by his susceptibility and his ambition. Hamann seems to have played, to some extent, towards Herder the part which the latter subsequently filled towards Goethe at Strassburg, the difference being, at least morally, to the advantage of Hamann, who was anxious to impart his own views, and more concerned in securing their adoption by a disciple who might advocate them successfully than in maintaining his own ascendancy as a teacher. It was clearly by Hamann that Herder was first interested in philological enquiries and the question of the origin of language, and it is hard to say how far Hamann's oracles, when interpreted by himself in the course of constant and familiar conversations, may have gone to furnish the substance of the disciple's writings, when they look like virtually independent developments of an obscure hint or dim *Ahnung* of a truth that was insignificant until developed. Intercourse with Hamann was certainly well fitted to cultivate that side of Herder's critical aptitude on which alone he could hope to contend on fairly equal terms with Lessing, the power of imaginative comprehension, or instinctive sympathy with the spirit of literary or historical monuments, when the conditions of their production can no longer be recalled. In clearness of method, both of thought and expression, he is indefinitely inferior, but his criticism marks a real advance in so far as he succeeds in applying the permanent and rational principles of interpretation and judgment formulated by Lessing with a more liberal allowance than was made by the latter for the varying significance of the same intellectual axioms amid totally different social and historical circumstances. The substantial correctness of Herder's instincts may be estimated by the comparative sterility of his blunders—in an early paper he speaks of "the Edda of the Celts"!—and the healthy development which every department of research on which he touched has continued to receive since the impulse received from him and the generation that for a few years looked upon him as its predestined guide.

One difficulty in the way of making a veracious history of literature in itself a work of art, lies in the necessarily disconnected course of the narrative. The writings of Mendelssohn and Winckelmann, for instance, have an easily assignable place in the life of Lessing, as Herder has in the life of Goethe; but when we come to consider the indirect influence of these writers, or rather the composition of their direct and indirect action, and try to distinguish between what Herder, for instance, owes at first hand to Winckelmann, and what to Winckelmann's taste inspiring Lessing's judgment, the thread of historical continuity gets lost, and instead of an account of the progress of aesthetical criticism in Germany, we drift into an account of the problems which occupied the critics; and this is uninteresting unless the historian has more and more original opinions of his own on the merits of the case than are expressed by M. Joret.

The first published essays of any importance which drew attention to Herder were his *Fragmente zur Deutschen Literatur*, the first of which appeared in 1766; in their collected form they seemed a more ambitious and a slightly more constructive counterpart to the *Literatur-briefe*. The publication of the *Fragmente* was followed almost immediately by that of the *Wäldchen*, of which the first was devoted to a critique of *Laocoon*, which, in spite of its occasional captiousness, showed so much intelligence of the points at issue that Lessing wrote to Nicolai that the author, whoever he was, was the only person for whom it was worth while to bring his merchandise to market, and it was on his account that he thought seriously, for a time, of completing the second part of the work, an intention from which he was, unfortunately for posterity, distracted by the invitation to Wölfenbüttel, received shortly afterwards. Herder's next publication makes him appear as an ally of Lessing, since it was an attack on Klotz, the victim of the latter's *Archaeological Letters*. Though the author's name was concealed, his identity was generally known or suspected, and the hostility provoked by his criticisms became so powerful as to lead at last to his resignation of the post of teacher and pastor at Riga, which he had held for over four years. In 1769 he started for a tour in France, and

Digitized by Google

on his return in the following year accepted the post of tutor to the young prince of Holstein-Eutin, with whom he was travelling when, at Darmstadt, he was introduced by Merck to his future bride, Caroline Flachsland, with whom he began a correspondence that continued uninterruptedly till his marriage in 1773. The interval was occupied by his stay at Strassburg, for which the well-known passage in *Wahrheit und Dichtung* is really a better guide than M. Joret; the publication of his prize essay on the Origin of Language, the resumption of friendly relations with Hamann, and finally his settlement at Bückeburg, whither he had been invited by Prince William of Schonberg-Lippe. The latter part of M. Joret's volume has little to do with Herder, whose influence on the dramatic movement of the time seems to have consisted mainly in leaving the receipt of the first version of *Götz* unacknowledged for some months, and then recommending its revision, both of which steps the young poet took at the time in friendly part. Edith Simcox.

NEW NOVELS.

Leah, a Woman of Fashion. By Mrs. Edwardes. In Three Volumes. (London: Bentley & Son, 1875.)

The Queen of Connaught. In Three Volumes. (London: Bentley & Son, 1875.)

Miss Honeywood's Lovers. In Two Volumes. (London: Sampson Low & Co., 1875.)

Hostages to Fortune. By the Author of "Lady Audley's Secret." In Three Volumes. (London: Maxwell & Co., 1875.)

Mrs. Edwardes possesses a measure of true artistic faculty, and her novels, though defective in many particulars of conception and execution, always have well-imagined situations in them and much honest work. As a rule, each of her tales could be dramatised effectively; and by those who know the qualities needful to make a good acting play—a very much rarer product than a tolerable novel—this will be recognised as proof of unusual power of construction. The structure of *Leah* is very slight, and the book exhibits subtle marks of the mood of the author in writing it, obviously one of more depression and weariness than is wonted. But the old cunning of hand appears in many places, especially in the happy sketches of life in the second-rate Parisian boarding-house of Mdme. Bonchrétien which enliven the first volume. Leah herself is well and boldly drawn, though exception may be taken to the premature old age of her mind, fast as is the maturity of development brought on by a shifty and Bohemian life; and the other subordinate women of the book are also well sketched in, especially Hetty Robartes, one of a too numerous class of Philistine ladies who are the despair of society. The men are far less successful. Colonel Pascal and Lord Stair are mere conventional figures which have served on many a previous canvas, and the latter is but a shadowy reflex of the Marquis of Steyne deprived of wealth and power. Jack Chamberlayne, an Anglo-French *petit-crevé*, vicious and foolish, with mingled weakness and ferocity, and yet having some undeveloped capacities for good in him, is much the best male portrait in the story; yet he is but a lay-figure after all, on which much careful work and handling have been spent; whereas the rival portrait of Eugene Danton, meant to serve as a foil and contrast, scarcely emerges out of the land of shadows at all, though the scenes in which he appears are among the most studiously wrought in the book. Not very much of the plot bears out the secondary title, for we are rather left to infer Leah's initiation into the ranks of fashion than allowed to note her demeanour there, but Mrs. Edwardes has kept one moral steadily before her readers throughout, which may serve as a not useless counterpoise to the doctrine of Ouida and her school—namely, that even a great deal of money does not only fail sometimes to give happiness, which is a sufficiently threadbare maxim, but that neither comfort, amusement, nor respectability can be always extracted from it. Perhaps the skeleton at the feast is made too persistently prominent throughout *Leah*, and the intended effect thus weakened by iteration; but in the apotheosis of mere sensuous gratification, to which wealth ministers most effectually, which is a characteristic of much modern fiction, poetry, criticism, and quasi-philosophy, a discourse from such a very lay preacher as Mrs. Edwardes may get a hearing where a more professional homilist would fail altogether.

It is said that much of the fine old stained-glass which escaped the troubles of the sixteenth and seventeenth centuries, and the neglect of the eighteenth, was recklessly destroyed in the present century during the mania for Sir David Brewster's philosophical toy, the Kaleidoscope, which he perfected in 1817, following up a hint given by Baptista Porta as far back as 1565. And if some of the older survivors of that instrument be opened and examined, it will be found that several of the brightly coloured fragments are pieces of church windows, recalling here and there the far higher than mere mechanical beauty of pattern which they possessed before they were put to this secondary use. The *Queen of Connaught* is just such a kaleidoscope, and any one who is versed in Irish national stories will be able to assign almost every idea and situation in the book to a more successful and earlier tale. The main web of the novel has for its warp Lady Morgan's *Wild Irish Girl*, and for its weft Maxwell's "Man who Wouldn't Do for Galway," an episode in *Wild Sports of the West*. On this texture are embroidered or sketched various additional incidents discoverable in Miss Edgeworth's *Castle Rackrent*, in Mrs. J. H. Riddell's *Maxwell Drewitt*, and in Mr. Trench's *Realities of Irish Life* and *Ierne*. The ballads of the *Nation* and of Mr. Samuel Ferguson, together with some of Carleton's sketches, are also freely drawn on to give local colour, and the pasteboard framework of the kaleidoscope is pretty nearly all the author can claim as original property. The metamorphosis of the historical Granuaile, or Grace O'Malley, the piratical chieftainess of a small sept in Connaught, into a mythical Shana O'Mara, claiming *ebenbürtig* rights of royalty with Queen Elizabeth, and transmitting these rights to her descendants in the story, may also be set down to the author's credit. But as this lady's two husbands were severally a Donnell O'Flaherty and a Sir Richard Burke, her posterity could not have handed down her patronymic, for neither of these two septs would have yielded such a point, and thereby confessed the O'Malley superiority. Withal, the book, though somewhat stilted and extravagant, is not precisely dull, and can be read easily enough, as the incidents, even though borrowed, come thickly enough to give some life and movement to the narrative.

Miss Honeywood's Lovers is a pleasant enough little story of English country-town life, on the old theme of the rich middle-aged suitor preferred by the parents, and the youthful unmoneyed aspirant preferred by the young lady. But it is too obviously modelled on Charles Dickens's *Hard Times*, with some further reminiscences of Mr. Anthony Trollope's *Rachel Ray*. The characters playing under the names of Cherrip and Grimshaw are, trait for trait, the Gradgrind and Bounderby of the earlier prototype, and the vein is rather overworked; while the little complications of the rival breweries recal the living novelist. There is an artistic mistake in making the lady of impaired mind also the good genius and chief moralist of the tale, because though there is no incompatibility between intellectual weakness and a very high standard of right and wrong, yet a Miss Cherrip in real life would be unable to shake off her little sentimentalities and follies at any time, so as to express herself in the tone and language attributed to her in serious emergencies. The matter might possibly be as good, but the manner would certainly deprive it of half its cogency; and the other part of the lady's portrait, when she is in her more eccentric moods, is so well drawn that it is strange the author was not struck with the incongruity.

Miss Braddon is one of the most unequal of writers. Like Major White Melville, her name on the title of a new book gives no clue at all to the quality of the contents. You simply put into a lottery, with a chance of a moderate prize, yet with a far larger proportion of probable blanks. But *Hostages to Fortune* turns out to be one of the prizes. It contains some of the author's most studied and careful writing, and though it is, of course, not free from traces of her habitual faults of style, it is much better in diction and in tone than the average level of her novels. The heroine, Editha Morcombe, is modelled on nearly the same lines as the Marcia Denison of her *Sir Jasper's Tenant*, but is a more carefully conceived and honestly executed study. The plot is of the virtuous melodrama style, the wicked people being very wicked, the good very good, and the weak remarkably feeble; while virtue triumphs, and vice is requited in one case with sudden death, and in the other with paralysis and softening of the brain, which must be regarded as sufficiently drastic treatment. It is very far from being a dull book, and the little touches which exhibit familiar insight into the ways of managers and publishers are skilfully handled, not being

Digitized by Google

made too prominent, and yet by no means serving as mere padding. The artistic defect of the book is that the contrasts are a little more vivid than those of real life, where a great many shades of grey are interposed between absolute white and black, carrying the eye a long way past utter immaculacy before consciousness of soot obtrudes itself. But *Hostages to Fortune* is very different from *Rupert Godwin* and trash of that kind, of which Miss Braddon has given the public only too much, and recognising the general improvement, it would be idle to cavil at details.

RICHARD F. LITTLEDALE.

CURRENT HISTORICAL LITERATURE.

DEAN MERIVALE'S *General History of Rome* (Longmans) has the merit of carrying the history of Rome down to the fall of Augustulus in 476, where, however, it stops short without any indication of the permanent influence upon Europe of the traditions of ancient Rome. The best portion of the book is that which coincides with the period covered by Dean Merivale's larger history of *The Romans under the Empire*. What is valuable in this present book is a condensation of the former one. From the time of Sulla to the end of the Antonines we have a clear and vigorous narrative of events, though the style is perhaps not very well adapted to imprint lessons forcibly on the youthful mind. But we do not find that Dean Merivale carries the same special knowledge into the other parts of Roman history. His account of the growth of the Roman Constitution is vague and unintelligible. He feels no interest in the growth of institutions, or even in the development of military organisations. While he admits the use of analysis and inference in determining the geological formation of the Roman territory, he refuses to carry it on to the more valuable enquiry into the formation of the Roman State. We expected great things from such a beginning as this:—

"The basements of Rome were laid in an antiquity far deeper than this, in geologic eras beyond the ken of human intelligence, but we may at least trace them through a long succession of ages, and discover how they were piled up from era to era, from revolution to revolution, till they formed the soil upon which the historic city was erected, and still continues to exist."

After this promise we looked for something better than a definition of Quiritary land as "that which was actually given out-and-out." In his early history Dean Merivale expresses, of course, disbelief in the Roman historians, and then proceeds to select from them arbitrarily such constitutional information as he pleases, without giving any reason for his choice.

Dean Merivale is scarcely up to the standard of recent research into the constitutional history of Rome. Admitting this serious defect, his book gives a clear and lively narrative of the course of Roman history. It is, however, better adapted for general reading than for school use, as Dr. Merivale's style lacks the point and incisiveness necessary for teaching.

Die Altdeutschen Bruchstücke des Tractates des Bischof Isidorus von Sevilla de Fide Catholica contra Judaeos. (Paderborn: Weinhold.) Among the oldest memorials of German literature, the fragments of a translation of the polemical works of Bishop Isidorus of Seville, "de Fide Catholica contra Judaeos," take a prominent place. They have been preserved in two manuscripts, the one in Paris, and the other in Vienna, and have already been several times edited. This work has an important bearing on the development of German literature, and it has just been brought out by Karl Weinhold in a new and more correct edition. He has made a thorough study of its dialect, and has appended an admirable glossary to the book. His researches into the dialect have a certain interest for the students of English literature, as Holzmann, one of the first translators, has asserted that the translation was the work of Saint Firmin, the founder of the Reichenau monastery, an Anglo-Saxon by birth, and that it clearly shows traces of its Anglo-Saxon origin in its dialect. This hypothesis of Holzmann was overthrown by Rettberg, who proved that Firmin was a Frank and not an Anglo-Saxon. Professor Weinhold has confirmed this opinion by pointing out, after a careful examination into the so-called Saxon element in the translation, that what had formerly been taken for Anglo-Saxon is to be found in High German, and particularly in the Frankish tongue.

Lothaire III. and the Concordat of Worms. By Dr. Ernst Bernheim. (Strassburg.) The great struggle between Church and State in the Middle Ages which is known as the War of Investiture, and which turned on the right of appointment to the bishoprics and abbeys in the Empire, lasted till 1122, when Henry V. and Pope Calixtus found a *modus vivendi* by means of the well-known treaty of that date. While this war has been clearly described in all its phases with the greatest attention and with ever-growing interest by modern historians, the consequences of the treaty have hitherto received little attention. And yet they are well worthy of consideration. For the Treaty of Worms in 1122—or, as it might more accurately be described, the Treaty of Lobwis—was not a definite conclusion of peace between Emperor and Pope, but only an armistice. Dr. Bernheim has undertaken the task of minutely describing how Lothaire III., the successor of Henry V., understood, and practically carried out, the different points of law treated of by the Concordat of 1122.

In attempting to perform this task in an exceedingly careful and serious work, he comes to the conclusion that, in spite of Lothaire's love of peace, in spite of his gifts as a statesman, lasting harmony between him and the Holy See was out of the question, because it was impossible that on the narrow summit of the highest authority over Christendom two independent powers should maintain themselves by the side of one another. Each would of necessity strive to suppress the other or to reduce it to submission. It is not necessary to express objections which occur to us against points of detail in Dr. Bernheim's book. Taken as a whole, these first fruits give fair promise of what may be expected from his subsequent labours.

"WHO burnt Magdeburg?" is a question discussed in Germany almost as much as "Who killed Lord Darnley?" is in England. Herr Wittich, in *Magdeburg, Gustav Adolf und Tilly* (Berlin: Duncker), resolutely abstains from adopting partisan statements on either side, and decides mainly on the evidence of statements made by fugitives from the burning town that Magdeburg was set on fire deliberately by some of its own citizens—not of course by the well-to-do merchants and shopkeepers, but by the exasperated populace who, especially the Elbe boatmen, had lost their means of livelihood by the war, and who formed the main support of the Swedish commandant, Falkenberg. These statements have mainly been found by Herr Wittich at the Hague among the papers of the Dutch agents in different parts of Germany.

Accompanying these Herr Wittich has found a poem in which the deed is boasted of, and which might have been written by an admirer of Rostopchin after the burning of Moscow:—

"Die Madg und Burg, die feste Stadt,
An Gott durch eine röm'sche That
Ihr' Jungfrauschaft geopfert hat.

Gleichwie durch's Feuer sieben Mal
Das Silber und all' rein Metall
Probirt muss werden überall:

So Lutherische Lucretia,
Aufrechte deutsch' Constantia,
Bin ich in ewiger Gloria.

Eh ich die päpstliche Lig' erkenn'
Und sie mein'n eignen Herren nenn',
Viel lieber in das Feuer renn'."

These verses point to a different tradition from that which was long the accepted one, according to which Tilly set fire to the city, and which is rejected by Herr Wittich as contrary alike to evidence and probability. On the other hand he successfully defends Gustavus Adolphus from the baseless charges brought against him by Onno Klopp of having directed the firing of the city for his own selfish ends.

Herr Wittich adds a critical investigation into the proceedings of Gustavus from his landing to the battle of Leipzig or Breitenfeld. It is for German enquirers to test the details of the story he tells; but it must be allowed that he favourably impresses the reader by his anxiety to adduce evidence on both sides of any question he discusses. It may be pointed out, however, that he has not paid sufficient attention to the interference of France with the course of the war. It seems certain from documents preserved in our Record Office that Richelieu understood the Elector of Bavaria to be under an engagement to him not to support Tilly in any attack upon Gustavus, so as to leave the way free for a march of the Swedes upon the Austrian hereditary States, and that Gustavus was aware of this arrangement. A thorough search into the Munich archives with the view of elucidating this point would probably repay the trouble.

HERR GEORG WEBER, the author of the *Allgemeine Welt-Geschichte*, which in its complete and abridged form is one of the most widely circulated works of the kind in Germany, presents us, under the title of *Zur Geschichte des Reformations-Zeitalters* (Leipzig: Engelmann), with several essays which originally appeared in various periodicals among others which are now printed for the first time. The scenes depicted from the history of the German Reformation open with the accession of Charles V., show the revolutionary movement which displayed itself in the popular literature of the time, in the rising of the peasants, in the history of the Anabaptists and the brave Burgomaster of Lübeck, Jürg Wullenwever. The author then treats of the relations between Charles V. and German Protestantism, of the Schmalkaldic war, and the Peace of Augsburg. The remainder of the book, treating of the English Reformation, is nothing but a republication of earlier essays from Herr Weber's well-known work, *Geschichte der Reformation in Grossbritannien*, 1845, 1853, and though they form an instructive selection from English Historiography on the Reformation, no notice is taken of important works of a later date. In his account of the German Reformation, on the other hand, the author has paid careful attention to more recent literature, and has studied with great advantage the historical *Volkslieder*, a very excellent edition of which we now possess. Here and there some passages are open to criticism, as when the name of the *Arme Konrad* who headed the insurrection of the Würtemberg peasants, is derived from *Kein Rath*, an undoubted error, though it was accepted by his contemporaries as a correct derivation. It is also difficult to understand how Herr Weber comes to the conclusion that the memoirs of Charles V. have never been transmitted to posterity, and the assertion (p. 230) that the condemnation and execution of Charles I. caused an "extreme democracy to degenerate into a licentious ochlocracy" is inexcusable. But over such details we may pass rapidly to express our high commendation of the art with which Herr Weber places his subject before the reader, of the skilful delineation of character, and of the ideal sentiment which pre-eminently distinguishes a work which, without pretending to any great depth of learning, professes to be simply a popular collection of historical essays.

MR. CANTLAY calls his *English History Analysed* (Longmans) "a rapid review of English history topically arranged"—put together, in fact, so as to be used by pupils who are studying a larger history, to refresh their memories. Whether the book may help anyone to pass an examination it is difficult to say. It can hardly serve any higher object. A young man's conception of the unity of history will be apt to suffer if he is called upon to learn by heart "seven persecuting acts," beginning with the Six Articles and ending with the Test Act; and then to turn his attention to "eight acts of freedom," from the Toleration Act to the disestablishment of the Irish Church. Still worse is it to have thirteen chief Parliaments to learn, which turn out to be simply those Parliaments which happen to be saddled with nicknames. Thus the insignificant Parliament of 1614 finds a place because it happens to be called the Addled Parliament; while the great Parliament of 1628 is omitted altogether. To make up for it, we get the Parliament which overthrew Charles I. twice over, once as the Long Parliament in 1640, and again as the Rump or Pride's Purge Parliament in 1648. Mr. Cantlay's statements, too, occasionally differ from received authorities. That "the Seven Kingdoms" of the Heptarchy "were sometimes united under one Tyrannus or Tyern, who claimed to be the successor of Constantius," is a dark saying needing explanation; and the bare statement that a "shiremote" is "a court of justice," will hardly throw much light on the meaning of the word. Certainly the curious history connected with the names "Eorls or Ealdormen" is not to be communicated by terming them "Chiefs of Tribes;" and the position that Alfred the Great was the first Earl is one that Mr. Cantlay would find it hard to defend. EDITOR.

NOTES AND NEWS.

MR. ROBERT BROWNING'S new poem is to be published during the coming season by Messrs. Smith, Elder and Co.

MR. SWINBURNE has nearly completed a new dramatic poem of about the same length as *Atalanta in Calydon*, and like it founded upon a subject from Greek mythology. It will be published by Messrs. Chatto and Windus about Christmas.

A NEW work on *Mohammedanism* by the Rev. T. P. Hughes is nearly ready.

DR. W. W. HUNTER is preparing for speedy publication a *Life of the Earl of Mayo*, fourth Viceroy of India; and is editing a volume of *Essays on the External Policy of India*, by the late J. W. S. Wyllie, some time acting Foreign Secretary to the Government of India. Messrs. Smith, Elder and Co. are the publishers of both works.

MR. T. ARNOLD'S *Selections from the "Spectator"* (Clarendon Press) will appear immediately. The chief points of the book will be—(1) a classification of the papers (*Spectator* Club, Editorial, Political, Religion and Morals, Manners, Fashions and Humours, &c.); and (2) an Introduction attempting to describe fully the genesis of the *Spectator*, and giving a list of the literature of the subject. There will also be explanatory notes, index, &c.

MESSRS. RIVINGTON are about to publish *The Principal Judgments delivered in the Court of Arches by the Right Hon. Sir Robert Phillimore*, 1867–75.

MR. WEDMORE'S new short story, *Yvonne of Croisic: a Pastoral*, will appear in *Temple Bar*.

MR. MATTHEW ARNOLD is about to publish with Messrs. Smith, Elder and Co. a review of objections to *Literature and Dogma*, under the title of *God and the Bible*. A third edition of *St. Paul and Protestantism*, and a third edition of *Culture and Anarchy* are, we are informed, in the press.

OUR readers will be glad to hear that Sir John Kaye's health has greatly improved of late, and that he is now devoting himself to the completion of the third volume of his *Sepoy War*, which may be expected to appear during the present season.

MR. DILLON CROKER has just traced the MS. of a work by his late father, Thomas Crofton Croker, which will be new to the literary world—viz., certain personal sketches and recollections of his native Cork; and we learn that Mr. D. Croker is in treaty with the possessor, with a view to its publication. If it should prove as racy of the soil as the author's *Fairy Legends*, and *Researches in the South of Ireland*, it is likely to turn out a not unprofitable literary venture.

THE half-yearly general meeting of the teachers and students of the Working Men's College will be held on Monday, October 4, at 8.30 P.M. T. Hughes, Esq., the Principal, will preside.

LORD BELPER, Lord-Lieutenant of Notts, has presented a complete set of the *Chronicles and Memorials of Great Britain and Ireland* to the Nottingham Free Public Libraries.

THE Earl of Dunraven has started upon another hunting and exploring expedition to the North-American continent, having left in the hands of Messrs. Chatto and Windus for publication, in the course of next month, the account of his previous travels in the Upper Yellowstone and Geyser district, entitled *The Great Divide*—so named from the local designation of that territory. The book will be very copiously illustrated by drawings made by Mr. Valentine Bromley, who accompanied Lord Dunraven.

MESSRS. SMITH, ELDER, AND CO. have in preparation *Poets and Novelists*, by George Barnett Smith, including critical and biographical articles on Thackeray, the Brontës, Fielding, Nathaniel Hawthorne, Mrs. Barrett Browning, &c., elaborated from the *Edinburgh Review*, *Cornhill* and *Macmillan's Magazines*, &c.

MR. W. R. COOPER is engaged upon a *Dictionary of Archaic Proper Names*, comprising the names of deities, persons, countries, and tribes mentioned in the Egyptian, Assyrian, and Etruscan inscriptions. It will do for these what Lempriere and Smith have done for the classical writers, and will be published by Messrs. Bagster and Sons.

MR. I. H. HALL, whose Cypriote decipherments have been mentioned in the ACADEMY, is publishing in the American Oriental Society's next volume the new Cypriote inscriptions contained in the Cesnola collection, together with translations and analyses. The American Palestine explorer, Professor J. A. Paine, is also engaged upon a work on the topography of Gilead.

AMONG scientific works to be issued during the forthcoming season by Messrs. Smith, Elder and Co., are *Science Byways*, by R. A. Proctor; *Notes on the Climate of the Earth, Past and Present*, by Captain R. A. Sargeaunt, Royal Engineers; and *The Revised Theory of Light*, Section I., by W. Cave Thomas.

THE same publishers promise the *Prose Works of Sydney Dobell*, edited by Professor Nichol; *East and West London*, by the Rev. Harry Jones; *Essays on Social Subjects*, by "Jacob Omnium," and *Jack Afloat and Ashore*, by Richard Rowe; beside translations of Von Reumont's *Lorenzo de' Medici*, by Robert Harrison, and the *Memoirs of Camille Desmoulins*, by Mrs. Cashel Hoey.

THE edition of *The Two Noble Kinsmen* announced by Mr. Skeat for the Pitt Press series, though it will forestal in date of appearance the long-previously announced edition of the play by Mr. Harold Littledale for the New Shakspere Society, will not be allowed to delay the publication of the Society's edition, and probably not the issue of the school-edition which Mr. Littledale had agreed to undertake for a leading firm, on the completion of his larger work.

THE Woolhope Field Club has selected the week beginning October 11 for its annual "Fungus Foray." Excursions will be made to Bishopston Hill, Dinmore, Foxley Woods, and Credenhill, and on Thursday, October 14, an exhibition of funguses will be held in the museum room of the Free Library, Hereford. Messrs. Broome, F.L.S., Renny, Plowright, and Worthington Smith, F.L.S., Dr. Bull, the Rev. W. Houghton, F.L.S., Dr. Edwin Lees, the Rev. E. Vize, and other eminent mycologists, are expected to attend.

AMONG new novels announced by Messrs. Smith, Elder and Co. are *Onwards! but Whither?* by A. E. L. Bewicke; *The Gwillians of Bryn Gwillian*; *Sojourners Together*, by F. F. Moore; *A Winter Story*; *Helen Blantyre*, by Mrs. Mair; *Sherborne*, by E. H. Dering; and a new novel by Holme Lee.

DR. J. DORMAN STEELE, of Elmira, New York, already known throughout America as the author of successful school Histories of Germany and the United States, and text-books of instruction in Chemistry, Astronomy, and Philosophy, is now conducting through the press an illustrated school and library *History of France*.

THE news of the death of Dr. Hermann Ebel, which had reached us some time since, but which we hesitated to publish before we should find it confirmed, turns out to be only too true. It appears that he died on August 19 last at Misdroy. Contemporary biography is always a field which offers many difficulties, and especially when the subject of it happens to be a foreigner. In the present instance we find one of our best informed German contemporaries, the *Literarisches Centralblatt*, in error: its readers are given to understand that Dr. Ebel was Professor of the Celtic Languages in Berlin. The fact is that there is no such professorship in Berlin, or anywhere else in Germany, as far as we know; but that his chair was that of Bopp, the founder of the science of Comparative Philology. Such, however, was Dr. Ebel's name as a Celtist that we in this country may readily be pardoned for knowing him only as such, when his own countrymen are apt to forget that he was an authority on Slavonic and Zend philology. The many-sidedness of his learning must be evident to any one who is acquainted with Kuhn's *Beiträge*, the high standing of which may be said to have been to a great extent due to Ebel's brilliant series of Celtic studies published in it. It is curious to observe that the *Beiträge* itself is to expire when it has chronicled Ebel's death.

His studies in the Celtic languages led eventually to his undertaking to re-cast and re-publish Zeuss' *Grammatica Celtica*, and it is probably in connexion with that great work, which the Weidmanns brought to a successful end in 1871, that his name will be best known to future scholars. After this Dr. Ebel did not appear so frequently in print as he used to do formerly; but his removal at length from the village gymnasium at Schneidemühl to a professorship in the capital may have brought with it a good deal of work in the shape of preparing lectures on Comparative Philology. Of late he was again beginning to contribute to the *Beiträge* on Celtic and Armenian; one of his last works was, perhaps, a very detailed and elaborate article in the number of the *Revue Celtique* which has just been published, on O'Davoren's *Irish Glossary*. He was lately understood to be engaged on a work on Celtic accentuation, to which philologists were impatiently looking forward. His learning had been formally acknowledged by the Berlin Academy and the Royal Irish Academy.

THE definitive restoration of the stele of the Moabite king Mesha is an event long expected with impatience by the learned world. A communication from M. Ganneau, in the *Revue Critique* for September 11, informs us that the work is all but complete, and describes at length the process by which the restoration has been effected. The monument had already lost its right angle before the unfortunate accident which attended its—shall we say?—capture from the

Arabs; but a morsel of this ancient fragment, forming the commencement of three lines, has been recovered; and this is, according to M. Ganneau, almost the only portion which cannot be placed with certitude, the original squeeze, which has been his guide in the restoration, being necessarily silent on this point. There are also two small fragments, the position of which is uncertain; one contains a ב, preceded possibly by a point, which would indicate an initial ב; the other, one or two *hastes* of letters which cannot be determined. M. Ganneau also communicates the new readings of the inscription, but as he announces an edition of the text with a commentary, we reserve our remarks till its appearance.

The *Manchester Guardian* states that the Free Library in that town has lately acquired the "opuscula" of Anna Maria Schurman (Trajecti ad Rhenum, 1653), an interesting work which perpetuates the memory of that "noble maiden," whose learning caused her to be one of the wonders of the seventeenth century. She was said to be conversant with a dozen languages. Her literary remains are in Latin, Greek, Hebrew, and French. She discussed the question of the propriety of the higher education of women and Hebrew roots with equal facility. The volume has her portrait for a frontispiece, and ends with a collection of eulogies of this "tenth Muse" by various authors, and the cautious printer points out that he has disposed them in alphabetical order without prejudice. Anna Maria Schurman was painter, sculptor, and engraver, as well as author.

The Russian papers announce the death of the poet Basil Kurotschkin, who was born in 1832, and who, at an early age, acquired considerable reputation in Russia by his spirited translations from Molière, Béranger, A. de Musset, and Victor Hugo.

It is announced from Zürich that the University has bestowed the degree of Ph.D. on Mr. Andrew Wilson, whose latest work, *The Abode of Snow*, will be fresh in the recollection of our readers, in recognition of his services as a writer and as an expounder of zoology.

The German papers record the recent death at New York of a Swabian poet, Niklas Müller, well known in his earlier years as a frequent contributor to the light literature of the times. Müller, who was born in 1809, and had been settled in New York for more than twenty years as a bookseller and publisher, left Germany after the political events of 1848–50, in which he had taken an active part. He was well known as a translator of modern English, French, and Italian lyrics, and in 1867 he published, through his own firm, a collection of his various poetic compositions, under the title *Neueren Lieder und Gedichte*.

Count Du Monceau, Secretary to King William I., has sent his thanks, through Mr. M. F. A. G. Campbell, Royal Librarian at the Hague, to Mr. R. Van Campen, for a copy of his article commending a Dutch Arctic expedition. It is not improbable that Mr. Van Campen's papers "The Dutch in the Arctic Seas" (of which this is one), may take more permanent form at an early day, in connexion with other interesting matter relating to the subject hitherto little known to English readers.

Messrs. Hodder and Stoughton's list of forthcoming works includes—the Rev. William Jackson's Bampton Lectures for 1875, entitled *The Doctrine of Retribution*; *Credentials of Christianity*, Lectures by the Bishops of Gloucester and Bristol, Carlisle, Canon Barry, &c.; *Christian Life and Practice in the Early Church*, by E. de Pressensé; *The Old and New Testaments Newly Revised and Arranged*, by the Rev. Dr. Jacob, Rev. Dr. Gotch, &c.; *Ernst Reitschel, the Sculptor*, translated from the German of A. Oppermann by Mrs. Sturge; *The Religion of our Literature*, Essays on Carlyle, Browning, Tennyson, &c., by the Rev. J. McCrie; *The Story of the Jubilee Singers, with their Songs*, containing a large number of new songs; *Laura Linwood: or the Cost of an Accomplishment*, by the Author of "Selina's Story;" *Nothing but Leaves*, by Sarah A. Doudney; *Lectures on the Book of Revelation*, by the late Rev. W. Robinson, of Cambridge; *The Economy of Thought and Thinking*, by Thomas Hughes; &c.

Mr. Stokes has published a letter in which he reviews the Report of the Committee of Polite Literature (of the Royal Irish Academy) on the inaccuracies alleged by him to exist in the Academy's transcript of *Lebor na huidre*. He sums up his remarks as follows:—

"The result is that of my twenty criticisms I adhere to nineteen, and that the Committee expressly admit error in ten cases (Nos. 3, 6, 11, 12, 13, 14, 15, 16, 18, 20) and virtually admit it in four others (Nos. 4, 8, 9, 19). Passing over No. 2, where they have misunderstood my criticism, and the 'ink-blotch' case (No. 10), which can easily be settled with the help of a lemon, there remain only three (Nos. 5, 7, 17) as to which we are still seriously at variance. Let the committee, then, have photographs made (at my expense) of the pages of *Lebor na huidre* in which these three occur: let them send (at my expense) a copy of each of these pages to Professor Ebel, Mr. Bradshaw, Chevalier Nigra, Professor Windisch and Mr. Rhys; and let them agree (as I will agree) to be bound by the decision of those accomplished scholars."

Mr. Stokes's remarks on the Committee's report on error No. 5 are so strongly put that we prefer not quoting them.

The meeting of the British Association at Bristol has been appropriately utilised for the furtherance of a nascent scheme to found a minor university at the metropolis of the West. It is one of the peculiar advantages afforded by these annual meetings that the dignity of learning is successively upheld in various cities of Great Britain, and the modern importance of physical science brought home to all classes. For some years past a project has been forming among the wealthy merchants of Bristol, in association with persons engaged in education, for the establishment of a school of higher instruction in that city.

"It is generally admitted," as the committee for the promotion of this scheme modestly phrase it, "that the prosperity of British industry must in the future greatly depend upon the proper scientific and technical training of those by whom the commerce and manufactures of the country will be carried on. At the same time there is a growing conviction that culture in all the subjects which form the staple of university teaching should be made more widely accessible."

The attitude of the great universities is most favourable to this extension. In default of any fundamental scheme of internal reform, both Oxford and Cambridge are most eager to justify themselves before the public by assisting any well-directed local effort. Balliol College and New College have pledged themselves to contribute 300*l.* each for five years in support of this undertaking. The examples of Manchester, Newcastle, and Birmingham are quoted to show how the wants of the time are not only felt but satisfied in other centres of industry. The position of Bristol yields especial facilities for the foundation of an institution which shall rival Owens College. It forms the natural capital of the west, and its historical prominence will tend to check any undue jealousy from neighbouring towns. It is situated in the centre of the sources from which our natural wealth springs, and is easy of access from all quarters. It possesses a museum and a library, which already supply the nucleus of the enterprise, and a medical school of long standing which is willing to lend and receive strength, when assigned its proper place in a comprehensive university. With such advantages of time and place, it can hardly happen that the city and the adjoining counties will fail to respond to the appeal now publicly made to them. The existing institutions above alluded to have owed much to the munificence of single individuals, but in this case the whole of the West of England and South Wales affords a far wider field from which subscriptions may be raised, now that successful precedents have been established. With regard to the character which the new college will take, much must be left to the wisdom of its managers and the course of time. It is satisfactory to observe that it is in contemplation to endow a permanent staff of Professors, as well as to build class-rooms and laboratories:—

"Thorough technical training, combined with general culture," forms the programme of the promoters. "Instruction will be offered in Ancient and Modern History, Language, and Literature, in General Mathematics, in Law and Political Economy, and in all such branches of science as can be applied to Engineering, Mining and Metallurgy, Manufactures, Commerce, Medicine, and Pharmacy."

The dimensions of this curriculum are not equalled even by the area covered by the examining body of the University of London. It is to be hoped that its liberality may attract the support for which it appeals, and ward off the manifest dangers which threaten on either hand.

The July number of the *Prcussische Jahrbücher* contains an interesting and suggestive paper by Dr. E. Curtius on "Greek Mythology from an Historical Point of View." The author points out the erroneous tendency of the methods of interpretation common to the greater number of our ordinary elementary works, according to which Greek mythology is treated as a complete and well-considered system, instead of being, as it really is, the growth of time and circumstances, as surely as the body politic and the arts of the ancients were the reflections and results of their progressive development. Dr. Curtius draws attention to the force of the influences which, among various peoples, have from time to time engrafted on the primary national religious principle germs of foreign belief. The same number gives Dr. Heinrich von Treitschke's concluding notice of Samuel Puffendorf, which from the originality of the sources through which the author's views have been derived, and from the many novel and interesting details which he supplies in regard to this long misjudged and inadequately appreciated jurist and *littérateur* of a bygone age, will prove of great value to all readers desirous of extending their knowledge of German learning and social culture during the latter half of the seventeenth century. Dr. Brunner has gratified his devoted affection for a former master and valued friend by giving the readers of the *Jahrbücher* a eulogistic biographical notice of Professor Homeyer, whose death in the autumn of last year excited the deep regret of the numerous students who had benefited by his lectures.

The following Parliamentary papers have lately been published:—Report of Select Committee on Banks of Issue, with Minutes of Evidence (price 6*s.*); Seventeenth Annual Report of the General Board of Commissioners in Lunacy for Scotland (price 1*s.* 7*d.*); Annual Account and Report of the Governors of Queen Anne's Bounty (price 2*d.*); Abstract of Accounts of London School Board (price 3*d.*); Report of H.M.'s Inspectors on the use of Blasting Powder in Fiery Mines (price 2*d.*); Finance Accounts of the United Kingdom for the Financial Year 1874–75 (price 9*d.*); Report of the President of Queen's College, Cork (price 8*d.*); Nineteenth Report of the Commissioners of H.M.'s Customs (price 8½*d.*); Report of Select Committee on Hampstead Fever and Smallpox Hospital (price 1*s.* 7*d.*); Appendix to Report of the Committee of Council on Education, part 5 (price 1*s.* 7*d.*); Return of number of Families of Soldiers, Marines, &c., in receipt of Poor Relief (price 3*d.*); Correspondence containing Suggestions made to the Secretary of State for the Home Department upon Public Prosecutors Bill (price 1*s.*); Annual Report of H.M.'s Inspector of Gunpowder Works (price 3*d.*); Declaration cancelling Section 3 of Article IV. of the Copyright Con-

vention between Great Britain and France of November 3, 1851 (price 1*d.*); Report of the Commissioners of Patents for Inventions, 1874 (price 3*d.*); Papers, &c., relating to the Honduras Loan, the Ottoman Loans of 1858 and 1862, Rifled Guns, Excise Licenses in Burghs (Scotland), Census Expenses, Regimental Exchanges Regulations.

NOTES OF TRAVEL.

The Expedition, composed of the editor of the *Turkistan Gazette* and two other Russians, which set out in the beginning of last May to explore the Khanate of Hissar to the north of the upper Oxus, returned to Shehr-i-setz in June last, after traversing the greater part of this very imperfectly-known region. A valuable map comprising the survey made by two of the travellers, as well as fourteen astronomical observations taken by Herr Schwartz, will shortly be published. The most interesting of the results are the identification of the "Iron Gates," which have acquired such historical interest from having been passed by Timur at the head of his army when on his way to Hindustan, as well as from the description of them given by the Chinese pilgrim, Hwen-Tsang, in the seventh century; the discovery of the Surchan as an important tributary of the Oxus; and the identification of the remarkable bridge called Pulisangin which spans the Surkhab at a place where the stream is confined between rocks only thirty yards apart at the bottom, but which at the top overhang the stream so as to make the actual length of the bridge only ten yards. Professor P. Lerch, known for his writings on Central Asian geography, has communicated an interesting paper on this expedition to No. 8 of the *Russische Revue*, in which he remarks that, during his stay in Bokhara, he discovered a work, the existence of which has been hitherto unknown to European geographers, being a history of Muhammed Rahim, Khan of Transoxiana, and containing much valuable ethnological and geographical information on Hissar. In various points it confirms the researches of the Russian travellers. Our knowledge of the neutral zone intervening between the Russian and British possessions in Asia is now perceptibly increasing. Any one inspecting the last edition of Colonel Walker's excellent map of Central Asia cannot fail to be struck with the great increase of information shown thereon, acquired partly through the agency of the Kashgar Mission, but in an important measure through the aid of the native explorers, who, by their careful training under Colonels Walker and Montgomerie as well as by their personal energy, have been enabled to penetrate into countries closed to British officers, and thoroughly and scientifically to map out large tracts in these inaccessible regions. The Hissar Expedition will help to fill up one of the few remaining, as well as most conspicuous, blanks in the map.

The *Canal de Suez* states that the season for the pilgrimage to Mecca is now concluded, and gives the following statistics for three successive years:—in 1872–73 the total number of pilgrims going and returning amounted to 6,350. In 1873–74, 10,445; but in 1874–75 the number rose to 15,342, conveyed by the Suez Canal, an increase of nearly 5,000 pilgrims.

The title of Gerhard Rohlfs's narrative of his travels in Central Africa is *Three months in the Libyan Desert*. The work is published by Theodor Fischer at Cassel, and will consist of three volumes, the first of which is to form a distinct and separate whole, and will be illustrated by numerous plates and photographs of characteristic specimens of the local fauna and flora, views of places, portraits of typical individuals, and numerous woodcuts of the weapons, domestic and other utensils, together with a general map constructed by Dr. August Petermann. The first of the five monthly parts of this volume has appeared, and when all are issued, the remaining volumes will speedily follow, and will include the following subjects: geography, ethnography and statistics, by Dr. Rohlfs; astronomical determinations of places, geodosy and meteorology, by Dr. Jordan; geology and palaeontology, by Professor Zittel; botany, by Dr. Ascherson, with contributions by Dr. G. Schweinfurth; entomology by Professors Gerstäcker, Dr. O. Schneider and A. von Kiesenwetter; and the Mollusca, by Professor E. von Martens.

The *Rangoon Mail* gives some curious particulars respecting the Karen tribes, who were partly the cause of Sir Douglas Forsyth's recent mission to Burmah. "They number about 50,000, and are said to be a very superior race to the kindred Karens of British Burmah. The latter had no written language and little religion until the missionaries created the one for them and introduced the other; whereas these mountaineers have their own priests and written character. The interior of the Karen dwellings is fitted with a raised seat round the walls for sitting on in the European manner. And the necessity for this exceptional mode of resting is apparent when we learn that the women all wear rings of thick brass wire bent round the wrist and elbow, and again round the knee and ankle, confining them so in every motion that they cannot possibly squat down on the ground in the usual Oriental fashion, or kneel to pray, as the men do; while in walking their feet make two perfectly separate tracks a foot or so apart." The men, on the contrary, we are told, "are sensibly dressed in light jackets and trowsers of an almost European type, and are chiefly remarkable outwardly for closely shaving their heads, except where a small top-knot is carefully left."

The International Exhibition of the Geographical Sciences in Paris closed on the 16th inst. The daily number of visitors averaged over 1,200.

Letters have been received from the Norwegian expedition to Nowaja-Semlja, from which it appears that the undertaking has so far been free from casualties of any kind. According to Professor Nordenskjold's report the ships were on August 7 in 71½ N. lat., and 65 E. long., a little to the west of Nowaja-Semlja, and all hands on board were in good condition.

The French papers announce that M. de Brazza-Savorgan has just sailed from Bordeaux for Dakar, with a commission from the Minister of Marine to prosecute researches in Central Africa. On arriving at the Gaboon, he will be joined by MM. Marche and Balay, and will at once take boat for a voyage up the Ogoone. The expedition will reach Fetish, where the Ogoone receives the waters of the N'Gunir, about the middle of November; the last traces of European civilisation will be left behind at San-Quita, and the cannibal tribe of the Osyabas will soon be reached. A way will be made through their territory, by force, if necessary, and the expedition will then reach the territory of more friendly tribes, the Osiebos and Madamas. It is hoped that the expedition will, before returning to Europe, cross the whole breadth of the African continent, from the mouth of the Congo to the basin of the White Nile.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

VIII. Sikinos and Santorin.

The greater part of the following day (April 4) was spent in searching for a little temple on the island of Sikinos, the position of which was incorrectly given in our maps, and was unknown to our sailors. Before leaving the harbour of Ios, we saw one of our crew beating an octopus, which was intended for their dinner, on a stone, for being bloodless it is allowed to be eaten in Lent, but is excessively indigestible unless well beaten. I ate some once in a pilaf of rice on Mount Athos; the enjoyment (if that term is applicable to eating leather) is greater if the animal is not seen beforehand, especially when your boatman bites off the ends of the arms to make bait for fishing. We rowed along the south coast of Sikinos in a perfect calm, until we reached a small roadstead, on the heights above which, though not visible from below, the modern town is built, having been placed at a distance from the sea, like so many on the coasts of the Aegean, for fear of corsairs. As we approached the shore, we found a number of old fishermen on the projecting rocks, and on asking them a question, were answered by what in a Greek play would be called a Chorus of Old Men of Sikinos, for they all spoke together, as loud and as fast as they could, and in an extraordinary dialect. When we had prevailed on them to appoint a coryphaeus, we learnt that, though the regular route would lie through the village, we should save time by making for a bight further to the west; and, accordingly, taking old Bab Anton, as he was called (*i.e.*, Papa Antonios, or Father Antony) on board, we rowed away in the direction he indicated. Landing on the rocks, we ascended by a very rugged path in the midst of dwarf pines and other shrubs, following our barefooted guide (for in the hurry of embarking he had left his shoes behind him), who mounted at a splendid pace, so that in three-quarters of an hour we found ourselves on the ridge of the island, which may be about 1,500 feet above the sea. Just below this, on the southern side, stands the small rude temple, with walls of hard blue limestone, surmounted by a Byzantine cupola, which was added when it was converted into a Christian church; hence, the place is known as Episcopi. It is a temple *in antis*, but the intercolumniations of the front have been built up with a wall; the columns are in a pseudo-Doric style, with bases. The pronaos faces west—an almost unique feature in a Greek temple. Inside there is a Venetian glass chandelier, and a Russian eagle in marble, probably dating from the Russian occupation of the islands in the last century, is let into the floor. The cross-pieces and slabs of the ancient roof remain in one part. In front of the building, to the west, there is a stone platform, and an inscription in one part of this (the inscriptions are given in Boeckh) shows that the temple was dedicated to the Pythian Apollo. From the writing of this, and the style of the architecture, Ross concludes that its date is 200 B.C. The steep height which rises above is the site of the ancient city; from the small size and ruggedness of the island it was never, in all probability, a place of much importance; and hence this small temple would correspond to the means of the inhabitants. We may remark here that, though the ancient Greeks were fond of high places for their temples, their successors in modern times are even more so: thus here, while the ancient building was placed somewhat below the ridge, no doubt to shelter it from the force of the north wind, the moderns, not content with converting it into a church, have built another chapel on the ridge itself. The island-view from this point was fine on both sides, the broken outline of Pholegandros being the nearest and most conspicuous object.

It was a lovely afternoon when we commenced our voyage to the southernmost islands. The air was so transparent that objects in Santorin were clearly visible, and the white town, perched on the rocks that flank the inside of the crater, although eighteen miles distant, was the object for which we were instructed to steer. The sky was almost cloudless, the sea oily-calm, and the islands extremely beautiful, especially the broken but tender forms of Ios and Sikinos close at hand, with shadowy valleys and sun-lit capes. The sun set clear into the sea, and was succeeded by the innumerable stars of a Greek heaven. When the moon rose, about nine o'clock, we had already passed between the northernmost capes of Santorin and Therasia, and were struck with wonder at the

walls of rock that were revealed by the moonlight on both sides of the great basin. We wandered on beneath the cliffs of Santorin, sometimes in light, sometimes in pitchy darkness, in search of the landing-place, which we discovered at last from the ships lying there, for owing to the almost unfathomable depth of the water there is no anchorage elsewhere in the bay, whereas here a slight rim of shallow bottom allows of it. The scene at this point was most extraordinary. The cliffs rose to all appearance perpendicularly above our heads, and were crowned with what looked in the moonlight like a crust of ice, but was in reality the buildings of the town. Nearer to the water were innumerable caves, and small white structures, resembling chapels, on the face of the rock; these we discovered to be dwelling-houses, and the caves also, we found, were inhabited. It was midnight when we landed, and all was silent as the grave, but we succeeded in obtaining a clean room at the agency of the Greek steamers.

In the morning the appearance of everything was even more strange. The steep cliffs, which line the whole side of this island, as they do that of Therasia in like manner, are marked in horizontal bands by black lava, white porous tufa, and other volcanic strata, some parts of which are coloured dark red; and here and there solitary masses of rock project from above. We ascended by a steep zigzag path, formed, like all the buildings here, of lava-blocks, and compactly fitted together, which is very necessary, for the tufa at once crumbles into cindery dust. As it is, persons are not unfrequently killed at the landing-place by stones that fall from above. The town, which retains the ancient name of Thera (the Aeolic forms, however, Phera and Pherasia, are what is most commonly heard), is 900 feet above the water, and the descent is so steep that you seem able to throw a stone into the tiny craft below. The houses run along the crest, and are themselves peculiar, for their foundations and, in some cases, the sides also, are excavated in the tufa, so that occasionally they are hardly traceable except by their chimneys; and, owing to the absence of timber—for, with the exception of the fig, the cactus, and the palm, there are hardly any trees in the island—they are roofed with barrel vaults of stone and cement. It is easy to conceive how strange a sight it is, when you look down upon them; add to which, the paths and the land in their neighbourhood resemble nothing more than the English "black country." Both wood and water have occasionally to be imported from the neighbouring islands, for there are no wells, and the rainwater, which is collected in numerous cisterns, does not always suffice. Owing to the prevalence of cindery dust, the women go about as closely veiled as if they were Mahometans, though to some extent this habit prevails in other islands; the population here struck us as being the handsomest we had seen, and as retaining more of the old Greek type. The town and the contiguous villages run along the crest for a considerable distance towards the north, until, at Merovuli, the highest point in this neighbourhood is reached, commanding an extensive view, and overlooking the town of Apanomeria near the northern entrance, which is crowded together in a white mass, resembling a glacier rather than houses, while the rocks below it are the reddest that are seen in the island. From this position let us take our survey.

The island of Santorin is crescent-shaped, enclosing the bay on the north, east, and south, while on the western side lies the island of Therasia. The encircling wall thus formed, which is eighteen miles round in its inner rim, is broken in two places; towards the north-west by a strait a mile in breadth, where the water is not less than 1,100 feet deep; and towards the south-west by an aperture about three miles wide, where the water is shallow, and an islet called Aspronisi or White Island, lying in the middle, serves as a stepping-stone between the two promontories. The cliffs, as I have described, rise perpendicularly from the water, in some places to the height of 1,000 feet; but towards the open sea, both in Santorin and Therasia, the ground slopes gradually away, and has been converted into broad level terraces, everywhere covered with tufaceous agglomerate, which, though extraordinarily bare and ashen to the eye, is the soil which produces the famous Santorin wine. Towards the south-east rises the limestone peak of Mount Elias, the highest point of the island (1,887 feet), and the only part that existed before the volcano was formed. In the centre of the basin lie three small islands, though from this point they seem to form one; the furthest of which, called Palaea Kaumene, or the Old Burnt Island, was thrown up, as we learn from Strabo, in the year 196 B.C.; the nearest, Mikra Kaumene, in A.D. 1573; while that which lies between them, and is by far the largest of the three, Nea Kaumene, rose in 1707: this last was the scene of the great eruption of 1866. It is hardly accurate, perhaps, to speak of the basin as a crater, for most geologists, including Lyell, support the view that the whole of this space was once covered by a single volcanic cone, the incline of which is represented by the outward slope of Santorin and Therasia, while the position of the crater was that now occupied by the Kaumene islands; and that at some remote period, perhaps about 2,000 B.C., owing to some sinking of the strata beneath, the central portion of this, extending over an area which a French writer compares with that included within the fortifications of Paris, fell in, by which convulsion the basin was formed. Lieutenant Leycester (quoted by Lyell, *Principles* ii. 71), informs us, that if the gulf, which is six miles in diameter, could be drained, a bowl-shaped cavity would appear with the walls 2,449 feet high in some places, and even on the south-west side, where it is lowest, nowhere less than 1,200 feet high; while the Kaumenes would be seen to form in the centre a huge mountain 5½ miles in circumference at its base, with three principal summits (the Old, the New, and the Little Burnt Islands) rising severally to the heights of 1,251, 1,629, and 1,158 feet above the bottom of the abyss. The rim of the great cauldron thus exposed would be observed to be in all parts perfect and unbroken, except on one point where there is a deep and long chasm or channel, known by mariners as the "northern entrance." Perhaps the imagination may in some degree realize the appearance of this chasm by thinking of the upper valley of Lauterbrunnen.

In the town of Thera we visited two collections of antiquities, belonging to M. de Cigallas and Mdme. Delenda. They contained a considerable number of inscriptions, which have been published, numerous antiques in glass and earthenware, an Egyptian figure in pottery, probably brought from Cyrene, and one of the very large and roughly painted vases which are peculiar to this island; but on the whole they were disappointing, particularly as there were none of the prehistoric objects which we hoped to find. Most of these have been carried off, and they are said to be very brittle and difficult to preserve. The Spanish names of the owners of these collections are noticeable, for they are descendants of some of the Catalans who in the fourteenth century were the terror of the Aegean, and parts of whose bands settled in various districts. Traditions of Spanish occupation are to be found in several places in Greece, and in Crete Pashley mentions a village still called Spaniako for this reason.

Descending to the landing-place, we started to visit the central islands. As we approached them the sea took a sulphurous colour, which deepened as we neared the shore, and the water became warmer and warmer, until at last it was almost too hot for the hand. The passage between Nea and Mikra Kaumene in this part is not more than twelve feet across; in a further part of the channel some Russian ships, which were engaged in the wine trade, were moored to the coast on both sides, the place being chosen for its sheltered position, and giving a forcible proof of the want of anchorage in the harbour. Close to the point where we landed on Nea Kaumene was a hot sulphur spring, from which the steam was evaporating. Mounting over loose blocks of lava and detritus, which yielded to the foot and made the ascent far more difficult than that of the cone of Etna or Vesuvius, we arrived at the summit, which is about 500 feet high. Here there are several small craters, one of which emits much sulphurous steam, coming out in jets mixed with smoke; and though we stood to windward, the air around us was very oppressive, and the stones beneath our feet were cracked by the heat. The descent on the opposite side required the greatest care, for a leg may easily be broken when treading on large blocks that give with the foot, owing to the loose foundation on which they rest.

We had sent round our boat to meet us, and passing on our right hand vast masses of slag that tower from the water, and on our left the island of Palaea Kaumene, which presents a steep face on this side, as if it was broken off, where a strait divides it from Nea Kaumene, we made our way across to the south side of Therasia, where, halfway between the two capes, there was said to be a prehistoric village. At the end of a very steep scramble upward over the rocks, we found the guide whom we had brought with us from Thera quite at fault, and were glad to meet with a shepherd—a strange being, with boyish looks and complexion, and grey hair—who conducted us to the spot. It was a small level, high above the sea, and close to the deposit of soft white tufa which covers the whole island; here, to our disappointment, we found nothing but heaps of lava-blocks, the materials of the dwellings, which, our informant told us, had been excavated some time before, and afterwards ruined. Originally the whole had been concealed by the tufa, and in the steep face of this we could see traces of the excavations. The *pozzolano* is exported from this neighbourhood and from Santorin in great quantities, and has been much used for the works at Port Said in connexion with the Suez Canal, since, when mixed with lime, it forms a very hard cement, which resists the action of the sea. We regained our boat, and shortly after dark reached the landing-place of Thera, where a bonfire had been kindled for the festival of the Annunciation (March 25, O.S.) of which this was the vigil.

As these prehistoric dwellings have attracted much attention, it may be worth while to notice a few points relating to them. The first explorers (see Fouqué, *Archives des Missions*, 2 sér. vol. iv., and Lenormant, *Revue Archéologique*, nouv. sér. vol. xiv.) say without hesitation, that the buildings were constructed previously to the formation of the layer of tufa; and further, that the eruption, by which they were covered, must have been antecedent to the falling in of the crater, for the layers of tufa are broken off precipitously, in the same way as the lava-rocks of Santorin and Therasia, and this can only be explained by the supposition that they all fell in together. The foundations of the dwellings rested, not on the tufa, but on the lava below it; and here and there between the stones branches of wild olives were found, according to a mode of building that still prevails in the island, in order to resist the shocks of earthquakes. Part of the skeleton of a man was discovered, and large vases, some containing grain, others stone instruments very finely worked. Some of these vases were of fine yellowish earth, ornamented with brown bands; some of smaller size were more elaborately decorated, sometimes with lines representing foliage; some were of red earth, without ornament; while others, of pale red earth, were of very large dimensions. The red pottery probably came from Anaphe, the others from other islands, especially Melos, for there is no earth in Santorin of which they could have been

made. These, and some objects in obsidian, which also is of foreign importation, show that these early inhabitants must have had some commerce.

H. F. Tozer.

VENETIAN STATE PAPERS BEARING ON THE REIGN OF CHARLES II.

The correspondence of Girolamo Alberti, representative of Venice in this country for upwards of four years in the reign of Charles II., a translation of which has been made by Mr. Rawdon Brown, throws additional light on many matters pertaining to the Court, and especially on the matrimonial affairs of the King and his brother.

On April 17, 1671, the Senate is informed of the death of the Duchess of York, and immediately—even before the funeral had taken place—negociations were opened for a fresh marriage. The Spaniards, without loss of time, offered the Archduchess of Inspruck, judiciously (as Alberti puts it) preferring her to the Emperor's sister, who seemed reserved for the King, as though the Queen were on the point of death. Nor was the French ambassador Colbert behindhand with a suggested alliance between the Duke and a niece of Cardinal de Retz; but Alberti prophesies no lack of opposition on account of her French origin, and "it will certainly be difficult" (he adds) "to settle the succession of these realms on a French woman, for whom the nation entertains an insuperable antipathy."

In the autumn of this year, immediately after the installation of Louise de la Querouaille as first favourite, the King showed more disposition to favour the union between his brother and the Archduchess of Inspruck, and the matter was negociated at Vienna by "Colonel Guasconi" (Gascoigne?) Under date of March 4, 1672, however, we meet with the following paragraph:—

"The suspicion of the Queen's illness being caused by handywork (*opera fatta a mano*) is at length confirmed; her Majesty having had this dread during the last four weeks, but does not know from whence the blow proceeds. The truth is, and I know it on good authority, that Guasconi has orders not to hasten the negociations, in order to give time for the result of the illness—should it kill the Queen, he is desired to get the Archduchess for the King himself. There is also great disturbance at the Court on account of the King's ancient mistress, the Duchess of Cleveland."

In reference to this last-named personage there is a paragraph in a letter preserved among our own State Papers, which we quote here, as it gives a curious glimpse of this period and may not have another chance of appearing in print. One Charles Lee writing to Lord Conway on May 25, 1671, from "the Iron Anchor over against the Church of St. Clemens Stran," informs his lordship that "the great Duchess of Cleveland goes about the streets with eight horses in her coach, the streets, balconies, and windows full of people to admire her."

This charge of a foul attempt on the Queen's life is repeated several times in the Alberti Correspondence. We give here a few extracts on the subject selected by Mr. Rawdon Brown:—

1673, February 17. "The Queen says she has been poisoned, and the fact is that it is intended the King should marry Inspruck, and York has no longer hopes of her."

1673, February 24. "The Queen rather better, but the ministry still bent on the Archduchess for the King. Peterboro' to wait at Strasburgh for further news from Gascoigne before going to Vienna."

1673, March 3. "The Queen has quitted her bed and chamber, but the physicians think she will not live."

1673, March 10. "The King is in no hurry for his brother's marriage, and many of the ministry oppose it, one and all being intent on the result of the Queen's frequent relapses."

1673, March 17. "The Queen has had another attack, but recovered speedily; in the meanwhile they are impatiently expecting news from Colonel Gascoigne at Vienna."

Shortly after the date of this the death of the Empress was announced, and the Archduchess of Inspruck became the Emperor's second wife. On April 4 Alberti writes that a courier had just been sent to Lord Peterboro', desiring him to drop all negociations in France, and to hasten to Modena, to treat for the Duke of York's marriage *con quella Principessa nata della Mazzarina*. Mary of Modena landed at Dover in November, accompanied by her mother, Laura Martinozzi, niece of Cardinal Mazarin. At Dover the marriage was celebrated, and the bride and bridegroom proceeded by water from Gravesend to Whitehall, where the Queen received them. Alberti adds that "the general opinion of the English is that the Duchess has a most beautiful figure, a handsome face, and very worthy qualities." No sooner had the bridal party arrived in London than we read of disputes about titles and precedence. The English duchesses not being allowed to seat themselves on a sofa opposite the Queen—an honour conceded solely to the bride's mother—they absented themselves from the Court whenever she sat down. The Cardinal's niece, on her part, remarked that the duchesses were born subjects, whereas she in her own territories raised money without Parliament; they might, therefore, well allow her to take precedence of them.

The last letter addressed to the Doge and Senate from London by Girolamo Alberti is dated June 21, 1675. From Alberti's correspondence with the Inquisitors of State, it is seen that his creditors prevented him from leaving London, though his successor, Paolo Sarotti, had been formally established in his place. Sanctuary was afforded him in the apartments of an Italian lady in St. James's Palace, then the residence of the Duke of York. At last he was able to get quietly across the Channel in the guise of an attendant of the French Ambassador, Rouvigny. Alberti served his State in Poland, in the Levant, and in Italy; the exact date of his death has not been ascertained.

SELECTED BOOKS.

General Literature and Art.

Anderson, R. B. Norse Mythology. Trübner.

Flasch, A. Die Polychromie der griechischen Vasenbilder. Würzburg: Stahel. 2 M. 40 Pf.

Lettere (Le) di Michelangelo Buonarroti pubblicate con i ricordi ed i contratti artistici per cura di Gaetano Milanesi. Firenze: Le Monnier. L. 30.

Pierret, P. Dictionnaire d'archéologie égyptienne. Paris: Rollin et Feuardent.

History.

De Castro, G. Arnaldo da Brescia e la rivoluzione romana nel xii secolo. Livorno: Vigo. L. 5.

Lachauvelaye, J. Guerres des Français et des Anglais du xie au xve siècle. Paris: Dumoulin. 12 fr.

Pfizmaier, A. Der Feldzug der Japaner gegen Corea im J. 1597. Wien: Gerolds Sohn. 5 M.

Physical Science.

Suess, E. Die Entstehung der Alpen. Wien: Braumüller. 3 M.

Philology.

Amari, M. Le epigrafi arabiche di Sicilia. Parte Prima: Iscrizioni edite. Palermo: Pedone Lauriel. L. 10.

Bharatae responsa tibetice cum versione latina ab A. Schiefner edita. St. Petersburg.

Cuneiform Inscriptions of Western Asia. Vol. IV. Sir H. C. Rawlinson's Selection of the Miscellaneous Inscriptions of Assyria. Ed. George Smith. Quaritch. 20*s*.

Foerstemann, E. Geschichte d. deutschen Sprachstammes. 2. Bd. Nordhausen: Förstemann. 6 M.

Liber Jobi. Textum masoreticum ed. S. Baer et F. Delitzsch. Leipzig: Tauchnitz. 1 M. 20 Pf.

Paucker, C. Meletemata lexistorica altera. Dorpat: Schnakenburg.

Reinsch, L. Aegyptische Chrestomathie. 2. Lfg. Wien: Braumüller. 5 M.

Testa, V. L'iscrizione di Mesa re di Moab illustrata e commentata. Torino: Paravia.

Wendel, H. Die Aussprache d. Französischen nach Angabe der Zeitgenossen Franz I. (Vocalismus). Plauen: Hohmann. 1 M. 80 Pf.

CORRESPONDENCE.

THE REVEREND TITUS OATES.

Bournemouth: Sept. 20, 1875.

There was recently some discussion in the Court of Arches as to who are entitled to the appellation of *Reverend*, but whatever the discussion was I do not think that it was very clearly shown when the title was first applied to clerks as a technical designation.

In 1689, however, it was in full vogue. Messrs. Child, the bankers, have among their records a cheque of Charles Powlett, first Duke of Bolton, of the tenor following:—

"July 30, 1689. On sight hereof pray pay unto the Reverend Doctor Tytus Oates or his order the summe of fifty pounds. And place the same to the account of your assured friend Bolton. To Mr. Fras. Child near Temple Barre, These."

I have extracted this from an excellent monograph upon this famous firm of Messrs. Child, lately published and written by a gentleman who is connected with it.

For what particular act of sterling patriotism was this backsheesh of 50*l*. given by the Duke?

H. C. Coote.

AN ORIGINAL DRAWING BY MICHEL ANGELO.

Department of Prints and Drawings, British Museum: Sept. 18, 1875.

It will be of interest to the readers of your journal who have been busying themselves anent the Michel Angelo festival just brought to a close at Florence, as well as to lovers of art generally, to know that Mr. Holmes, the Queen's Librarian, has just made a very important find in that city. As he permits me to make this find known, I beg to give you the particulars he sends me.

He says that on looking over the portfolios of drawings at the Uffizi, on Saturday last, he came across one of the most beautiful original drawings by Michel Angelo he had ever seen. It was in a portfolio containing what Signor Pini, the Keeper of the Drawings, said were copies and sketches by the pupils of Michel Angelo. This drawing is the original study for the Rape of Ganymede, but far finer in treatment and composition than that which is so well known in the royal collection. It is now exhibited in the gallery. There is no question, Mr. Holmes adds, of the authenticity of this beautiful drawing—that, he says, speaks for itself. A photograph of it, which is sure to attract a considerable amount of attention, is being taken for Mr. Holmes.

Louis Fagan.

SHAKSPERE AND QUEEN ELIZABETH'S FAVOURITES.

4 Victoria Road, Clapham: Sept. 20, 1875.

It seems to me that in his interpretation of *Much Ado*, iii. 1, 9–11, Mr. Furnivall has erred in a way least to be expected of him. He has understood words written 300 years ago in the sense they would naturally bear if written yesterday, without comparing parallel passages which would, I think, have led him to doubt.

Shakspere says that the honeysuckles which, though ripened by the sun, forbid the sun to enter, are

"Like favourites
Made proud by princes, that advance their pride
Against the power that bred it."

"Favourites," Mr. Furnivall says, must refer to the Earl of Essex, because the word cannot refer to men like the Cecils. Why not? In Shakspere "favourite" does not mean "minion," but the confidential agent or minister of a prince. In *Richard II.*, iii. 2, 88, "the King's favourites" are Salisbury, Aumerle, and the Bishop of Carlisle. In *Henry IV.*, Part I., iv. 3, 86, they are the King's "deputies," Bushy, Bagot, Greene, and the Earl of Wiltshire. In those unconstitutional days the counsellors most listened to by the prince were his "favourites."

Then, "made proud by princes" does not mean "tempted to the vice of pride by the prince's

Digitized by Google

favour," but invested by the prince with "proud titles" of honour, and places of power. So "pride" means precisely these titles of honour, this dignity of power. Compare Sonnet 25:—

"Let others
Of public honour and *proud titles* boast . . . .
Great princes' *favourites* their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their *pride* lies buried."

"Pride" used of flowers means their luxuriance and over-growth; applied to courtiers it means their titles, glory and power.

To advance this pride against the power that bred it does not imply any destructive opposition, but merely to "bring it to view," to "show it," as Schmidt interprets the passage. Thus in the sonnet the favourites "spread their leaves at the sun's eye." In *Othello*, ii. 3, 382, flowers "grow fair against the sun." In *Much Ado*, with a further notion of opposition, they "advance their pride against the power that bred it;" but this opposition is obstructive only, not destructive. The "favourites" in *Much Ado* are exactly like the "officers" in *Hamlet* who "soak up the King's countenance, his rewards, his authorities."

Such being the meaning of the words, were they more applicable in August, 1600, to Essex, who was banished the Court, and whose friends were loudly complaining that he could gain no access to the Queen, or to Cecil, the Lord Admiral, Raleigh, who were accused of monopolising all her favours, "soaking up her countenance, her rewards, her authorities?" Yet Mr. Furnivall says, "Who can this insolent favourite be but the petted Essex, who had not only contemptuously turned his back on the Queen, and threatened to draw his sword on her when she boxed his ears——" Why, this was in 1598, and in 1599 Shakspere wrote of him the famous passage in the prologue to *Henry V.*, v., where he is compared to Cæsar and to Henry V.

Shakspere, it can be shown, was of the same political school as Essex; he admired the man in spite of his impudence to the Queen, and his chief patron was the chief friend and follower of Essex. The Earl had not yet committed the childish error of his irruption into the City. He was at the time the most popular of Englishmen. Even the City authorities for once neglected to enforce the Privy Council's decrees against the theatres, probably because at the time those theatres were all in the interest of Essex; and just at this time, when such an allusion to him would not have been tolerated by a London audience, we are asked to believe that that audience could not have applied the lines to any other courtier. Surely so superficial and uncritical an interpretation of one special passage cannot do much towards upsetting a conclusion based upon a general harmony of many passages with the facts of Shakspere's biography. R. Simpson.

THE TEACHING OF ENGLISH.

1 Cintra Terrace, Cambridge.

May I supplement the remarks in the Academy, August 28, p. 218, by a few remarks of my own?

I wish that all interested in the studies of boys at school would just, for once, reflect whether the question of the teaching of English is not becoming a serious one.

The trouble is just this. With a few honourable exceptions, schools utterly discourage all systematic study of English literature, and still more discourage the study of the language. The fault really rests with the universities; the schools cannot be expected to teach what the universities do not require. The prizes for Latin, Greek, and mathematics are so tempting that the study of English not only does not flourish, but does not even get a chance. Men will not learn a subject which not only cannot pay, but, by taking the attention from other studies, can only be pursued at a practical loss, as I know only too well by experience. It is extremely discouraging to feel that care and devotion to such a subject means, from a selfish and mercenary point of view, failure proportionable to the effort made. The result is that, if all the schools were to begin teaching English to-morrow, efficient teachers could not be supplied; and this is sufficiently clear from some mistakes which I have lately observed in a series of books intended for the teaching of English in schools, wherein the editing is (in *some* cases, not in all) scarcely competent, to use a mild term; as I can prove if desired. There is no provision for teaching teachers; and the result is that masters who attempt the subject have to learn anyhow, and how they can; while many other masters placidly shelve the subject in order that their ignorance of it may not appear, or because they are too wary to deduct from the time allotted to paying subjects; and some, again, attempt to teach before they have ascertained the one primary and all-essential fact, that they do not really understand it. It requires careful work for some months to learn enough to teach at all; and it requires careful and enthusiastic work for some years before any one can teach it well.

The question presses. The subject is admitted for the local examinations, yet the competent examiners are very few, and the supply cannot last unless maintained. It is also admitted in the higher examination for women, and in the University Extension Scheme; yet no attempt is made to teach the lecturers. They are merely sent out, I fear, on the chance that they may pick it up, as a mere extra. And surely many must have noticed that English etymology is the one sole subject on which writers who have never learnt the merest rudiments rush into print, eager to discredit themselves (which does not much matter), and to bring reproach upon the Science of Language, which matters a great deal.

The fault lies, perhaps, even more with the colleges than with the universities as a body. There has been a long-standing tradition that the subjects of English literature and language shall not be recognised as possessing any claim, even of the slightest, upon the distributors of scholarships, and the claim is now beginning to be recognised, only in a very slight and practically inoperative manner. To give scholarships for a really fair knowledge of Early English, considering its claims *by itself, without* the requisition of so much Greek, Latin, or Mathematics by way of deadening its attraction, would, I think, do a great deal for the study, and would much raise the average degree of excellence of editors and teachers. I do not think that any study exists which is so steadily, effectively, and perseveringly discouraged as that of our own unlucky language. Men are *supposed* to know it by mere casual picking of it up at odd intervals; a *general* standard of excellence literally does not exist. We charitably suppose that our neighbour has read his Shakspere and may have opened his Chaucer; but if he has not, we think none the less of him, because a practical ignorance of these authors is part of a time-honoured and old-established system. Every man who honestly loves his countrymen must surely wish that his country's language should receive some sort of recognition in its native land. It is true that we may learn "Anglo-Saxon," or, indeed, English of any period, by going to Germany or to America. But ought we to be expected to go?

Walter W. Skeat.

The Fifty-third Session of the Birkbeck Literary and Scientific Institution will be opened on Wednesday next, with an Inaugural Address by Professor Gladstone, F.R.S. The Lord Chief Justice has consented to preside at the Fifty-second Anniversary and Distribution of Prizes, which will be held on Thursday evening, November 11.

SCIENCE.

STERRY HUNT'S ESSAYS.

Chemical and Geological Essays. By Thomas Sterry Hunt, LL.D., F.R.S. Pp. xxii. and 489. (Boston: Osgood & Co. London: Trübner & Co., 1875.)

This solid and comprehensive volume scarcely admits of detailed criticism. Although its range is nearly co-extensive with that of chemical geology itself, yet the great variety of subject-matter which is thus involved, does not constitute our only difficulty in doing justice to the essays before us, for these essays were published at different times during the last fifteen years, while a few of them, written for a purpose differing from that which originated the majority, are unlike the latter in style and treatment. In consequence, some repetition, as well as an occasional lack of continuity, will be observed in the collection of papers now given to the public. In using the volume as a book of reference, such defects as those just named are rendered comparatively immaterial by reason of a full index and table of contents. But a reviewer may, perhaps, best obviate difficulties arising out of the peculiar construction of a work like that before us, by merely attempting to convey a general notion of its scope and value. This task we shall here endeavour to accomplish by means of a brief notice of each essay in the series of twenty, now first collected and arranged. But, before proceeding further, we feel that we had better get rid, at once, of the burden of an apparently ungracious remark which, sooner or later, must be made. In fact, we find throughout this volume the personal element continually obtruded upon our notice. Claims of priority in the announcement of chemical and geological facts and theories are reiterated in every variety of form. But Dr. Hunt should recollect that he does not generally separate what is new from what is old in his own papers, and that the vast extent of chemical and geological literature, and the many modes in which new views and observations are published afford some excuse to those writers who have not given to our author due credit for discoveries truly his own. Moreover, Dr. Hunt has himself already learnt that in some points his announcements had been anticipated by other observers; and it is not unlikely that in this direction his experience will be enlarged as years go by. Still he may rest assured that those of his claims to priority which are well founded and important will be vindicated in due course by the historians of his favourite subjects.

The first essay in the present volume was originally published in 1858. It contains a sketch of the main features of Dr. Hunt's views on the general chemistry of a cooling globe. The origin of so-called igneous rocks and of the primitive ocean; the degradation of crystalline felspathic minerals into clays and the reconstruction of felspars from argillaceous sediments under the influence of water; and the existence of a solid nucleus in our earth, are included among the subjects introduced into the opening essay. Some of the same subjects are discussed more

Digitized by Google

fully in the next paper, which contains, moreover, an ingenious speculation concerning the components of the palaeozoic ocean, founded upon the nature of the salts occurring in the waters impregnating those calcareous strata, which, in Canada, constitute the base of the palaeozoic series. Further materials for the study of ancient seas are afforded in the careful analyses of the brine springs of Worcestershire, Shropshire, and Cheshire published by the late Mr. Northcote, and in the more recent examination of the succession of soluble compounds in the saline deposits of Stassfurth; of these sources of information Dr. Hunt has made but little use, though he refers to them in his essay on the Chemistry of Natural Waters. The relation of potash and soda, as well as that of ferric oxide and alumina to life, is contrasted and compared in this second essay; it may, however, be doubted whether the intervention of vegetation can be credited with so general an action in causing the deposition of iron ore as our author describes. Nor can we wholly admit his views as to the origin of aluminous deposits, in the face of the ascertained abundance of alumina in the ash of many species of Lycopodium, and the close correspondence in composition between such ash and that of some of the purer coals.

One of the chief subjects discussed in the third essay of the present volume is the nature of Rock-Metamorphism. Dr. Hunt distinguishes this process from pseudomorphism, for in the latter it is change of substance not of form which occurs, while in the former the substance remains though its form is altered. Still, neither rocks on the one hand, nor sediments and soils on the other, can present a real permanence of chemical constitution during the processes of physical change to which they are continually subject. The molecular re-arrangement of their constituents will usually be accompanied by some loss, or gain, or replacement of material.

A discourse on the Chemistry of the Primeval Earth, delivered in 1867 at the Royal Institution, follows the essay on metamorphism last referred to. It contains a good account of Dr. Hunt's views as to the primitive atmosphere and ocean, and the changes which these suffered during the lapse of ages. The decomposition of the complex silicates by means of carbon dioxide and the consequent wholesale withdrawal of that gas from the air are here duly insisted on.

The fifth and sixth essays are devoted to the origin of mountains, and the probable seat of volcanic action. Subsidence, due to the contraction of sediments when undergoing metamorphosis into dense crystalline minerals, is an important element in the production of mountain ranges. Accumulation of great masses of sediment with the resulting mechanical pressure, will, under the influence of heat from a yet uncooled but solid nucleus, and of moisture, account for volcanic action. A kind of plasticity in the envelopes of the earth's nucleus is here assumed.

A kind of supplement to several of the preceding essays is furnished by the seventh of the series, "On Some Points in Dynamical Geology;" where our author argues against a chemical origin for the heat of plutonic phenomena.

The chemistry of the formation and change of limestones, dolomites, and gypsums, is examined in the eighth essay, and discussed in still fuller detail in the seventy following pages devoted to the study of natural waters. No abstract of the contents of this chapter could convey an adequate notion of the rich stores of facts concerning waters in their relations to rocks and to seas, which Dr. Hunt here gives his readers.

Petroleum is one of the substances of which the origin is described in Essay X. Our author does not regard rock oil as due to infiltration, or to a mysterious kind of natural destructive distillation from what are commonly called bituminous shales. To such shales Dr. Hunt applies the convenient term "pyroschists." He considers petroleum to be indigenous to the rocks now containing it, and to have been formed by a direct transformation of vegetable, and to some extent, of animal remains.

In Essay XI., granites and granitic rocks are defined and discussed. "The Origin of Metalliferous Deposits" is the title of the next essay, but this difficult subject is not very completely handled by Dr. Hunt. His allusions to the formation of the so-called coprolites and of native metals are at least imperfect, but it must be remembered that the paper in which they are given was a popular lecture, not a scientific essay.

We cannot do more than quote the titles of the two succeeding essays in this volume. "The Geognosy of the Appalachians and the origin of Crystalline Rocks" occupies some ninety pages, while "The Geology of the Alps" takes up twenty. Both essays are worthy of attentive study, more particularly with regard to certain disputed questions as to the processes known as epigenesis, diagenesis, and metamorphism. We commend especially to the attention of our geological readers Dr. Hunt's observations on the fallacy of attributing all limestones and phosphates to the action of organisms.

The fifteenth and last of the geological essays proper is mainly occupied with a "History of the Names Cambrian and Silurian in Geology." Here Dr. Hunt does justice to the merits of Sedgwick.

Five essays, mainly chemical, but touching upon mineralogy, conclude the volume. It is evident that the germs of certain important chemical theories now generally accepted are contained in Dr. Hunt's early papers, dating from 1848. Especially we observe his developments of Laurent's original idea of chemical types—developments which have since been incorrectly assigned to Gerhardt and Williamson.

In taking leave of Dr. Hunt's volume of papers, we may express our conviction that all advanced students of geology and chemistry will find its pages invaluable for reference on almost all subjects connected with the processes of terrestrial change.

A. H. Church.

A Grammar of the Arabic Language. By E. H. Palmer, Lord Almoner's Professor of Arabic at Cambridge. (London: W. H. Allen, 1874.)

Appearing in the long interval which elapsed between the publication of the first and the second edition of Dr. Wright's grammar, Mr. Palmer's work was heartily welcomed by those who were suffering from the inconvenience of beginning their Arabic studies without a trustworthy grammar in English. But it must not be supposed that Mr. Palmer's grammar was only valuable as a stop-gap. It is true that Dr. Wright's second edition has to a great extent thrown it into the shade by its greater fulness and accuracy. But Mr. Palmer's grammar acquires a special value from the fact that it has not followed in the old groove, but has taken up an independent position.

In the science of Arabic grammar, as treated by European writers, there are two distinct schools. The one headed by the justly-renowned Silvestre de Sacy, endeavours to deal with the facts of the Arabic language by the European method—in fact, to treat Arabic much as one does Latin. De Sacy has been followed by Caspari, Ewald, and Wright, who form the main bulwarks of what we may call the Japhetic school of grammarians. On the other hand, the opposite school maintains that Arabic is in its essence so widely different from the Aryan languages, that any attempt to deal with it by Aryan methods must entail a waste of time, if it does not actually increase the difficulties which the language presents to a beginner, especially as the student must of necessity eventually betake himself to the native grammarians. Of this school, which may be distinguished as the Arab, the master is Lumsden, who, unhappily, did not live to finish his great work, but left the first half as a model, though not an absolutely perfect one, of what an Arabic grammar should be. It is singular that in the half-century which has passed since the publication of Lumsden's first volume, his method should have found no follower: though this is no doubt in great measure to be attributed to the influence of De Sacy's name. To Mr. Palmer belongs the honour of being the first to follow in Lumsden's steps. The new grammar is in the main constructed on Arab principles, and to this it owes much of its clearness and simplicity.

The main value of the present grammar appears to us to stand in four points. 1. The Arab arrangement. 2. The Prosody, which is admirable, the first attempt in English at anything like a complete introduction to the principles of Arabic poetry. 3. The Syntax, which, like the rest of the work, is after the Arab pattern, and is far more comprehensive and comprehensible than the quasi-European syntax of most Arabic grammars. 4. The Tables, which are numerous, and throughout extremely clear.

There are one or two points to which we cannot avoid taking exception. One of these is the theory, which crops-up throughout the book, that the *old* Arabic language possessed no short vowels, but formed the inflections by means of long vowels only, which were expressed by the letters *alif*,

wáw, *yé*. This theory seems to rest partly upon the construct-forms *abú*, *abí*, *abá*, *akhú*, *dhú*, and such like, which Mr. Palmer regards as the remains of an ancient long-vowel declension, and partly on the facility which this theory affords, or is supposed to afford, for explaining the various permutations and contractions which the presence of the weak letters *alif*, *wáw*, and *yé*, causes. The absence of short-vowel-signs in the oldest MSS. is a fact which cannot weigh in the question, and we shall therefore waste no space upon the argument which a few words in the grammar under review would lead us to suppose is founded upon this deficiency in the MSS.

With regard, then, to the construct-forms *abú*, *akhú*, *henú*, and suchlike, in which Mr. Palmer sees the remains of an old long-vowel declension, we would first of all remark that if the Arab hypothesis of a final radical *wáw* be admitted, all these forms are at once explained. *Abun* was (on this hypothesis) originally *abawun*. The construct form of this would be in the subjective case *abawu*, which forthwith became, by a natural process of euphonic contraction, *abú*; in the dependent or relative case, *abawi*, which in a similar manner became *abí*, it being necessary to preserve the *kesreh*, the distinguishing mark of the case; and in the objective case *abawá*, which similarly became *abá*. The like process took place in the other words of this class, and in truth nothing can be simpler or more complete than the explanation which the Arab theory of the final radical *wáw* affords of all the phenomena of the case. There is, in fact, here no long-vowel inflection at all: merely a short vowel which has by contraction been changed accidentally to a long vowel which is not inherent. But after all was not the final *wáw* invented by the Arab grammarians to explain the peculiar forms of these words? Was it not the effect rather than the cause of them? This question must at once be negatived so far as the grammarians are concerned. The dual form *abawáni*, which is as old as Arabic literature, proves beyond a doubt that the *wáw* belonged to the word *abun* or *abawun* before the time of Islám, in the "days of ignorance." The dialectal form *aban*, too, for the subjective case of the singular, distinctly points to the uncontracted form *abawun*. And the same may be said of *akhawáni*, *akhan*; and the rest. But other dialectal forms, namely, *abbun*, *akhkhun*, and the construct *abu* (not *abú*), *abi*, etc., (like *yedu*, *yedi*) in another dialect, are highly suggestive. We would venture to propose another theory: that the words *ab*, *akh*, etc., which represent rudimentary ideas, were imported into Arabic (or among the Arabs) at a very early age. As their language grew and took its for-the-most-part triliteral-radical form, they found it necessary, or their deep-seated antipathy to words of two letters made them think it necessary, to strengthen these biliteral words. This (1) the majority of tribes (or at least those tribes who had most influence in handing down the language) effected by adding a final *wáw*, and inflecting the words as though this *wáw* were an inherent root-letter. Yet it would seem that they kept the old biliteral form for the absolute forms of the singular, and said *abun*, *abin*, *aban*, as before; though in the construct forms and in the dual they introduced the *wáw*. This added letter afterwards became regarded as really radical, and the speakers of one dialect, anxious to preserve the analogy of contractions, formed the subjective case *aban*, which would be the regular contraction from *abawun*. But (2) it seems that other tribes did not adopt this method of strengthening the biliterals: instead of adding a *wáw*, they doubled the last letter, and said *abbun*, *akhkhun*. Others (3), again, did not see any necessity for strengthening the words at all, and so continued to say *abu*, *abi*, *abuhu*, "his father," instead of *abúhu*. This, then, is the hypothesis—for it is nothing more—which we venture to suggest to Arabic scholars, that the *wáw* in these words *abun*, &c., is not radical, but was added at a remotely early age, before any of the compositions in Arabic with which we are acquainted. We should add that the mere glancing at the dialectal forms of the several words to which we have referred as given in Mr. Lane's Lexicon, could scarcely have failed to suggest this view of the formation of the inflections of these quasi-triliteral roots.

The other ground for Mr. Palmer's theory of long-vowels, namely, that the changes due to the presence of the weak letters are better explained by this theory than by that of short vowels, does not appear to us valid. The verb *ḳála*, according to Mr. Palmer, was originally *ḳáwálá* (with three *alifs*): the accent then falling of necessity on the penultimate syllable, the two other syllables are shortened in pronunciation, and the word becomes *ḳawála*; from which to its present form *ḳála* was an easy and obvious step. But when this principle is applied to the case of another form of the same verb, *ḳultu*, the analogy fails. The original uncontracted form was *ḳawaltu*, or, as Mr. Palmer would say, *ḳáwáltú* (or *ḳáwaltú*). Then, as in the case of *ḳála*, the accent falls on the penult, and the word became *ḳawal'tu*; from which (in exact analogy with *ḳála*) it must become *ḳaltu*. Mr. Palmer's theory fails to account for the *ḍammeh* in *ḳultu*. It is true, if we suppose *ḳála* to have been originally *ḳáwúlá*, and *ḳultu*, *ḳáwúltú*, we explain this last contraction satisfactorily by Mr. Palmer's theory *ḳáwúltú*, *ḳawul'tu*, *ḳultu*; but then the form *ḳála* in turn becomes a contradiction, for by the hypothesis it would be *ḳáwúlá*, *ḳawúla*, *ḳúla*. (We should add that in an early part of his book, Mr. Palmer observes that the *wáw* of *ḳultu* overpowers the two *feṭḥahs*; but here he seems to have forgotten that his two fethahs are prolonged, according to the theory, into two alifs, and also that the accent falls on the penult.) Mr. Palmer cites *ḳíla* in support of his theory (*ḳúwílá*, *ḳuwíla*, *ḳíla*), but he does not mention the other form which is also admitted by Arab grammarians, *ḳúla*, which cannot be produced by the penult-accent hypothesis. We cannot think the theory of long-vowels as advanced by Mr. Palmer has been proved.

The book seems to have been printed in great haste, for the oversights and typographical faults are unusually numerous. We must look for the correction of these, and a little more consistency in the transliteration of Arabic words, not to say some evidence of having studied the rules of *Imáleh*, in a second edition, which we hope will soon be needed, for the grammar deserves a large circulation. It is a thoroughly useful book.

Stanley Lane Poole.

CURRENT SCIENTIFIC LITERATURE.

Natural Philosophy for General Readers and Young Persons. Translated from Ganot's "Cours élémentaire de Physique" by P. Atkinson, Ph. D. Second Edition. (Longmans.) We are very glad to see a second edition of a really useful book. The larger work of Professor Ganot is so well known to the student of science that we need say scarcely a word in testimony of the accuracy and completeness of this work. It is frequently used for preparation for matriculation and other examinations, and is very serviceable for pupils in schools who are reading for special purposes. It serves as a useful introduction to any of the larger works on Physics. We regret to notice a few examples of hasty composition which, existing in the first edition, have not been expunged from this. Heat is spoken of (p. 3) as a "repulsive force," an expression rarely used in the present day; again, we read (p. 14): "Forces of the kind called powers are always tending to accelerate motion"—an unusual distinction in this country, but we can quite realise the difficulty of translation in this case. On p. 37 we are told that the leaning towers of Bologna "have remained for centuries in their present position *because their centres of gravity are above the base.*" It is obvious that whether a body be in stable, unstable, or neutral equilibrium its centre of gravity must be above its base. On p. 46, in the account of the demonstration of the second law of falling bodies by means of the inclined plane, we read "The only effect of the first force is to press the *first* on the plane without imparting to it any motion"; the italicised *first* should obviously read *body—i.e.*, that body which is rolling down or about to roll down the inclined plane. Page 49: "If the mass *m* fell alone it would traverse in a second about thirty-two feet"—should read *sixteen* feet; and a line further down, "it can only fall by imparting to the masses K and K^1 *what* it carries with it," should be "*which* it carries with it." The example of adhesion given on p. 58, should surely be given as an example of cohesion, for the two surfaces of the cut leaden bullet are of the same matter, and the term adhesion is more commonly given to the surface attraction manifested between bodies which are not of the same nature. Under the heading "Malleability" (p. 64), we read that leaves of gold have been obtained "which are so thin that 20,000 superposed are only an inch thick;" but gold leaf has been obtained of such thinness that 182,000 leaves superposed would only produce a thickness of an inch. The compressibility of water for one atmosphere of pressure is $\frac{1}{20,000}$ part of its volume, not as stated (p. 65) $\frac{1}{200,000}$. Page 213, "Their bright and polished surface is purchased at the expense of combustible," remains the same as in the first edition. A few such errors we shall hope to see removed in a third edition; meanwhile, we recommend the work as a useful introduction to the study of Natural Philosophy, and as a vast improvement on the popular Natural Philosophy of five-and-twenty years ago.

On Alcohol. A course of Six Cantor Lectures delivered before the Society of Arts. By Benjamin W. Richardson, M.A., M.D., F.R.S. (Macmillan.) This little work contains a chemical and physiological history of alcohol, special reference being given to its action on the animal organism; the summary of the entire teaching of the author is best given in his own words:—

"This chemical substance, alcohol, an artificial

Digitized by Google

product devised by man for his purposes, and in many things that lie outside his organism a useful substance, is neither a food nor a drink suitable for his natural demands. Its application as an agent that shall enter the living organisation is properly limited by the learning and skill possessed by the physician—a learning that itself admits of being recast and revised in many important details, and perhaps in principles. If this agent do really for the moment cheer the weary and impart a flush of transient pleasure to the unwearied who crave for mirth, its influence (doubtful even in these modest and moderate degrees) is an infinitesimal advantage by the side of an infinity of evil for which there is no compensation, no human cure."

These lectures, written by a man who is at the same time an able physician and a man of science, we cannot too strongly recommend to the careful consideration of all who are interested in the subject.

The Skull and Brain: their Indications of Character and Anatomical Relations. By Nicholas Morgan. (Longmans.)

Ethnology and Phrenology, as an Aid to the Historian. By the late J. W. Jackson, F.A.S.L. (Trübner.)

The former of these works is an introduction to Phrenology, and in the first place discusses various objections to the science which have been raised, specially those of Bain and G. H. Lewes. The author then passes on to an exposition of the will, and gives the following definition: "The will is not a single faculty having a distinct cerebral centre for its organ, but is a mode of operation of the mind the actions of which are determined by motives;" while the aim of the will is asserted to be "to secure the greatest apparent good." Chapters on the Anatomy of the Skull, and Nervous system, are followed by a very interesting account of the size and quality of the brain as measures of power. According to the author, it is now generally admitted that there is a connexion between largeness of brain and mental powers, and that all men who have greatly distinguished themselves have had large brains. The average brain-weight of a male European is 48 ounces, while that of Cuvier weighed 64 ounces, and Dr. Abercrombie's 63 ounces. On the other hand, the brains of idiots have been found to vary between 27 and $8\frac{1}{2}$ ounces, although as a matter of fact idiots have not always small brains. A vigorous intellect is not always indicated by a large brain; the relative size of the lobes of the brain, and the number and extent of the convolutions have also a good deal to do with the matter. Mr. Grote's brain was small, but very rich in convolutions. Mr. Jackson has applied Phrenology to the explanation of the special characteristics of the various branches of the human family. Let us take one race—the Greek. He enquires at the outset whether their racial type corresponds to their well-known habits and modes of thought and action; and as examples of the type he takes some of the statues of Pheidias and Myron, which inspirations he assumes were at least based upon the national type.

"The massive, regular, and powerfully-formed, yet elevated and magnificently developed features, at once assure us that we have a purely Caucasian tribe, neither brutalised by Mongolian intermixture, nor wire-drawn and effete by the over-culture and morbid excitement of a vicious and effeminising civilisation. The head, when viewed in profile, is seen to be projected forward in its whole mass, giving the anterior lobe a preponderance, which seems to us exaggerated and unnatural, so far does it transcend existent and recent models of cranial structure. As an accompaniment of this, the brow has a prominency, and we might say harmonious finish, indicative of a degree and acuteness of perceptive power to which our most favourably organised individualities but remotely approximate."

In these and various other indications the author recognises the signs of Firmness, Conscientiousness, and Caution: Causality and Comparison are proportionate to Size and Form, and so on. We scarcely think that Phrenology itself is sufficiently advanced to allow us to thus predict the characteristics of a race; neither do we always find in Greek sculptures, even of the best period, the features which have been specified above; nevertheless, to the believers in Phrenology this work will open up a new field of interest, and will be found to be eminently suggestive.

An Elementary Exposition of the Doctrine of Energy. By D. D. Heath, M.A. (Longmans.) This small treatise embodies the substance of a course of lectures delivered in 1872, to the Sixth Form boys of the Surrey County School. It is to be wished that such lectures could be given in all our large schools, for the doctrine of energy is undeniably one of the most prominent developments of modern scientific thought. The work opens with an introductory account of the different forms of energy—the clock wound up, the burning coal, the moving cannon ball, &c.—embodying them all in the one example of a head of water at rest in an elevated reservoir provided with a sluice-gate; then, the sluice-gate being raised, the water falls, gaining velocity as it loses height; it gives motion to a water-wheel, produces heat by the friction of the millstones, which heat may boil water; the steam generated may work a steam-engine, which in its turn may work an electrical machine, by means of which light, heat, magnetism, chemical decomposition and recomposition may be produced. After the introduction we find many pages devoted to the laws of motion; then the measurement of work done, and of heat. In the section on Potential Energy the author shows that there is energy exerted between a stone and the remotest fixed star, and that the work done is equal to $\frac{\text{mass of star} \times \text{mass of stone.}}{\text{radius of star}}$ At the same time there is energy exerted between the two minutest masses of quicksilver lying near each other on a table, for if caused to touch they will run together, and exhaust their power. Then follow short chapters on impact, friction, and heat, the energy of elastic fluids, and of electricity; animal and vegetable energy, and chemical energy. Animals are defined as *self-repairing heat engines*, and the food burnt and exhausted in the animal economy is derived from vegetables. The energy spent by the animal is supplied by the plant, and the energy spent by the plant is supplied by the sun, which latter is indeed the source of all energy, save that due to the rise and fall of the tides. A chapter on molecular theories concludes this very interesting and instructive little work.

Magnetism and Electricity. By John Angell. *Principles of Metal Mining.* By J. H. Collins, F.G.S. *Elements of Animal Physiology, chiefly Human.* By John Angell. *Outlines of Natural History.* By A. H. Dick, D.Sc., M.A. (London and Glasgow: William Collins & Sons.) These works belong to the very useful series of elementary class books which Messrs. Collins are bringing out to meet the requirements of the new Education Code, and are suitable for students who desire to pass the first stage of the Government science examinations. We have before had occasion to speak of the works of this series, and to commend them as thoroughly sound and very concise; they are, moreover, well illustrated, and are extremely cheap. The present volumes bear out the character of their predecessors. Mr. Angell's *Magnetism and Electricity* is perhaps a little too full of matter, and the consequence is that the principle of certain instruments, such as Peltier's electroscope, and Coulomb's torsion balance, is not described; but it may perhaps be well to let the student know of the existence of such instruments, and understand their construction before the complete method of manipulation which they require is discussed. Dr. Dick's work gives us a very readable summary of many important facts in the mineral, vegetable, and animal kingdoms. Mr. Angell's *Physiology* is full of capital woodcuts, and may be recommended not only for the examination for which it is intended, but to all those who desire to gain some acquaintance with this important branch of knowledge. Mr. Collins's *Metal Mining*, designed for the young mine-manager, refers chiefly to Cornish mines, and gives a very interesting account of the nature of minerals and rocks, the sinking of mines, and the methods in general use for raising ore to the surface and preparing it for the market. G. F. Rodwell.

SCIENCE NOTES.

PHILOLOGY.

We have received a monograph *On an Early Chaldean Inscription*, by W. Boscawen, which gives the translation, accompanied by the cuneiform text, of a highly interesting inscription relating to the early days of the Chaldean monarchy. It is apparently the Semitic version of a lost Accadian original, and Mr. Boscawen is doubtless right in referring it to a Cassite or Cossaean dynasty. It describes the recovery of the images of Merodach and Zir-panit which had been carried off to the land of Khani, and the subsequent dedication of them in the Temple of Bit-Saggal at Babylon with great pomp and rejoicing. A list of the rich robes and other ornaments presented by the King to these sacred images is given, and Mr. Boscawen draws attention to the parallel which exists between their deportation by the people of Khani and the anxiety of the Israelites to take the ark into battle with them in the time of Eli. The King to whom the inscription belongs claims a wide-reaching sovereignty, his sway extending over the whole of the tract of country a portion of which was afterwards appropriated to the kingdom of Assyria; and the legend concludes with a prayer that the gods may grant the pious monarch a seat "in the house and land of life" and the attainment of "the vast heaven"—an interesting evidence of a belief in immortality. We hope the author will carefully revise the numerous misprints which occur in the transliteration of the cuneiform characters.

The New York *Independent* gives an account of the decipherment of some Cypriote inscriptions in the Cesnola collection by Mr. I. H. Hall. His transliterations and translations are as follows:—

1. Εγω Ευαγρετω Κρητης κα Μνησταση α[δε κα]σιγνητοι, μεμναμενοι ευεργεσιας τας πα Ε[υ]ρενω. "I Evagreton, a Cretan, and she Mnestasa, relatives, in memory of good deeds, those indeed [that were] ever well [done to us] of Evrenos."

2. Αριστ̣αγορων Πα[ν]δοσιρι υ ευξαμενος περι παιδωι τωι Φρεσευται υ νεθηκε. . . ., "Aristagoron to Pandosiris having prosperously prayed concerning his son Phreseutas, well offered [this]."

3. Εγωτος κατεστασε τωι θωι τ̣α̣π̣ι̣δ̣ε̣ξ̣ω̣ι ε̣ν̣ τυχαι αγαθαι, "Egotos set [this] up to the god the auspicious, in happy fortune."

4. Τιμωτατι πα[ν]τω[ν] τιμαω Παφια τα τιμιωτ̣α. "Most honored of all, I honor, O Paphia, the things that thou wouldst honor."

5. Διαιθεμι τωι θεω τω Απολωνι ὀνεθηκε υ τυχα. "Diaithemis to the god Apollo offered [this]: good luck!"

6. Ονασιωρω α . . . ὀνεθηκε τωι θι[ω] . . . τω Απολωνι. . . .

7. Ηο Βα[κ]χει νετειξ̣ει, "for Bacchus the soaker."

The Greek scholar will notice many peculiarities of the Cyprian dialect in these inscriptions, such as πατω for παντων, υ for εὖ, &c. The use of the digamma as well as of the supposed pronoun πος is also highly interesting, and the employment of πο, for πρό, with the dative must not be overlooked. The curious epithet applied to Bacchus gives us a new derivative from νετός.

The last part of Field's edition of the *Hexapla* (Oxford: Clarendon Press), containing the Prolegomena, Genesis, and Esther, has appeared. Having fully reviewed the first fasciculus of the

work, and noticed the other two fasciculi at the time of their appearance (ACADEMY, 1870, p. 50), we have only to add that this last one does not stand behind the others in accuracy, minuteness, and scholarship. The Prolegomena contain more than is usually given by editors; we learn from it the full literature of the *Hexapla*, as will be seen by the following headings of its chapters. 1. On the various names of the *Hexapla*, to which is added a specimen, arranged in columns; 2. The history of Aquila, with critical sections on the style and object of his translation; 3. and 4. treat similarly of Symmachus and Theodotion; 5. Of the anonymous editions—viz. the fifth, sixth, and the seventh; 6. On Origen's object in composing this work, on the time and on the method of the composition; 7. On the Septuagint version used in the *Hexapla*, with two appendices—viz. on Origen's emendations of this version, and on the so-called *Syro-Hexapla*; 8. On the quotations of the *Hexapla*, marked τὸ Ἑβραϊκὸν, ὁ Σύρος and τὸ Σαμαρειτικόν; 9. On Lucian's version of the LXX, and its use in Syriac translation, as well as on that of Joannes Josephus; 10. The editor explains the signs and abbreviations used in his edition; finally, 11. On the history of the *Hexapla* after the death of Origen. Mr. Field gives on each occasion not only a full description of the MSS. and editions used by him, but also the results of the labours of the most recent scholars of all countries, such as Geiger's hypothesis that Symmachus is identical with the Talmudic doctor סומכוס; the analogy between the name of Theodotion and the well-known Targumist Yonathan is not mentioned. In the Preface the editor speaks of the use made of the *Hexapla* from the time of Morinus (1587) to the present. He then acknowledges the liberality of the Bodleian Curators in the loan of MSS., as well as the assistance of many distinguished scholars, such as Dr. Ceriani at Milan, Dr. Wright, Mr. Bensly, and Mr. Aldis Wright at Cambridge, Mr. P. E. Pusey at Oxford, and the monk Joseph Coffa, of Bâle. Mr. Field concludes with his autobiography, which every author ought to give when finishing his "opus magnum." The editor was born on July 20, 1801, and is consequently seventy-four years old; it is really astonishing to see a scholar of such an advanced age bring out an important work requiring so much research and verification of documents; may we not apply to him the words of the Psalmist, "They shall still bring forth fruit in old age?" Let us conclude this notice by heartily congratulating the editor on his standard edition of the *Hexapla*, as well as thanking the deputies of the press for having published it in the Clarendon Press series.

THE volume of *Morgenländische Forschungen* contains the seven following treatises dedicated to Professor Fleischer by his pupils on the fiftieth anniversary of his doctor's degree:—1. The Arabic list of Aristotle's works according to the biographer el-Qifti, by August Müller; this treatise, the author says, is preliminary to an edition of el-Qifti's biographical compendium. This list is more complete and correct than that published by Steinschneider and Rosa in Latin in the fifth volume of Aristotle's works (ed. Berlin). We hope that Dr. Müller will not forget the MSS. of the *Ta'arikh el-Hukamâ* in Paris and in the British Museum. 2. The predecessors and contemporaries of the Persian poet Rûdagi, by Professor Dr. Ethé. Rûdagi, who lived about 330 of the Hegira, was, according to Dr. Ethé, the true founder of the various forms and species of the Neo-Persian poetry, although he himself was not the first of the Persian poets. Dr. Ethé is not only one of the best Persian scholars, but also one of the best living German writers, both as regards style and clearness; and his translation of Persian into German verse is, we may say, highly successful. He is about to publish the first volume of his History of Persian literature, in which this treatise, as well as those published by him in the *Transactions* of the Academy of Munich and Göttingen, will be contained, though much enlarged and popularised. 3. On the primitive root of the strong verb in the Semitic languages, by Dr. Philippi. Although full of learning and remarkable hints, we do not find the author here equal to his essay on the "Construct state in Hebrew." He tries to prove—(*a*) that the *Katab* form is the basis of the verb, and not *K'tab*; (*b*) that the original form of the verb medial *vav* is *qa-wam*, and not *qûm*, *qomem* in the Piel consequently stands for *qawmam*; (*c*) that the Semitic root must be traced back to two letters or a monosyllabic word which involved a general idea, and from which the particular applications of it are expressed by a third letter added to the monosyllable. Although Dr. Philippi speaks so slightingly on page 76 of Jewish grammarians (here we learn, to our great astonishment, that Winer, Uhlemann, and Hoffmann are Jews), he might have found his ideas of (*b*) and (*c*) in old Jewish grammarians and lexicographers (see, for instance, *Journal Asiatique*, 1862, ii. p. 254). 4. The Arabic text of Djawâliqi's book on faulty locutions in the Arabic language, by H. Derenbourg. Djawâliqi as a lexicographer is known by Sachau's edition of his *Mu'arab*. The present treatise, as well as Al-'Asa's laudatory poem on Mohammed (the sixth essay of the *Forschungen*) edited by Professor Thorbecke, are very valuable contributions to Arabic philology. 5. Renewed examination of the degree of relationship existing between the Phoenicians and the Hebrews, by Dr. B. Stade. The author fills sixty-two pages in order to prove a very well known fact: viz., that the Hebrew and Phoenician are the most nearly connected dialects in the north Semitic branch, and are not derived one from the other, but are the daughters of an old Canaanitish language. Dr. Stade shows in his essay much knowledge of Phoenician, but very little sound discernment. Indeed, most of his grammatical arguments are deduced from the Punic passages in the *Poenulus* according to Dr. Schröder's transcription, and from the Eshmunazar inscriptions according to Professor Schlottmann's interpretation. If these two *savants* have advanced the interpretation of the Phoenician passages, they have certainly not cleared up all the difficulties in them, and their hypothetical forms cannot serve as a grammatical rule. Dr. Stade ignores completely the latest French contributions to Phoenician excepting those of J. Derenbourg, whom he is pleased to attack as a Jew. We should scarcely be astonished some day to see a German professor arguing that Jewish scholars, because they abstain from eating pork, are, on physiological grounds, incapable of thinking like Christians. Wagner has already urged a somewhat similar argument against the music of Halévy and Meyerbeer. But if so, why do Drs. Philippi and Stade rely upon results derived from Spinoza and Steinthal? Besides, the lately discovered Phoenician inscription at Gebal (line 9) proves that the pronoun of the third person singular, *ûm* or *êm*, for *û* or *ê*, is not so regularly used in Phoenician as Dr. Stade thinks it is. The author ought, before collecting examples from the Ethiopic and Assyrian, to have a more accurate knowledge of Hebrew grammar and lexicography; he ought to have known (p. 205) that the pronoun of the third person masculine singular may be in Hebrew *hi*, the written הוא being punctuated *hî* in many passages of the Bible. Compare also תנמולוהי Ps. cxvi. 12. Dr. Stade quotes the Gemara (p. 223) for the word קום, why does he not make use of the same for the root צוד, which is employed for catching fish (Mischnah, Bezah III. 1), and of which Dr. Stade says (p. 220) that it is not employed in this sense in Hebrew? It is quite unintelligible how a Semitic scholar can give such an explanation as the author gives (p. 225) of סכים and מאזרם. 7. The last essay is that on al-Kindi as astrologer, by Professor Otto Loth. The history of this science, so much cultivated in the Middle Ages by all nations, and which no doubt had a great influence on the development of other scientific branches, is still to be written, and we are glad to find a profound scholar like Dr. Loth taking up this difficult task. A. N.

FINE ART.

Ancient Stone Crosses of England. By Alfred Rimmer. (London: Virtue & Co., 1875.)

IT may be questioned whether we have gained or lost more by the widespread interest in our national antiquities which has existed now for over half a century. Our real knowledge has increased immeasurably since the days of Milner and John Carter; but a heavy price has been paid in a corresponding increase of real ignorance, the active ignorance of little knowledge which is far worse than the indifference of total want of knowledge. One result has been the wholesale obliteration of the objects of this revived interest by men wise in their own conceit, who mean well, but who cannot be made to understand that they are completing the destruction of the works which they profess to be preserving. Another result has been the publication of many "popular" books and articles in magazines and in the Transactions of numerous archaeological societies, harmless enough in themselves, but dangerous from their repetitions of old errors, and for their influence in keeping men in the destructive stage of ignorance. Of such writings we notice the book named above, not because it is any worse than a good many others, but because it happens just now to have come before us.

The book, which is a reprint from the *Art Journal*, is attractively got up and profusely illustrated, and the subject is a good one very little worked before. We therefore took it up decidedly prejudiced in its favour, and expecting to receive instruction from it, which expectation we cannot say has been realised. Mr. Rimmer begins by telling us that in the fourteenth and fifteenth centuries "crosses bristled over the land," and a few pages further puts them down at the time of the Reformation as "probably not fewer than five thousand," a number which he might safely have multiplied by ten, if not by a much higher number. Their general destruction seems to be connected by our author with the sinking in the English Channel of certain Spanish galleys laden with thumbscrews, of which he appears to have information. The existing crosses are classified after Britton and Fosbrook, and the cemetery-cross, the most important class of all, is not named, although woodcuts of many are given, and in several cases doubts are expressed as to whether they represent tombstones or "weeping" crosses, whatever these latter may be. It appears very early in the book that Mr. Rimmer's notion of a mediaeval English churchyard is that it was well furnished with recumbent knights and ladies lying on tombs and "tall graceful crosses." Real grave-crosses—either headstones, coffin-stones, or plain flags—are not mentioned, but two of the last are figured.

Of the Eleanor crosses we are told that Geddington is probably Spanish work: and Sir Gilbert Scott will be interested to learn that the "Westminster Crimean cross near

the abbey" is copied from the cross at Waltham. We thought that the discovery of the original accounts had finally disposed of the old tale about the Eleanor statue at Westminster being of Italian work, but here it is again, and as our author says, *apropos* of something else, "it is of no avail apparently that these errors be extinguished to-day; they will revive to-morrow." St. Albans abbey church is said to be built of "Roman hewn stones," and the chapel on Wakefield bridge, a work of the time of Edward III., to commemorate those slain in the battle of Wakefield in 1460. Mr. Rimmer considers a representation of the Holy Trinity to be unique in England, though he might have found examples at Westminster Abbey and at the National Gallery and in many old churches, generally mutilated, indeed, but sufficiently numerous to show that it was a very popular subject in the fifteenth century. There is one on a churchyard cross very like that drawn by Mr. Rimmer at Pocklington, near York.

These examples will give an idea of the archaeological value of the book; a few extracts will do the same of its style. Here are three from three consecutive openings. On page 9 we read that some one "exacted a toll from each head of cattle;" on page 11 the preachers "pointed to the groves and holy wells, and dedicated them in another name;" and on page 13 that "crosses performed the important office of being sanctuaries." These are not extreme samples, for it is possible to guess at their meaning, which is not always the case.

If the book falls into the hands of any architects, they may derive entertainment from the advice tendered to them on the subject of sash windows and their inferiority to stop-chamfers, and on the help in planning to be derived from the study of snow crystals. They will also meet with a few new technical terms. What for instance is a *Carolian* ornament, a *broach*, or a *lich*? *Dorsetshire* for *Dorchester*, p. 149, and *St. Mary de Wigford* for *St. Mary le Wigford*, though repeated, are probably misprints.

The woodcuts, numbering about seventy-one, are fairly up to the average of popular book illustrations, and but for the boast in the preface of their "high character, both architecturally and pictorially," they might have been called creditable. But that boast is not sustained. Most of them are mere sketches which give scarcely any architectural information, and some seem intended rather for studies of cattle than for illustrations of the text. Some, as for instance the Beamond cross at Newark, are so inaccurate as to be scarcely recognisable, and others which profess to give the surroundings do so rather curiously. For example, in the view taken of the Chichester cross, the cathedral would be in full sight, but it is entirely omitted in the woodcut, though the little belfry at its side is shown and magnified to twice its size.

As we have said, this book is not worse than some others, but in spite of all that has been done since, there is nothing in it which might not have been written seventy years ago.

J. T. Micklethwaite.

ART IN FRANCE.

Paris: September 15, 1875.

The death of M. Pils has already been announced in these pages, and he was a sufficiently well-known artist for such an announcement to be all that is required. I shall, therefore, limit myself now to a brief enumeration of his principal works.

Isidore Pils was born in Paris in 1813. He was a pupil of Picot, whose studio in the reign of Louis Philippe became the hothouse where the fruit called in France "le prix de Rome" was forced with the utmost care. Picot, in the matter of the awards, had come to wield a perfect tyranny over his colleagues in this official gardening. As long as the public exhibition for the competition was going on, his companions might hope to see one of their pupils successful. But when the hour of decision arrived, "Father" Picot was so terrible that all bent before him. Picot lived, and also held his professorship, to a great age. At last he died. Champfleury characterised his immortality very wittily and very pithily, one day when we were dining at a restaurant together. We had noticed a number of men, some old, some middle-aged, with worn faces, passing one after the other through the room where we were sitting, and learned on enquiry from the waiter that they belonged to a company which met every month in the adjoining room, for the famous "dîner de l'oignon." The influence of the "dîner de l'oignon" on French art has been such as to render a special account of its origin not inappropriate on this occasion. Under the Restoration—or, perhaps, more prehistoric times—some students of the Villa Médicis were wont to assemble every month to eat onion-soup in affectionate remembrance of their fatherland. Over the steaming soup they made a solemn vow that one day they and their friends would all be members of the Institute. That vow was but too well kept.

These artists, then, we saw passing through, and some of them, the younger men, we recognised. But at last there came one, so old, so bald, so tottering, and also, evidently, so impressed with his own dignity, that Champfleury exclaimed:—"Celui-là, c'est feu Picot."

Pils had a brother who had also obtained a "prix de Rome," but who died of pulmonary consumption and was hardly known beyond his own immediate circle of friends. I have seen drawings and sketches by him which gave proofs of natural distinction and refinement, and of delicate talent. But death pays no heed to such distinctions. It took the younger brother, and left the elder, with less taste and charm, to make his way to the benches of the Institute. Isidore Pils, then, obtained the Prix de Rome in 1838, by his *Saint Pierre guérissant les malades à la porte du temple.*

From 1846-8 he exhibited several religious pictures and *Bacchantes et Satyres* besides, for the school of Rome teaches the science of the sacred and profane by the same commonplace formulas. In 1849, Pils struck out his own line in the picture *Rouget de l'Isle chantant pour la première fois la Marseillaise*; in 1850, in *La mort d'une Charité*, and, at the same time, to the best of my belief, in a picture called *Des soldats distribuant des soupes à des pauvres sur le seuil de leur caserne*, which is both touching and original. The types are well studied and the choice of action is free from vulgarity, while the drawing and style are, comparatively speaking, modern. Traces were visible in this picture of a form—rather a *bourgeoise* but not ridiculous form—of the realism which Bonvin had been the first to preach and which Courbet confirmed by works of undeniable power, among others by his vast composition, the subject of which was taken from peasant-life, called *Un enterrement à Ornans.*

In 1855, on his return from a journey to Asia Minor and the Crimea, where he fought in the ranks of the allied forces of France, England, and Italy, before Sebastopol, Isidore Pils devoted himself entirely to painting military subjects.

His *Débarquement de l'armée française* gained him, in 1857, the cross of the Legion of Honour. He showed genuine talent for observation in his *Défilé de Zouaves dans la tranchée à Sébastopol*, and yet more in his *Bataille de l'Alma.* But he lost all his advantages by an immense canvas which, to everyone's sincere regret, appeared at the Universal Exhibition of 1867 in an unfinished state. It was a representation—badly planned and badly painted—of an official *fête*, held at Algiers in 1860. Pils was then already ill, and never again recovered. His last paintings, those on the ceiling of the staircase of the new opera-house, are detestable, without invention and without effect. In 1868, he was made a member of the Institute, as the successor of his master Picot. In 1863, when an attempt was made by the Government to remodel the École des Beaux-Arts, he was appointed one of the three professors with a free public studio. M. Cabanel taught the grand style, M. Gérome the ethnographical, Pils the military.

That was, in fact, his special line. He will live by his water-colours chiefly, those of soldiers drilling. He excelled in his water-colour sketches of artillerymen, whom he studied from life at Vincennes. Ever since the beginning of this century France has had artists to represent the physiognomy of her army through all its modifications—Gros, under the Empire, Charlet, under the Restoration, whose lithographs, works of the greatest value, are, I believe, little known or appreciated in England. Under Louis Philippe and the Republic of 1848, it was Raffet who wrote the memoirs of the army of Africa and the army which besieged Rome in a series of lithographs which are models of good drawing, accuracy, and harmony. Pils was his successor, and gives us a true picture, not of soldiers in the field, but of the crack corps—the artillery or the engineers at drill or parade—a merit more than equal to that of having worn a coat embroidered with green palms.

The name of Raffet, which I have just mentioned, reminds me of a book lately published which I should have announced before, called *Raffet, sa vie et ses œuvres* (Baur), by Auguste Bry. It contains two portraits of Raffet, two unpublished etchings engraved by him and printed exclusively for this book, and four fac-similes of autograph letters. M. Auguste Bry is the printer to whose skill and ability we owe the finest lithographs of his pictures, those particularly of the *Siége de Rome*, and the *Voyage en Crimée.* He was a friend of his. He followed him step by step through all the works which mark the second part of his career as an artist, that which he spent almost wholly in the company of Prince Anatole Demidoff, either travelling or at San Donato. He thus supplements, by new and precise information, an excellent work, published by M. Hector Giacomelli, some years ago, under the more special title *Raffet et le Catalogue complet de ses œuvres.*

A general collection of the works of the sculptor Barye is at present being made for public exhibition. I was the first to inform you of it, and have been awaiting its completion to send you a biography of this eminent artist. This biography will form the subject of one of my next letters. M. Guillaume, the Director of the École des Beaux-Arts, is the chairman of the committee, which numbers many distinguished names—names which are calculated to ensure the success of the undertaking. Sir Richard Wallace is to be requested to further it by allowing his name to be placed on the list of its supporters, and by loans from his own collection, as the exhibition is to include, beside bronzes and plaster-casts, some very choice water-colours and sheets of sketches. It will open, probably, on November 6, in the Salle Melpomène, where Corot's landscapes were lately exhibited.

Barye was one of the intelligent founders of the "Union Centrale des Beaux-Arts appliqués à l'Industrie," a society whose endeavours I always

mention with pleasure. After the example of your English societies, it is just opening a very valuable special exhibition at its own headquarters, No. 3 Place des Vosges, in a gallery given up to the purpose, and excellently situated, as the house lies in the heart of the quarter inhabited by the most skilled artisans of Paris, the bronze-workers, upholsterers, &c. There also is the library of the society, admission to which is free.

The exhibition consists of 160 original designs by designers of Lyons in the last century: coats and waistcoats for court and town, ladies' dresses, &c.; of 26 original drawings of birds drawn with the pen by Adam, a clever French draughtsman of the last century; of 18 designs by Delafosse, Delalonde, Ranson, Lequien, Nollet, industrial artists who have left engraved works which are well known but have become very rare; of 447 original compositions executed in the studio of M. E. Guichard, the former President of the "Union Centrale," by contemporary artists almost all of recognised merit; of 5,589 patterns of silk ribbons from the manufactory of Saint-Etienne, of the most varied and curious kinds of trimmings, silk, woollen, cotton, straw, horsehair, &c.; and, finally, of a hundred choice patterns of old silken stuffs. It is an attempt to do, on a small scale, what the South Kensington Museum is doing for the education of your industrial artists; and what France, it is to be hoped, will soon do on a larger scale, considering the immense resources she has at her command scattered here and there in her different museums.

It must amuse every one—as much, at least, as it is possible to be amused in these days of tropical heat, here even under the trees where I have taken refuge—to hear that our Minister of the Fine Arts has only now become aware of the fact that, under the Empire, some of our town-councils were not ashamed to make money out of objects of value which were the property of the municipalities by selling them to dealers. Such ignorance in official quarters is to be deplored rather than regarded as subject for laughter. It has caused the loss to France of most interesting historical relics. I will not recur to the past. The evil done is irreparable. And yet a decree was put forth in 1839 prohibiting the municipalities from parting with any books, manuscripts, charters, diplomas, medals, monuments, &c., in their possession without previous application to the minister. M. Wallon has very wisely reminded them of this decree on the occasion of the following occurrence: A bible, very interesting on account of its rare binding, was disposed of by a town-council to a Paris bookseller in exchange for another bible and a number of other books, worth all together a thousand francs. The bible in the rare binding was immediately resold for four thousand francs, and six thousand are now offered for it and refused. The prices matter little, but it is very desirable that the exportation of treasures of this kind, now so rare, should be rendered impossible. And the minister of the Republic—*republica*—lays down very forcible injunctions to that effect in his circular to the prefects.

I learn with pleasure that, by order of the same minister, commissions have been given to MM. Baer, Pinart, and Wiener, for the purpose of studying the history of art in the New World. This is a sign of the interest taken by France in ethnographical studies.

A splendid folio, adorned with chromo-lithographic plates, has just made its appearance at the publishing house of M. Ernest Leroux, entitled *La Caverne d'Aknanh*, île d'Ounga (Archipel Shumagin, Alaska), by M. Alphonse Pinart. This M. Alphonse Pinart, whom I had the honour of meeting at the ethnographical *séances* which took place at the time of the geographical exhibition, is a man in the prime of life, who devotes his fortune to making scientific expeditions to the New World, and to the acquisition of curiosities of all kinds, like those found at Christie's. He is at present engaged on a big book, which is to be entitled *Voyages à la Côte Nord-Ouest de l'Amérique*. *La Caverne d'Aknanh* is a chapter of it belonging to the second volume, which he has published in advance of the rest in order to establish his claims to priority in certain discoveries which cost him much labour, and the glory of which was claimed by a traveller of different nationality, to whom he had been imprudent enough to communicate them. Aknanh, where the sepulchral cave is situated, in which M. Alphonse Pinart found the curious masks made of carved and painted wood—the *fac-similes* of which are contained in his book—is an ancient deserted village on the southern shore of Port Delareff, in the island of Ounga. Ounga is inhabited, and is the most important island of the Shumagin Archipelago, which stretches along the whole of the peninsula of Alaska. In a rocky creek M. Alphonse Pinart discovered a burial-place of the ancient Aleutians, and in it he found the masks which were used in their funeral-dances and then broken. A mask was placed on the face of the dead to prevent the soul from being frightened by the evil spirits which met it on its passage to the west. Before the arrival of the Russians, these burial-places were, it is believed, reserved exclusively for the whalers, men of exceptional strength, who were dreaded even after they were dead. The masks, which are carved out of drift-wood, cedar or pine, cast ashore by the current, remind one of the tattooing practised by the South Sea Islanders.

Other objects are represented as well, the use and nature of which it is difficult to determine, but which, nevertheless, have a certain degree of interest for scientific men who collect records here and there even of recent epochs, in order to complete their studies of prehistoric civilisations. The connexion is evident.

M. Ernest Leroux is also the publisher of *L'Art Khmer*, a historical study (a small bound 8vo. of 140 pages) on the monuments of ancient Cambodia, with a general sketch of Khmer architecture, and a complete list of the monuments explored. To it is added a catalogue, adorned with woodcuts and a map, of the Khmer Museum, just opened at Compiègne.

The book is most instructive and, at the same time, modest in its assertions. The author, M. de Croizier, is one of the naval officers who discovered these monuments in the heart of an unexplored country, covered with inundations, parched by a tropical sun, and fatal to Europeans who brave its fevers. Beside these monuments, historically so interesting, he has brought back casts and drawings.

Khmer art will henceforth take its place among European studies. It has some points of resemblance with Indian art, and some with that of Java. It shows manifest traces of a variety of influences. To reconstitute the history of a people whose writing, like the cuneiform character, has hitherto been deciphered only by means of the most prodigious patience and penetration, is a laborious undertaking, but it is one which we hope may before long be successfully carried out. The total disappearance from the memory of man of a civilisation such as this, of a people who for centuries were engaged in constructing monuments so remarkable for their colossal size, originality of design, and perfection of detail, is a frightful problem! Those immense walls, those innumerable towers, were carved as exquisitely as ivory is carved by the Japanese; and yet all remembrance of this people has been swept away like a dead leaf!

The volume opens with a portrait of Lieutenant Delaporte, who was the devoted head of the archaeological commission, and the no less devoted organiser of the Compiègne Museum.

PH. BURTY.

THE MICHEL ANGELO FESTIVAL.

A CORRESPONDENT writes from Florence:—

"Sunday: September 12.

"A glorious day without a cloud in the sky, and Florence looking its best. People have poured in from the surrounding country, and everybody is in the streets. On *fête* days in Florence all dress so smartly and brightly that there appear to be no poor classes or roughs of any kind. Michel Angelo's name is heard on everybody's lips and nearly all are provided with a biography, which is hawked for sale at every street corner, as well as portraits of every variety, from photographs from known pictures and engravings to the cheapest prints of most doubtful resemblance. At midday a splendid concert was given in the great hall of the 'Five Hundred' in the Palazzo Vecchio, when some verses by Michel Angelo, set to music by a contemporary, were sung. At two o'clock those who were to take part in the great procession began to assemble in the Piazza of the Signoria or in the Municipal Halls. At three a salvo of artillery announced the starting of the procession. The different trade societies of Florence and the surrounding country, headed by their embroidered gilt or painted banners, formed an apparently endless stream. The artisan associations of Florence of both sexes were numerously represented. A rather ill-looking set of young men, the only shabby persons in the procession, followed a banner with the pretentious inscription 'The free-thinkers of Italy: Science and Labour the only religion of the future.' Besides these were the members of choral and musical, literary and artistic societies, among whom the sculptors bore a banner with a portrait and the inscription, 'A Michel-Angelo, che nei simboli dell'arte, una e trina, parla ancora, e scuote i dormenti.' Behind these came the municipal banner, the red lily of Florence, borne by men in rich liveries; after which walked the Syndic, and beside him a young private in the army, the last representative of the house of Buonarroti. They were followed by municipal and other dignitaries, Commendatore Gotti, Director of the Galleries, and the foreign representatives: among whom were M. Barbet de Jouy, representing the Louvre and the Minister of Public Instruction, MM. Bonnat, Paul de St. Victor, Scherer, Dreyfus, Comte, René Delorme, and Louis Gonse, Director of the *Gazette des Beaux-Arts*, Le Nepveu, Director of the Academy at Rome, Guillaume, Director of the Ecole des Beaux-Arts, Ballue, Garnier, Meissonier and Charles Blanc, Herr von Lützow of Vienna, Commendatore Meldahl, Director of the Academy of Copenhagen, Professor Labaud of Copenhagen, Professor Hahnel and Professor Director Lewis Gruner, of Dresden, and many others. Several distinguished English gentlemen, though not deputed to represent England, were invited by the courtesy of the authorities to assist at the ceremonies. Then came a large number of military officers; and finally a guard of soldiers closed the procession, which altogether must have been rather more than a mile long. The immense crowd, of its own accord, opened quietly and in an orderly manner to allow the *cortège* to pass. Its first destination was the Buonarroti house, bought by Michel Angelo for his nephew, and lately bequeathed to the city by the last owner, a Buonarroti also. When the Syndic and the representatives had arrived opposite the door of the entrance, a halt was made; the veil was dropped from the new bronze bust of the great artist amid universal acclamations, and an eloquent address was delivered by Professor Alliardi, which could not be heard except by those close to him, and was rather long for the occasion. Thence the procession went to Santa Croce, where reverent homage was paid to the tomb of the illustrious dead. On the marble pedestal of the sarcophagus was laid a laurel wreath, with an inscription from the artists of Stuttgart. After an address from Count Pelli Fabbroni, the custos of the church, Professor Doctor Floerke, of the Art Academy of Saxe Weimar, in an eloquent address—most gratifying to Florentine pride—dedicated the splendid offering of the German artists. Each school or society of art in Germany had prepared a spray of oak leaves in silver, with its name upon it. These, all joined together, made a magnificent colossal wreath, which was fixed on a handsome black marble column and placed near the tomb. The Syndic replied to the noble address of the German professor, and then the procession set out on its way to Piazza Michel Angelo. The sun was leaving its last glow behind the distant

Carrara hills, when it and its vast attendant crowd arrived on the hill crowned by the great piazza. Here in the presence of the Prince of Carignano the bronze copy of the *David* was inaugurated by uncovering the inscriptions on the base, the statue itself having been in its place for nearly a year. It is an imposing position, and the colossal figure is conspicuous for a great distance even beyond the city. Yet in itself it is not satisfactory; the dark bronze hides the splendid modelling of the marble original, especially as, in order to face the town, it has been placed with its back to the sun. Nor are the figures arranged at the four angles of the pedestal happy in choice. They are bronze casts of the figures recumbent on the sarcophagi of the Medici tombs, and such is their new position that a back view is unavoidable, a contingency not foreseen by Michel Angelo, for they are left rough hewn, and are, indeed, ugly masses. When the inscriptions were uncovered, speeches were made by Professor Paganucci, the Minister Spaventa, various German celebrities, Meissonier and Charles Blanc. About seven, those who had taken part in the procession dispersed; the bands played themselves gaily home, but for hours afterwards a continuous stream of people kept pouring down as the great crowd slowly made its way citywards. During the procession, an immense number of carriages formed a corso on the beautiful drive called 'dei Colli,' or 'of the hills,' which leads to the Piazza Michel-Angelo, passing under the old church and fortifications of San Miniato, over which floated a banner, the accurate heraldic reproduction of that which waved over the head of Michel Angelo while he directed the defence in the famous siege of Florence in 1529. In the evening a grand reception was given by the Prefect in the great palace recently acquired by the city, and gorgeously fitted up as a residence for the Marquis of Montezemolo, Prefect of Florence. Originally a Medici Palace, it was the house of Lorenzo the Magnificent: it laterly passed into the hands of the Ricardi family, by whom it was sold to the city. Little of its earlier decorations remain, beyond a beautiful chapel painted in fresco by Benozzo Gozzoli. The rest is of the time of Luca Giordano, by whom the ceiling of the great ball room is decorated. So closed the day, in which everything combined to show Florence under its brightest and most beautiful aspect."

THE MAYOR COLLECTION OF DRAWINGS.

The fine collection of drawings by the old masters formed by the late Mr. William Mayor, of Bayswater Hill, to which we have already referred, is still on view by appointment at Mr. Hogarth's, in Mount Street. Unfortunately it has been brought forward when the season was over, and has not in consequence excited the attention it deserved. No purchaser has been found for the whole collection, and the executors have decided on breaking it up and selling the specimens piecemeal. This seems extraordinary, considering that the taste for collecting drawings initiated by Charles I. and the Earl of Arundel has never been lost in England, but has continued in uninterrupted succession to the present day. The choicest collection ever formed was that of Sir Thomas Lawrence, at the cost of 70,000*l.*, which he paid for 5,000 specimens, 3,500 of which were of the highest character. The late Mr. Mayor's qualifications for a collector were of no ordinary kind. Friend of Bewick and the Landseers, and the pupil of Haydon, then the principal historical painter in England, he early learned from his instructor to appreciate the importance of the drawings of the old masters, and coming into a large fortune he had the opportunity of maturing his judgment by foreign travel. On his return from the Continent, an introduction to Sir Thomas Lawrence decided his future course, and for more than fifty years he devoted his entire attention to the one pursuit of collecting drawings. With an artist's education, an eye most sensitive to originality of execution, and time and means at his command for purchasing and making himself acquainted with the works of the several masters, he became both at home and abroad an acknowledged authority on the subject. His death has necessitated the sale of his collection, which consists of 1,095 drawings of all masters and all schools. They are executed in pen and bistre, sepia or Indian ink heightened with white, in black or red chalk, silver point heightened with white, pen and umber washed with indigo, in pencil, &c. They are all mounted with elaborate borders, and fill thirteen folio volumes. Of the masters of the different Italian schools, there are 400 specimens, beginning with an illuminated drawing in colours and gold, on vellum, the work of Cimabue. Of the Florentine, Umbrian and Roman schools are examples of Donatello, a pen and bistre drawing by some ascribed to Raffaele, Fra Angelico, Masaccio, and of Andrea Mantegna, the design for part of the triumphal procession of Julius Caesar, in Hampton Court Palace, Leonardo da Vinci, Perugino, Fra Bartolommeo, the study by Michel Angelo for the sitting figure of Lorenzo on the Medici tomb, of Giulio Romano nine examples, among others a composition executed for the Palazzo del Tè, at Mantua, of Raffaele, a study for the Farnesina Palace and other designs afterwards executed. Among the drawings of the Parma school is Correggio's study for his figure of the Madonna in the cupola at Parma, and six others. The Venetian school is represented by fifty-five drawings—ten of Titian, sketches for a figure in his *Assumption of the Virgin* and for the picture of Peter Martyr, six of Paul Veronese (some from the Lawrence collection), and as many of Canaletto. One hundred and seventeen drawings by the Caracci, Guido, Albano, Domenichino and Guercino represent the school of Bologna. The drawings of the Flemish masters begin with Van Eyck, and are followed up with that of the Breughels, Rubens, Snyder, Van Dyck and Teniers, numbering sixty-four. The Dutch series consists of three hundred and sixty drawings by Vandevelde, Cuyp, Wouvermans, Paul Potter, and all the celebrated Dutch painters. The Spanish school has only eight, among which is Murillo's study in pen and sepia washed, signed and dated, for his splendid picture of the *Assumption of the Virgin* in the Louvre. Callot, Poussin, Claude, with Watteau and Boucher, Oudry, Lancret, and other artists of the eighteenth century, represent the French school; while the English is miserably represented by twelve drawings, all the produce of foreign artists, Zuccherelli, Cipriani, and Angelica Kauffman. A catalogue of the collection has been most carefully prepared.

NOTES AND NEWS.

Messrs. Smith, Elder and Co. are preparing for publication *The Orphan of Pimlico*, and other sketches, fragments, and drawings, by William Makepeace Thackeray. Mr. Thackeray's representatives consider that his sketches lost in engraving and in drawing upon wood, and are unwilling that previous reproductions should be considered adequately to represent his artistic feeling and genius. The drawings shortly to be published are of undoubted authenticity, and will be reproduced by a process which will give a faithful fac-simile of the originals; and it is thought that, though few in number, they will be sufficient to show the habitual manner of Mr. Thackeray's work.

The same publishers are about to issue a new edition, in seven volumes, of the *Life and Works of Charlotte, Emily, and Anne Brontë*. Its most remarkable feature will be the illustrations, which will consist of views, sketched on the spot, and drawn on wood, of the most interesting scenes described in the novels. The artist is Mr. G. M. Wimperis, who was enabled to identify the places described by a friend of the Brontë family. The first volume will be published at the end of October.

In Mrs. Green's *Calendar of State Papers*, 1649–1650, are to be found some incidental notices of a long forgotten French artist, Pierre Blondeau, who came over to England to push his fortune at this time. He brought with him, we gather from a letter addressed to Speaker Lenthall, some "models for coin of a curious and new form," and offered his services to the Commonwealth as a designer of new coinage. That he was looked upon favourably by the governing powers appears from the fact of an allowance of 40*l.* being paid to him by order of the Council of State, to recompense him for his loss of clothes, &c., by pirates, in crossing to our shores. Lenthall's correspondent says that he had formerly heard a good report of his ability, and was assured, by men well experienced in the Mint, that he was one of the ablest of the age in his art. Cardinal Richelieu and M. de Noyers had drawn him from Italy, and had given him a dwelling in the gallery of the Louvre, where none but men of extraordinary art and skill were lodged; had they lived, Blondeau (so writes his panegyrist) would certainly have had the direction of all the coining of France. For further particulars of this "very honest and ingenious man, to whom all trust can be given in anything he undertakes," we must await the publication of a further portion of the *Calendar*.

The Syndicate of the Fitzwilliam Museum, Cambridge, in their annual report, acknowledge the donation of the following works of art:—Demi-figure of an Apostle, Limoges enamel thirteenth century, found in the wall of the chancel of Conington Church, Hunts; a fac-simile of the Great Seal of the late Confederate States of America; an altar from Kanawát, in Syria, with heads of Baal and Ashtaroth Karnaim; a bronze medal commemorative of the visit of the Shah of Persia to the City of London; a silver dollar struck by the insurgents occupying Cartagena, 1873; and a portrait of Handel by Sir James Thornhill, from the late Mr. J. L. Ellerton's collection. The purchases for the Museum include a set of framed and mounted drawings of the pavement of Siena Cathedral, by Signor Leopoldo Maccari, and 361 sketches and drawings by George Romney. The general public was readmitted to the Museum upon the conclusion of the works of the entrance hall on March 16 last, and from that date until the month of May the number of visitors was 11,362. Forty persons were permitted to copy pictures during the year ending with May last.

The *Times* obituary records the death on the 12th inst, within four days of the 90th anniversary of his birth, of George Johann Paul Fischer, court-painter to King George IV.

A series of articles on the work of Michel Angelo—articles appearing in *Le Temps*, from the pen of M. Erdan—do not indeed throw much light on the interesting question raised in the correspondence columns of last week's Academy, nor are they in themselves remarkable for force or novelty of view; but they resume briefly much of French current or almost current criticism, from the brilliant theories of a popular author—M. Taine—to the erratic but poetical utterance of a lost politician, M. Ollivier. And they are, moreover, noteworthy as showing how contentedly French criticism, when not of the stronger kind, rests within the circle traced by French writers alone. Taine, Stendhal, Ollivier, may hardly indeed be the critic's gods—he yields to them no unquestioning obedience—but they are at least the writers whose opinions are worthy to be considered, and beyond them there is not much. Matthew Arnold has somewhere said that one of the qualifications of a critic—he was speaking, it is true, of a critic of literature and not of art—is the complete possession of at least one language and literature other than his own. Evidence of this qualification is not afforded by M. Erdan; but he has succeeded in furnishing the newspaper with readable articles on a subject about which the accomplished journalist was at the moment obliged to write, and he has done well, while paying his tribute to the art of a gifted writer, to demur to the arbitrary interpretation which that gifted writer often places on the work he criticises:—"La vue générale de M. Taine, savoir, que Michel-

Digitized by Google

Ange fait spontanément, par tempérament, des héros sombres, souffrants, représentant le côté tragique de la vie humaine, est assurément très acceptable en elle-même. Mais c'est peut-être une exégèse artistique peu naturelle, que de prêter à l'auteur des tombeaux médicéens tant de raffinements. . . . Il est de l'essence de l'art, d'être spontané plutôt qu'analytique, et lui prêter tant d'analyse, c'est le placer, ce nous semble, en dehors de sa sphère. Mais enfin, me dira-t-on, ces développements exégétiques sont beaux, et plutôt qu'une froide analyse, on aime à voir cet art sur l'art, pour ainsi parler, cet artiste de la plume sur cet artiste du ciseau, et l'esprit en est charmé. Sans doute c'est une forme intéressante de l'admiration que celle où un esprit fécond prête de lui-même, avec éclat, à son objet."

It was a curious conceit of Stendhal's, that saying of his that the Chapelle des Médicis was one of the best places in the world in which to feel the genius of Michel Angelo, but that *from the moment that chapel pleased you Music could never please you any more.*

THE fine collection of arms at Turin possesses, among other Oriental objects which belonged to a Sardinian ambassador at Constantinople, a sword-blade which has given rise to many learned dissertations as to its origin. The blade, slightly curved, is of the finest Damascus steel, and is ornamented with numerous emblems coarsely engraved, upon which still remain traces of gilding and a Greek inscription. This sword was reported to have belonged to the unfortunate Constantine, last Emperor of the Paleologi, and it was said to have been deposited in the mausoleum of his Turkish conqueror, and to have been sold by a faithless guardian. But this current version has been completely disproved by the Cavaliere Veludo, prefect of the library of St. Mark. He shows that the Turco-Persian form of the scimitar was not that of the Imperial sword; that the emblems engraved on it have nothing in common with the Imperial ensigns, among which the double-headed eagle would not fail of appearing; that the titles given are not those of the Emperor; and that the Greek inscription is of later date. His conclusion is that the sword belonged to a Christian prince, vassal of the Turkish Empire, Constantine II., Brancovan, elected woïwode of Wallachia in 1688. The great riches of this prince were dispersed after his death, and his sword, plundered of its jewels and even of its hilt, was lost in the capital of the Bosphorus and thus fell into European hands.

IN digging a well upon the Place de la Halle, Agen, there has just been discovered a mosaic oor of great value, dating from the thirteenth entury. Some bones were also found. The uthorities have ordered the works to be sus-ended.

THE museum of La Rochelle has just purchased, rom the last Salon, the three following pictures: ppiani, *The Port of Monaco, before the Storm*; uillaume, *Shrimpers at Concarneau*; Reisener, *acchus and Ariadne*. M. Pinet, the conservator the museum, loses no opportunity of enriching is collection, which is one of the most in-resting in France.

THE *Numismatic Chronicle* for 1875, part i., ens with an article by W. S. W. Vaux on the lebrated coin of Platon King of Bactriana, hich caused so much commotion a few years o when it was purchased for a large sum by r. Poole for the British Museum. In spite of e opinions which have been expressed by several haeologists that the coin was false, its genuine-s now is unanimously admitted. The value of coin lies in the fact that it bears the name a king quite unknown to history. The de-iption is as follows:—On obverse, bust of king right, generally admitted to be identical with t of Eukratides, the seventh of the kings of ctriana after Diodotos, who threw off the te of the Seleukidae; on reverse, Helios, ving a quadriga; with the inscription *βασιλεως μεγαλου πλατωνος* and date PMI, *i.e.*, 147 of the Seleukid era, or B.C. 165, coinciding curiously with the date which had speculatively been assigned for the death of Eukratides. From the coincidence of the dates it has been concluded that Platon was the successor of Eukratides; but, as Mr. Vaux observes, the fact of the head of Eukratides occurring on Platon's coin only shows that some relation existed between the two kings, but does not specify what relation it was, whether that of deceased sovereign and his successor, or that of living suzerain and vassal. If the date of Eukratides' death were really ascertained to be 165 B.C., the coincidence with the date of the coin would strongly lead to the former conclusion; but that certainty of date not being as yet obtained, we can only infer that at the time of Eukratides' reign there was a king in Bactriana of the name of Platon, connected with him in some manner. Mr. Vaux ingeniously endeavours to explain the occurrence of the name of Platon by the supposition that he was a descendant of that Plato mentioned by Q. Curtius (v. 7) as leading a body of troops under Alexander the Great in the pursuit of Darios ("peditum erant quinque millia, equites mille, utrisque Plato Atheniensis praerat"). P. Gardner contributes an interesting paper entitled "Plautiana—a rectification," in which he shows that the belief which has been for some time entertained that there once existed a Roman empress named Plautiana, wife of Pescennius Niger, is a mistake, and that the supposed Plautiana is really Plautilla, the wife of Caracalla. F. W. Madden continues his supplement to his "History of Jewish Coinage." J. P. Six contributes an article on Lykkeios, King of the Paeonians, and a note on the early bronze coinage of Syracuse. And after a paper by H. W. Henfrey on Naval Medals, the part concludes with the usual bibliographical notices.

THE critiques on the Salon being finished, the *Gazette des Beaux Arts* has now room for other and more learned articles. In the current number we find—1. An erudite paper by M. Léon Heuzey, of the Institute, on a group in Greek sculpture that he attributes to Praxiteles, an example of which he has found among the Tanagra statuettes, as well as a larger representation of the same subject in the Campana collection of the Louvre. M. Heuzey differs in many points from M. O. Rayet, who has lately written an important series of articles on the Tanagra statuettes, concerning the interpretation of these interesting and curious figures; but in the present paper he confines himself to stating his reasons for supposing that a group of a woman bearing another woman on her back represents Demeter carrying her daughter Persephone, and is the same composition as is mentioned by Pliny among the works of Praxiteles as the *Catagousa*. 2. A second article by George Duplessis on Gavarni is illustrated by several clever fac-simile sketches of the French satirist and painter of the manners of his age; but none are so good as that of the insufferable little blackguard with the spectacles in a recent number of *L'Art*. 3. The mediaeval seals of the national archives: a fourth article on the subject by M. G. Demay, with several remarkable illustrations. 4. A continuation of M. Louis Gonse's elaborate survey of the work of Jules Jacquemart. If the author intends to bestow as much time on every one of "Les graveurs contemporains," his series of articles bids fair to occupy the *Gazette* for many years to come. 5. The conclusion of M. Paul Lefort's "Murillo and his Pupils." 6. The etchings of Paul Potter and Vandyck. The etchings of these two masters have lately been reproduced in photography by Armand Durand, and form two interesting series of twenty-one plates each. Photography is especially useful in giving us reproductions of such works as these. So excellent, indeed, are these photographs that by dishonest persons they might easily be passed off as originals. It would be difficult for persons not thoroughly experienced in collecting to detect them. 7. Notice of the Retrospective Exhibition at Nancy. This exhibition also occupies *L'Art* this month.

UNDER the title of *Ariadne Florentina*, Mr. John Ruskin has recently published a work on Florentine embroidery, into which he has introduced a description of three remarkable pieces of needlework which he discovered in a room in the King's Arms Hotel at Lancaster, where he passed a night. The subject of these tapestries was the history of Isaac and Ishmael, and Mr. Ruskin recognised in their treatment and execution many of the qualities of the Florentine school of embroidery.

A SECOND German edition is announced of M. A. Racinet's magnificently illustrated work on Polychrome ornament. An English edition was published a short time ago by Messrs. Sotheby.

AN important series of articles on the "Restoration of Oil Paintings," by Signor Gius. Uberto Valentinis, has just been finished in *Il Raffaello*.

THE *Portfolio* is perhaps not as good as usual this month, but there is a delicate etching, by Brunet-Debaines, of Turner's *Approach to Venice* in the National Gallery, which is well worth the price of the number. A long article on "Art Journalism" introduces the French journal *L'Art* to the notice of the readers of the *Portfolio*. The two journals, *L'Art* and the *Portfolio*, are alike in many respects, only the French one appears every week at more than the price that the English one charges for its monthly issue. It is surprising, indeed, and speaks well for the interest taken in art matters abroad, that this ambitious French art-journal should find the support necessary to its continued existence. English readers are beginning to fully appreciate the *Portfolio*, but it will be some time, we opine, before a public will be found in England for a weekly art-journal of the dimensions of *L'Art*. The first volume, which is now out, forms quite a formidable addition to a small library. The writing of *L'Art* is, however, generally brilliant and fearless, and the illustrations, especially the woodcuts and *fac-simile* sketches, are excellent; it may, therefore, be cordially recommended to those who can afford such luxuries of journalism. The article on it in the *Portfolio* contains much useful criticism which the proprietors of *L'Art* will do well to take to heart, for it is not written in any spirit of rivalry. We thoroughly agree with it regarding the inconvenient size of the French journal. The other articles in the *Portfolio* are a continuation of Mr. Beavington Atkinson's study of Wiertz, a biographical sketch of Charles Jaque, by René Ménard, and a continuation of Hamerton's Life of Etty.

"CORNELIUS and the first fifty years after 1800," is the title of a long and well-considered article, by Hermann Grimm, which appears in the September number of the *Preussische Jahrbücher*. Ernst Förster's recently published *Life of Cornelius* forms, perhaps, the *raison d'être* of the article; but it is not a mere review. With acute philosophic insight the learned German critic traces the rise and development of modern German art, and the influence exercised upon the Romantic school in particular, by the German literature of the beginning of the present century.

A WORK entitled *Benvenuto Cellini at Rome, and the Lombard and other Goldsmiths who worked for the Popes in the first half of the Sixteenth Century*, by A. Bertolotti, has just been published at Milan. It was originally printed in the *Archivio storico lombardo*, and contains the result of the author's researches into the archives of the Roman State, researches that have enabled him to throw considerable light on the history of the great Florentine goldsmith and sculptor, as well as to make known certain other goldsmiths, several of whom are mentioned in Cellini's treatise on goldsmiths' work, who have hitherto received little attention. A whole colony of Milanese goldsmiths and jewellers appears to have been established in Rome in the sixteenth century, and M.

Bertolotti has discovered many interesting details respecting them and their works. Several important documents relating to Cellini himself are also published, such as the order of proceeding in the enquiry held on the murder of Pompeo, the *instrumentum pacis* drawn up between Cellini and the father of his victim, and the safe-conduct, or *motu proprio*, that Paul III. gave to secure him from danger. The dates of his imprisonment, his entering the service of Clement VII., the first and last payments made to him by the Popes, and other matters left extremely vague by the erratic autobiographer, have likewise been satisfactorily ascertained.

The German artists at Rome have raised a monument over the long-neglected grave of Asmus Jakob Carstens, to whom modern German art is so largely indebted. Carstens, who died in Rome in 1798, lies buried in the immediate vicinity of the obelisk of Cestius, and here his admirers have raised a commemorative stone over his remains. But the Munich painter, Julius Naue, by whose exertions the necessary funds have been obtained for this monument, is desirous of adding to it a tablet in alto-relievo, after one of Carstens' own designs, and for this purpose he earnestly requests contributions from artists in Germany and elsewhere.

The *Allgemeine Zeitung* reports that Dr. Hirschfeld, the superintendent of the excavations at Olympia, has left Berlin to begin the projected German works. A house for the directors of the explorations has been erected in the village of Druwa, near the Alpheios valley, and the bridge across the stream intended for the transit of the excavated materials is nearly completed. The works will be begun at about forty-nine mètres from the eastern extremity of the temple of Zeus, where a canal has been dug to carry off the surplus water. All the scientific apparatus and necessary tools and machinery have reached Zante, from which port, as the most direct point of communication with Olympia, they will be sent on to Druwa to await the arrival of Dr. Hirschfeld.

The last report of the Society for the Encouragement of National Industry in France contains a communication on some pottery made at Sèvres in imitation of that beautiful enamelled ware of Japan in which the open work of the filigree ornamentation is filled up with different coloured enamels, so as to give the appearance of bronze with cloisonné enamels. Six specimens of this kind of decoration manufactured at Sèvres were exhibited by M. Salvetat at the general meeting of the society. Two of these were of soft paste porcelain glazed on the inside, but with the outside surface left dull and decorated after the muffle with enamels set in rich copper filigree, afterwards electroplated with gold. Others were of common earthenware with copper filigree over them. These cannot rightly be called imitations, for nothing exactly like them is known to have been produced before, even in Japan. No doubt this elaborate method of ornamentation will be carried to still greater perfection by practice. It opens out a new mode of decorating pottery which can be made either costly or not, according as the filigree is of gold, silver, or platinum, or simply of the beautiful red copper so well adapted for stoneware and the common kinds of pottery.

THE STAGE.

"FLAMINGO" AT THE STRAND.

A playgoer, who was disposed to take as cheerful a view of the state of the histrionic art in England as circumstances permitted, was once heard to remark that "after all nobody can know how good bad acting is till he has seen worse." A similar observation might be applied to the new "Folie Musicale," by Messrs. F. Hay and F. W. Green, produced at the Strand Theatre on the occasion of the re-opening of that cheerful little house on Saturday last. A Folie Musicale, or, as it is sometimes termed, a Bouffonnerie, is understood to describe a burlesque of the type of *Nemesis*, a piece which had a great and not altogether undeserved success at this theatre. Its inventor—if invention may be claimed for a novel combination of familiar dramatic elements—was Mr. Farnie, who, apparently, perceiving that the good-natured patrons of the Strand were getting a little tired of the incoherent frivolities of the modern form of extravaganza seems to have been struck by the notion that even folly of the wildest kind need not be entirely inconsequent. The puns and grotesque dances, the slang songs, and the outrageously absurd costumes were no doubt regarded as having an indefeasible right to flourish in a Strand extravaganza; indeed, it is hardly possible to conceive Mr. Terry's appearance in any costume presenting an approach to possibility; and if Mr. Cox or M. Marius were deprived of their "topic song," there would be presumptively much disappointment among those constant frequenters of the gallery who are accustomed to hail the appearance of each of these actors by turning admiringly to their neighbours and enthusiastically exclaiming, "There he is!" Like a prudent reformer, therefore, Mr. Farnie took his stand upon the ancient ways, and gave the Strand audience for the first time a burlesque with a story which, however wild in its foundations, had a certain amount of ingenuity of intrigue. These ends were attained by taking in hand a farcical comedy which, under the title of *Les Deux Noces de Boisjoli*, had been performing with great success at the Palais Royal theatre, and, while retaining its ingenious complications and farcical situations, combining the whole with the exaggerations, the licence and the wilful incongruities of the burlesque drama.

There is no question that *Nemesis* was in this way an improvement on its predecessors; nor was the amusement it afforded due only to the oddity of its fundamental notion. Why people should laugh at Mr. Terry proceeding to the celebration of his double nuptials in a complete suit of pale-blue satin with minor details of costume of an uncouth and unexpected kind would perhaps not be easy to explain, even with the help of metaphysics; but the vagaries of that gentleman in *Nemesis* had power to extort laughter from playgoers who would, perhaps, be rather ashamed to confess that they had been so easily amused. To tell the truth he depicted the embarrassments of the unhappy bridegroom with a ludicrous earnestness that went far to justify the applause which the performance awakened. Altogether, though the fun of *Nemesis* was of a boisterous, and at times of a rather coarse, kind, it was hearty and sustained; and if it is at all legitimate to find amusement in absurdity, Mr. Farnie and his interpreters were sufficiently justified. Since then Mr. Gilbert, whose later fairy comedies and farcical burlesques display invention of a rare kind, and have a far higher character and purpose, is believed to have produced anonymously one or two pieces of the class of *Nemesis*, with some success. Neither Mr. Farnie nor his followers, however, have since been so fortunate as in the case of *Nemesis*; and this vein has lately been growing visibly thinner under the process of exploitation. A recent example, entitled *Intimidad*, was an acknowledged failure; and in the same class, I fear, will have to be placed Messrs. Hay and Green's *Flamingo*. The foundation of this piece is the well-known comedy *Gavaud Minard & Cie.*, but in the attempt to compress that rather licentious story into three scenes, the authors have altogether failed to impress its essential features on the mind of the audience. Perhaps if the time that is consumed in mysterious references to persons and events which are never rendered intelligible had been devoted to additional dances and songs and cant phrases, and references to the current topics of the newspapers, *Flamingo* might have had before it a long career; but that would have been simply to return to the old order of burlesque. It is in the attempt to follow Mr. Farnie that the authors have failed; for, while they have partially neglected the old and approved methods of exciting laughter and applause in the gallery of the Strand, they have simply taxed the attention of the audience to little purpose. Varying the paradox of the playgoer already referred to, the public, having now an opportunity of "seeing worse," may at least be enabled to perceive how good some recent very bad pieces of this kind really were. To write a burlesque or bouffonnerie which could utterly fail at the Strand would, however, in all probability, demand more ability than Messrs. Hay and Green have displayed on this occasion; and it must be admitted that if the laughter on Saturday was less loud and unintermittent than it has been known to be on these occasions, there was at least not the faintest token of dissatisfaction from any part of the theatre.

Moy Thomas.

The sudden postponement of *Macbeth* at the Lyceum from Saturday last until this evening might almost be made the text of a homily on the vanity of managerial wishes. At no other theatre have the absolute claims of the poetical drama been more emphatically insisted upon; and in the production of *Hamlet* the paramount importance of the text over those accessories which have of late years played an overwhelming part in Shakspere revivals was even illustrated by the adoption of one set scene which was already familiar to visitors to the Lyceum as the churchyard in which Eugene Aram, in the person of Mr. Irving, was accustomed to expend nightly an "unconscionable time in dying." Finally, so great a degree of purism was exhibited in the preparation of *Macbeth* that not even Locke's music was to be permitted to divert the attention of the audience from the poet's lines. There is, however, a Nemesis in dramatic matters as well as in other human affairs. After many months of announcement and preparation *Macbeth* was postponed with scarcely a day's warning to the public, not because Mr. Irving and Miss Bateman deemed it reverent and proper to devote one more week to patient study, but simply in consequence, as the advertisements say, "of the impossibility of having the scenic and mechanical effects completely given." That Shakspere should humbly wait upon the convenience of the stage-carpenters is unhappily nothing new; but that he should be subjected to this humiliation at the Lyceum is sad indeed.

The well-meaning persons who occasionally project fêtes and fancy-fairs at which foolish young men pay preposterous prices for articles of no use to them in return for being allowed to stare at popular actresses may now cite a curious precedent from the other side of the Channel. A series of performances is to be given at the Variétés, on the 28th inst., for the benefit of the mother of Grenier. Distinguished performers from the Théâtre Français, the Grand Opéra, and the Opéra Comique are announced to take part in the pieces to be represented; but the novel feature of the occasion is described as follows:—"During an *entr'acte*, which will last half an hour, two counters will be arranged in the public *foyer*, where refreshments will be served and flowers will be sold by the ladies engaged in the performances." Among these are Mdlles. Aimée, Bouffar, Chaumont, Judic Montaland, Peschard, Pierson, Schneider, and all the actresses of the company of the Variétés. As this is described in English words as "the great attraction," it may be presumed that our example is in some degree responsible for this innovation. We believe, however, that we have never yet got so far as to employ Miss Helen Faucit, Miss Marie Wilton or Miss Ellen Terry to dispense sandwiches and ale on behalf of a dramatic charity.

Mr. J. S. Clarke's engagement at the Haymarket will terminate at the end of next week.

Digitized by Google

During the present week he has appeared nightly in *Red Tape*, *Fox and Goose* and *Among the Breakers*; thus, as the public advertisements proclaim, impersonating each evening "the lawyer, the swell, the goose and the groom." A new comedy by Mr. Byron is in rehearsal at this theatre.

THE popular Gaiety *matinées* will recommence on November 13, when Mr. Phelps, who has been enjoying rest on the Continent, will appear as Cardinal Wolsey in Shakspere's *Henry VIII.*

THE production of *Dagobert*, the new *pasticcio* opéra-bouffe at the Charing Cross has not been successful. The theatre has closed after a very brief season.

THE new Aquarium and Winter Garden which is building near Westminster Abbey, on a large scale, will include a theatre, where plays will be performed in the daytime, as at the Crystal Palace. The arrangements will be under the superintendence of Mr. Hollingshead.

THE Ambigu Theatre has in preparation a new drama by M. Adolphe Belot, entitled *La Vénus de Gordes*, founded on a romance of that title written by the same author, in collaboration with M. Ernest Dadier, and published ten years ago.

THE performance of *The Muscadins* at the Théâtre Historique has reminded the critics of the curious changes in the nicknames applied to the representatives of the follies and fashions of the day. Under Henry III. they were known as "Mignons"; under Henry IV. and Louis XIII. as "Muguets"; under Louis XV. as "Roués"; under Louis XVI. as "Freluquets." It was not till the Reign of Terror that "Freluquets" became extinct; their places being immediately occupied by the "Muscadins," who are the heroes of this piece. Since then, however, there have been many more changes. Under the Directory they became "Incroyables," a name rendered familiar to the world by M. Lecocq's *Fille de Madame Angot*; at the commencement of the Restoration they were called "Petits-Maîtres"—which was, we believe, only a revival—afterwards "Merveilleux"; under Charles X. the designation was "Elégants"; under Louis Philippe the English terms Dandys, Fashionables, and Lions, were successively in favour; under the Emperor Napoleon III. they became "Gandins," "Cocodès," and "Petits-crevés;" and we are told on high authority that the very latest result of popular ingenuity, in this way, is the term *Gommeux*, which is now in the height of its popularity. How short is the average existence of these appellations is evidenced by the fact that M. Jules Claretie has been gravely reproached with historical inaccuracy in placing the existence of the "Muscadins" under the Directory, the fact being that they belonged to a period three years earlier; and further, in making them speak without attention to the letter *r*, a peculiarity, not of the "Muscadins," but of their successors the "Incroyables." To the "Muscadins" is attributed the credit of being the first to exchange the wrinkled stockings, the shabby old hats, and rusty coats—all in high favour during the Terror—for attire of a cleaner and less slovenly kind. It appears that in France these nicknames have a hard struggle even to outlast a dynasty; but it is probable that our own nicknames of this class—such as "gallant," "maccaroni," "blood," "buck," "Corinthian," "dandy," "exquisite," and "swell," have undergone changes quite as frequent. It must be assumed that there is some law which impels the populace to this universal fashion of nicknaming the gay and frivolous; but this must be classed among obscure questions in philology.

THE new *féerie* about to be produced at the Gaité is from the joint pens of Messrs. Cadol and Koning, and bears the title of *La Belle aux Cheveux d'Argent*.

THE Prince of Wales's Theatre re-opened on Saturday last, after a brief vacation. Lord Lytton's *Money* is still the principal attraction; but it has now clearly lost some of its power to attract. The cast has undergone a slight deterioration; and the audience, on the night of re-opening, was somewhat scanty.

AT the Mirror (late the Holborn) Theatre there will be a complete change of programme on Monday next, when the new drama, entitled *Self*, by Messrs. J. Oxenford and Horace Wigan, will be performed for the first time, followed by a new burlesque by Mr. Reece, called *The Half Crown Diamonds*, which will, we presume, be a parody of Auber's opera.

SIGNOR ROSSI and Mdme. Ristori will be in London next spring, but they will appear, not at the Gaiety, as originally intended, but at Drury Lane. The Italian performances, however, will be under the management of Mr. Hollingshead, in association with Mr. Chatterton. It is hoped that Signor Salvini will be able to appear with his distinguished compatriots.

AN English version of *La Chatte Blanche*, which has lately reached its five hundredth representation in Paris, is to be produced at the Queen's Theatre in November, under the management of M. Mayer, who recently produced an English version of *Le Tour du Monde en 80 jours* at the Princess's Theatre.

MUSIC.

NORWICH MUSICAL FESTIVAL.

Norwich: Sept. 21, 1875.

None who take any interest in musical matters will need to be reminded that the Triennial Musical Festival at Norwich, which was inaugurated last night, is a long-established institution, having been held regularly since 1824. Though differing in other respects from the Festivals of the Three Choirs, it resembles them in having for its object the aid of local charities, for the funds of which, since 1824, between 14,000*l.* and 15,000*l.* has been collected. But age is not the chief claim to recognition of the Norwich Festival. It has taken a position of its own in the history of art in this country for more than one reason. It is here that the first performances in England of all Spohr's oratorios have been given. The late Gresham Professor of Music, Edward Taylor, who was formerly conductor of this festival, was an enthusiastic admirer of Spohr; he adapted the English text to all his greater sacred works, published them, and superintended their performance; and hence it is with Spohr's name more than with any other that Norwich is associated. Several other works, however, beside his have been either specially composed for, or brought to a first hearing at these festivals. Among these have been the late Henry Hugh Pierson's *Jerusalem* (1852), a remarkable but unequal work, of which I shall have more to say later; Molique's oratorio *Abraham* (1860); Mr. (now Sir Julius) Benedict's *Undine* (1860), his *Richard Coeur de Lion* (1863), and his *Legend of St. Cecilia* (1866). The frequent appearance of Sir Julius's name in the programme is perfectly natural when it is remembered that for more than thirty years he has been conductor of this festival, the present being the eleventh consecutive occasion on which he has officiated in that capacity.

The programme of the present festival must on the whole compare somewhat unfavourably with many of its predecessors, whether as regards the music performed or the list of principal performers. The cast of the latter, though good, cannot be called strong for a festival. Mdlle. Albani, Mdme. Lemmens-Sherrington, and Mdme. Patey, are of course excellent, but it may be doubted whether Mdlle. Anna de Belocca is sufficiently known here by name to prove much of a "draw;" and the same may be said of Mdme. Enequist and Miss Helen D'Alton. The latter young lady replaces Miss Enriquez, who was at first announced, but who threw up her engagement at the last moment. Of the gentlemen, again, Mr. Edward Lloyd and Signor Foli are in all respects what could be desired, but Messrs. H. Guy, J. L. Wadmore, H. J. Minns, and W. N. Smith—though I do not intend the slightest reflection on their ability or perfect competency for their work—have not as yet attained that position which one might expect in vocalists who have to sustain more or less important parts at such a festival as this. With regard to the music performed the general verdict must be that there is much that is good, and very little that is new. Some novelties are always looked for almost as a matter of course at such music-meetings as the present; and it is only just to the Norwich committee to say that it is not altogether their fault that so little is presented on this occasion. It will be remembered that Mr. Arthur Sullivan had accepted a commission for a short oratorio, to be entitled *David and Jonathan*. Some little time since, however, it was announced that he would not be able to complete it in time, and it was then too late to give a commission for another work in its place. I hear this morning of a second mishap. Among the few novelties which were to have been given were the Andante and Finale completing Sir Julius Benedict's new symphony. Of this only the Andante can be performed, as the Finale, though almost, is not entirely finished—about two sheets being needed to complete it. Beside this Andante, the absolute novelties of the programme are reduced to two—a "Festival Overture," composed expressly for the occasion by Mr. W. T. Best, and a selection from an operetta, "The Science of Love," by Mr. J. A. Harcourt, the son of the chorus-master of the Festival choir. Among the welcome items of the festival are Haydn's fine "Imperial Mass," Bennett's *Woman of Samaria*, Sir Julius Benedict's *Legend of St. Cecilia*, and Randegger's *Fridolin*, all of which, with the exception of the conductor's cantata, are, I believe, nearly, or entirely, new to Norwich.

St. Andrew's Hall, in which the performances are held, is a fine old Gothic building—the nave of an old church, which formerly belonged to a monastery of Black Friars. It is a noble structure, lofty and well-proportioned, and of excellent acoustic properties. Here last evening the festival commenced with a performance of *Elijah*, preceded, as a matter of course, by the National Anthem. It is all but impossible to write anything new on an oratorio so well known as Mendelssohn's great work. A few general remarks on the rendering are all that will be needed here. The arduous part of the Prophet was undertaken by Signor Foli, who sang with true artistic feeling, though labouring under considerable disadvantages. The part of Elijah is in fact a baritone part, and the voice of Signor Foli is a genuine bass, which though of extensive compass showed toward the close of the oratorio the inevitable effect of a continued strain upon the upper part of his register. In the more declamatory passages, the singer was especially successful. The soprano music was divided between Mdme. Lemmens-Sherrington and Mdlle. Enequist; the former lady, who usually seems more at home with florid operatic than with sacred music, sang last night with unaccustomed fervour and breadth of style, and has seldom been heard to more advantage. Of such singers as Mdme. Patey and Mr. E. Lloyd, it is superfluous to say a word; they were, as usual, above criticism, while the secondary solo parts were adequately sustained by Miss D'Alton and Messrs. Guy, Minns, Wadmore, and W. N. Smith. The Norwich chorus was satisfactory; correct in intonation, and prompt in attack, but without that indescribable *élan* which was noticeable last year in such choirs as those at Liverpool and Leeds, whose singing was a thing to remember for life; while the band, led by M. Sainton, and comprising many of our best London instrumentalists, left nothing to desire.

Wednesday morning.

No performance was given yesterday morning, as the time was occupied by a long rehearsal. Last night the first of the miscellaneous concerts

was given, and miscellaneous in truth it was. The first part opened with Beethoven's symphony in C minor, and included for the other instrumental items the introduction to the third act of *Lohengrin*, and the Serenade and Triumphal March from Mr. F. H. Cowen's *Joan of Arc* music; while vocal numbers, chiefly operatic, were contributed by Mdlles. Albani, Belocca, and Enequist, Miss Helen D'Alton, Messrs. E. Lloyd, Guy, Minns, Wadmore, and Signor Foli. The second part was openly and avowedly a ballad concert! It is certainly something new at a festival to have the ballad concert admitted as a recognised institution, though it is but too common to find a large admixture of the ballad element in the miscellaneous programmes on such occasions. The Norwich Committee were, no doubt, wise in their generation from a commercial point of view; that they knew the people for whom they had to cater was proved both by the large attendance and by the enthusiastic applause at the close of each popular number; but, judged from an artistic standpoint, last night's programme was unworthy of a place in any festival scheme, and most certainly unworthy of the traditions of Norwich. Under these circumstances, it is needless to do more than record the fact that all the principal vocalists took part in the selection, and that the instrumental pieces of the second part were the overtures to *Guillaume Tell* and *Figaro*, and Sir George Elvey's "Festal March" composed for the marriage of the Princess Louise—a not by any means striking composition. The concert was preposterously long, lasting to within a quarter of an hour of midnight.

This morning's concert has been of much greater interest, comprising Mendelssohn's *Hymn of Praise*, a selection from Pierson's *Jerusalem*, and Haydn's "Imperial" Mass. Of a work so familiar as the "Lobgesang" I need not say a word here. The performance, in which the solo parts were sustained by Mdlles. Albani and Enequist and Mr. E. Lloyd, was very good, a decided improvement being observable in the chorus-singing. The vocalists came fresh to their work, instead of wearied with a long rehearsal, as at *Elijah* on Monday evening; and their singing was much more vigorous and spirited in consequence. To the *Hymn of Praise* succeeded Cherubini's "Ave Maria," sung by Mdlle. de Belocca, with the exquisite clarinet obbligato of Mr. Lazarus. Of the selection from Pierson's *Jerusalem* I am almost afraid to speak at present; simply because, if I said exactly what I think, I might regret it on cooler consideration. I shall, therefore, defer a detailed notice of the oratorio to a future occasion, and merely remark that I seldom if ever in my life remember to have been so wearied and exasperated by any music as I have been this morning. That Pierson had talent is undoubted; but that his friends should claim for him the possession of the highest genius seems to me absolute madness. Why, with all its cleverness, this music should be so utterly unsatisfactory is a question which must be left for future discussion. Mdme. Sherrington, Mdlle. Enequist, Mr. E. Lloyd, and Mr. H. Guy, took part in the selection, which was received with marked coldness by the audience. The concert concluded with Haydn's "Imperial" Mass, the freshness and beauty of which were all the more noticeable by contrast with what had preceded. The solo parts were sung by Mdlle. Enequist, Mdme. Patey, and Messrs. Guy and Wadmore.

Of the remaining concerts of the Festival I shall speak next week. Seldom has a music meeting of this magnitude presented less material for criticism. As regards a large portion of it a mere chronicle of what is done is all that is requisite. EBENEZER PROUT.

THE production of Cagnoni's opera, *The Porter of Havre*, by Mr. Carl Rosa at the Princess's Theatre last Wednesday week was, as regards the general excellence of the execution, quite worthy of the reputation which the company had gained by its previous performances. Antonio Cagnoni, the composer of the music, is a former pupil of the Conservatoire at Milan, who has produced several operas, the most successful of which has been *Don Bucefalo*, first given at Milan in 1847. The present work was originally written to an Italian text, and entitled *Papa Martin*. It is founded on the well-known drama, *The Porter's Knot*, and the English text has been skilfully adapted by Mr. John Oxenford. The libretto is an excellent one, and affords much scope to a composer of genius. That Cagnoni has made the most of his opportunities can hardly be said. His music is always pleasing and melodious, and by no means deficient in dramatic feeling; but it shows little or no real originality of style; and though there are very few, if any, actual reminiscences, we are at one time reminded of Auber, then of Donizetti, Rossini, or Verdi; nowhere is there a trace of anything absolutely fresh. The opera is, nevertheless, so effectively put together, and so well written for the voices, that it would be unjust to speak of it as unsuccessful, though it can in no sense be called a work of genius. As has been already intimated, its performance was a most admirable one. The principal part, that of Martin the porter, was played by Mr. Santley in a manner which probably surprised even his warmest admirers. Every one, of course, expected that he would sing it to perfection; but few, we imagine, were prepared for such a display of ability as regards the acting. In the great scene in the second act, in which he learns the misconduct of his son and the ruin of his hopes, as well as throughout the third act, Mr. Santley's performance was truly admirable, natural, full of feeling, and free from exaggeration. Mr. Packard, as the scapegrace son, confirmed by his excellent singing the favourable impression he had made in *Faust*, while other parts were most competently filled by Miss Rose Hersee, Miss Josephine Yorke, Mrs. Aynsley Cook, and Messrs. Charles Lyall, Aynsley Cook, and Ludwig. The last-named gentleman's impersonation of the old usurer, Charanzon, was a specially finished piece of acting. The opera was beautifully placed on the stage, the scene of the revel in the first act being particularly good, while both orchestra and chorus left really nothing to desire.

MR. A. J. HIPKINS (of Messrs. Broadwood and Sons) sends us the following note from Paris:—

"I have visited Chopin's tomb in the cemetery of Père-la-Chaise, and grieve to find it in an utterly neglected condition. I cannot prolong my stay to seek out those who should be its proper guardians, but surely if money is required, the French, German, and English admirers of Chopin's genius would be glad to provide whatever may be necessary. I might add his fellow-countrymen, the Poles, who, with some Russians, form, the guide told me, the few who seem to care to visit this monument to a composer of singularly original and beautiful music."

We quite agree with our correspondent that it can only be needful to call the attention of musicians to the subject in order that the needful repairs may be made.

M. LÉON ESCUDIER has taken the Théâtre Ventadour, Paris, on lease for six years. The Italian opera performances will begin next April with Verdi's *Aïda*. Mesdames Stolz and Waldmann, and Signori Masini, Pandolfini and Medini are engaged for the principal parts in this opera.

JOHANN STRAUSS'S opera *Indigo* has been produced with great success at Bordeaux.

A NEW opera in three acts, entitled *Piccolino*, the music by Guiraud, the libretto by Sardou, is in preparation at the Opéra Comique, Paris.

AT the Royal Opera House in Berlin, Gluck's *Armida* and Marschner's *Templer und Jüdin* (with Niemann as Ivanhoe, and Betz as the Templar) are in preparation. Next month the study of Wagner's *Tristan und Isolde*, with Frau Mallinger and Herr Niemann in the principal parts, is to commence. There is also a talk of producing the new opera by Götz, *Der Widerspenstigen Zähmung* (*The Taming of the Shrew*), lately given with such success at Vienna. If this is done, the part of Kate will be sung by Frau Mallinger, and that of Petruchio by Herr Betz.

MDME. LUCCA has engaged with the Impresario Marelli to give a series of operatic performances in various towns of Germany next winter, after which, it is said, she intends to retire entirely into private life. She is to receive 3,000 marks (150*l.*) for each appearance.

THE Berlin bookseller, Herr Müller, whose fine tenor voice has been at times heard in concerts, has been engaged for the Royal Opera at Berlin, and is to make his *début* as Florestan in *Fidelio*.

MDME. LOUISE FARRENC, widow of M. Aristide Farrenc, best known in this country from his publication, *Le Trésor des Pianistes*, died at Paris on the 15th inst. Mdme. Farrenc was for more than thirty years one of the Professors of the Piano at the Conservatoire. She retired from her post in 1873, and was succeeded by M. Delaborde. In a somewhat lengthy biographical sketch in the current number of the *Revue et Gazette Musicale* she is spoken of as "assuredly the most remarkable of all women who have devoted themselves to musical composition." Mdme. Farrenc was in her 72nd year of her age.

VERDI has declined the invitation addressed to him to preside at the musical portion of the fourth centenary festival of Michel Angelo, saying that if he accepted all such invitations, he should have had to assist also at the centenaries of Ariosto and Petrarch, at the commemorations of Donizetti and Mayr, &c.; and that he had something else to do. The Italian papers are offended with this reply, and recall the fact that Verdi was not so afraid of being put out of his way when it was a question of his conducting his "Requiem" at Paris, London, or Vienna. This may be true enough; but the composer is certainly the best judge of the value of his time.

TABLE OF CONTENTS.

	PAGE
GRAHAM'S ANNALS AND CORRESPONDENCE OF THE VISCOUNT AND FIRST AND SECOND EARLS OF STAIR. I., by Prof. Æ. J. G. MACKAY	321
BELLAMY'S NEW SHAKSPERIAN DICTIONARY OF QUOTATIONS, by R. SIMPSON	322
LEWIN'S LIFE AND EPISTLES OF ST. PAUL, by the Rev. W. H. SIMCOX	323
CLIFFORD'S AGRICULTURAL LOCK-OUT OF 1874, by M. BETHAM-EDWARDS	324
JAGOR'S TRAVELS IN THE PHILIPPINES, by C. E. D. BLACK	325
SCUDAMORE'S DAY-DREAMS OF A SLEEPLESS MAN, by G. SAINTSBURY	326
JORET'S HERDER, AND SCHMIDT'S RICHARDSON, ROUSSEAU, AND GOETHE, by EDITH SIMCOX	328
NEW NOVELS, by the Rev. Dr. LITTLEDALE	329
CURRENT HISTORICAL LITERATURE	329
NOTES AND NEWS	331
NOTES OF TRAVEL	332
NOTES OF A TOUR IN THE CYCLADES AND CRETE. VIII., by the Rev. H. F. TOZER	333
VENETIAN STATE PAPERS OF THE TIME OF CHARLES II.	334
SELECTED BOOKS	335
CORRESPONDENCE:— *The Reverend Titus Oates*, by H. C. Coote; *An Original Drawing by Michel Angelo*, by Louis Fagan; *Shakspere and Queen Elizabeth's Favourites*, by R. Simpson; *The Teaching of English*, by the Rev. W. W. Skeat	335
STERRY HUNT'S CHEMICAL AND GEOLOGICAL ESSAYS, by Professor A. H. CHURCH	337
PALMER'S GRAMMAR OF THE ARABIC LANGUAGE, by S. L. POOLE	338
CURRENT SCIENTIFIC LITERATURE, by G. F. RODWELL	339
PHILOLOGY NOTES	340
RIMMER'S ANCIENT STONE CROSSES OF ENGLAND, by J. T. MICKLETHWAITE	341
ART IN FRANCE, by PH. BURTY	342
THE MICHEL ANGELO FESTIVAL	343
THE MAYOR COLLECTION OF DRAWINGS	343
NOTES AND NEWS	344
"FLAMINGO" AT THE STRAND, by MOY THOMAS	344
STAGE NOTES	345
THE NORWICH MUSICAL FESTIVAL, by E. PROUT	347
MUSIC NOTES AND TABLE OF CONTENTS	348

Digitized by Google

SATURDAY, OCTOBER 2, 1875.

No. 178, New Series.

The Editor cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the Publisher, and not to the Editor.

LITERATURE.

The History of Co-operation in England, its Literature and its Advocates. By George Jacob Holyoake. Volume I. The Pioneer Period, 1812 to 1844. (London: Trübner & Co., 1875.)

In the presence of the appeals which have been made within the last few months to the public to provide a maintenance for Mr. Holyoake, on the ground of his failing health and sight, it would be entirely out of place to apply to this work the ordinary processes of criticism; the main object of the reviewer must be to show his readers what they will or will not find in it.

Substantially the present volume relates only to what is commonly known as Owenite Socialism. Mr. Holyoake declines from the first to define his subject, although probably he expresses his own view of it in brief by the phrase "Co-operation means concert for the diffusion of wealth." No attempt is made by him to connect the newer experiments in this direction with older ones. Probably the history of religious communities, in England as well as elsewhere, would show many instructive instances of "concert for the diffusion of wealth." As compared with those founded by Mr. Owen and his disciples, such communities have shown a vitality of which the latter have been entirely destitute. Under the rule of Basil or Benedict, the "common life" has lasted for a millennium; while Mr. Holyoake relates almost as matter for surprise that New Harmony, founded in 1825, was reported on in the *New Moral World* "as late as 1842," and "Harmony" or Queenwood seems to have run through its career in five years (1841–6). Mr. Holyoake indeed observes that "communities on a superstitious basis have hitherto been the most successful and the most enduring." But the social history of monachism remains to be written, and the bent of Mr. Holyoake's mind would hardly have fitted him for such a task. He has indeed an interesting chapter on the "Utopianists," in which, however, less space and less consideration are devoted to the two great leaders of Continental Socialism contemporary with Owen—St. Simon, and Fourier—than to the conspiracy of Babeuf in the last century. It would appear, and not unnaturally, that Robert Owen is for Mr. Holyoake's own mind the central figure in the history of Co-operation, as he undoubtedly is within the book itself.

Although, as will have been seen from its title, the present volume only professes to carry its story down to 1844, it in fact embraces all the great experiments of Owenism down to the failure of the Queenwood community and the stoppage of the *Herald of Progress* in 1846. After a few pages on the "Nature of Co-operation," a somewhat longer chapter on "The Evil Days before it Began," and one on "The Utopianists who Led to it," Mr. Holyoake tells "How Co-operation itself Began, 1810–20;" describes "The Character of its Discoverer," and relates "His Appeal to the People." Then comes "The Enthusiastic Period, 1821–1830," with "The Device of Labour Exchanges," followed by "The Socialistic Period, 1831–1844," and by "The Lost Communities." Three chapters on "Principal Adversaries," "Early Advocates," and "Forgotten Worthies," conclude the volume, and contain probably the largest share of matter of a nature to interest the general reader.

Of Owenism as a system, Mr. Holyoake's work gives nowhere a connected account. He speaks, indeed, of the "five fundamental facts" and "twenty laws of human nature," which were set forth in the "Outlines of the Rational System," as forming an "unprecedented code," but does not attempt to set them forth. Nor, in the details on the various communities which are given in his pages, is there to be found any definite statement of the conditions under which any of these experiments, so interesting from an economic point of view, were attempted, of the numbers which composed them, or of the actual work they did.

What, indeed, the reader will find in Mr. Holyoake's volume is, not the "History of Co-operation," but a quantity of materials for such a history, and precisely of such materials as, from their fragile texture, could only have been collected by a contemporary, and by one who knew where to look for them—imprints of forgotten pamphlets, personal *ana*, and the like. In this respect the book has a high value, and one which will increase in proportion as the times with which it deals recede from men's view. Moreover, Mr. Holyoake has certainly done his best to treat in a lively manner what is at best a dull subject, and to conciliate the critical instinct in his readers by a running fire of criticism upon almost every person and thing that passes before him.

The book is not ill-timed. The day is probably near at hand, if it has not altogether come, when the singular personality of the English apostle of Co-operation can be fairly judged among us. A man of the purest character, of untiring benevolence, noble unselfishness, undaunted courage; capable, through the strength of his own convictions, of exercising, up to a certain point, almost unbounded influence over his fellow-men; inspired with many true ideas, and with any number of high intentions, but above all given up, unconsciously to himself, to that subtlest of all idolatries, the worship of his own conceptions. Favoured, indeed, by the marvellous development of manufacturing prosperity during the later years of the last century and the first of this, he had made his own fortune; he thought he could make that of the world, and never swerved from that faith, even when he rejected every other. But his idea of making the world's happiness was from first to last that only of a master-manufacturer. Mr. Holyoake himself says, "Mr. Owen had no political principles, not even in favour of liberty"—that his doctrine was one which "has no other ideal than that of a benevolent despotism, and regards as idle or futile the individual life and self-government of the people." At the third Co-operative Congress in 1832—

> "Mr. Owen remarked that despotic governments were frequently found to be better than what were called democratic. In the countries where those governments existed the industrial classes were not found in such misery and destitution as in this country, and therefore on this ground there was no reason to dislike despotisms. As far as the Co-operative system was concerned it was of no consequence whether governments were despotic or not."

The whole spirit of Mr. Owen's social reform—if to use the word spirit in such a sense be permissible—is thus purely mechanical. It is as impossible as it would be unfair to himself to explain away his famous phrase, "Man is the creature of circumstances." His whole life, spent as it was in perpetual rebellion against all the "circumstances" of the time and place in which he was thrown, might be in effect a glorious protest against the doctrine of the tyranny of circumstances over men. But his object throughout was to establish such a machinery of circumstance as would turn out for its products, cut and shaped to pattern, the right number of human beings of the right sort. It would be unjust, indeed, not to say that, to whatever extent he may have overstrained the view of the influence of circumstance over character, to Owen's incessant preaching is due the appreciation now generally prevalent of the reality of that influence. In one sense, every country clergyman who insists on the building of better habitations for the poor as a condition of their morality is a disciple of Robert Owen without knowing it.

The odd thing was that Robert Owen never to the last doubted his own power of determining and, with the help of only a little more money than he could get together for the time being, creating those circumstances which were to create anew the world. When his fellow-men's faith in this power of his began to wane, spirits from the other world confirmed it. It was amazing when the man who at the London Tavern in public meeting had declared, in 1817, that "all the religions of the world were wrong" claimed for his own system to be the "rational religion," founded a "universal community society of rational religionists," and enrolled it as a new Dissenting sect. It became affecting when at the end of his long career, the deaf old man leaned over beyond the grave to listen for the echoes of past sympathies, and seemed to himself to recognise his old friend the Duke of Kent, although disembodied, by his accustomed punctuality.

Probably no man ever threw away such influence as Mr Owen. There seems to have been a time when he could have done almost anything. He was in frequent communication with Lord Liverpool and with Canning. Lord Sidmouth, as Home Secretary

Digitized by Google

told him on one occasion, that he was "authorised by the Government to state" to him that they admitted his principles to be true, and that when public opinion should be sufficiently enlightened to comprehend them and to act upon them, they should "be ready and willing to acknowledge their truth, and to act in conformity with them." Lord Liverpool, as Prime Minister, gave him liberty to place his name on the committee to investigate Mr. Owen's plans, together with the leading names of the Opposition, using the remarkable words: "You may make use of our names in any way you choose for the objects you have in view, short of committing us as an administration." Yet the chief outcome of his teaching at the present day, the marvellous development of the Co-operative Store, both singly and in the federations of its wholesale societies, was one which he not only did not appreciate, but discouraged. It was high time, he wrote in 1836, "to put an end to the notion that this is the social system which we contemplate, or that it will form any part of the arrangements in the 'New Moral World.'" So little did the expounder of the doctrine of circumstances understand what his own work in the world really was. J. M. Ludlow.

Annals and Correspondence of the Viscount and the First and Second Earls of Stair. By John Murray Graham. (Edinburgh and London: Blackwood & Sons, 1875.)

(*Second Notice.*)

John Dalrymple, who, after the death of his father, became the second earl, had received a careful education under the eye of his grandfather at the University of Leyden, which was completed after the Revolution at that of Edinburgh. Accompanying his father in the suite of William of Orange on his return to Holland in 1692, he served as a volunteer at Steinkirk: during the closing years of William's reign he travelled on the Continent and served his apprenticeship in diplomacy with Lord Lexington at the Court of Vienna. Choosing the military profession, young Dalrymple early attracted the notice of Marlborough, was his aide-de-camp in the first campaign in Flanders, and took part in all (with the possible exception of Blenheim) of the unparalleled series of victories of the general who never lost a battle. After Ramilies he was made Colonel of the Scots Greys, and came home in the following year to take his seat in the last Scotch Parliament, on his father's death. Returning to Flanders, he commanded a brigade at Oudenarde, and was sent home with the despatches announcing the victory. He was again with the army at the siege of Lille, and received for his services the rank of Major-General, but failed in his application for an English peerage, to which he thought his father's promotion of the Union entitled him. In 1709, after Malplaquet, he was sent as Envoy-Extraordinary to the Court of Augustus of Poland, but was allowed to resume his military duties when the Conference of Gertruydenberg fell through. When the successful sieges of Douay, Bethune, Aire, and St. Venant left the French frontiers exposed, he is said by Voltaire to have proposed sending cavalry to the gates of Paris itself, advice quite in accordance with the daring, approaching to rashness, which was the character of his tactics in the campaign of 1743. But the English Ministry of Harley and St. John had determined on peace, and were already thwarting Marlborough by starving his supplies. Stair was sent from the siege of Bouchain on the bootless errand of endeavouring to procure these. The preliminaries of the peace concluded two years later by the Treaty of Utrecht had actually been signed while he was in London.

He shared with the Duke of Argyle and General Cadogan in the fall of their great chief, and was deprived of the command of his regiment. The change of ministry which ensued on the accession of George I. again brought Stair into public employment. He was appointed in the end of 1714 British Envoy at the Court of France, to supersede Matthew Prior, and held that post till 1720. This was the most important period of his life. It is, indeed, difficult to over-estimate the value of his skilful diplomacy. There is no species of talent in which Englishmen have so often been found wanting as the diplomatic. It had become proverbial in Europe that what England gained in war she lost by treaties. The moment when Stair went to Paris called for its exercise in the highest degree. The Hanoverian succession was exposed to the greatest danger both at home and abroad. The object of his embassy was to procure the execution by France of the Treaty of Utrecht by the demolition of the fortifications of Dunkirk, to detach that kingdom from its natural friends the exiled Stuarts, and to strengthen the new race of English monarchs by a strong Continental alliance. On all points the success of Stair was complete. He obtained the discontinuance of the works at Mardyck, by which Louis XIV. tried to evade the provisions of the treaty as to Dunkirk. He prevented any aid being given by France to the Pretender in 1715, and, along with Lord Stanhope, he effected the quadruple alliance between England, the Dutch, France, and the Emperor, in 1718, thus baffling the daring policy of the Spanish Minister, Cardinal Alberoni. These results were achieved, not by any of the unworthy acts which have discredited diplomatists, but by pursuing a firm and decided policy. A certain loftiness of deportment, and a temper inclined to obstinacy distinguished the English ambassador. He spoke even to Louis XIV. in a tone which made that monarch, accustomed only to the adulation of his courtiers, observe: "Monsieur l'Ambassadeur, j'ai toujours été maître chez moi, quelquefois chez les autres; ne m'en faites pas souvenir." The English ministers, Stanhope and Craggs, were in constant fear lest Stair's boldness should provoke a rupture with France; and he did in fact quarrel successively with the French ministers De Torcy, the Abbé Dubois, and his own countryman Law, who had raised himself by his magnificent, but delusive, financial schemes to the chief place in the favour of the Regent Orleans. Mr. Graham thinks that the ministers were justified in rebuking Stair for obstinacy; and defends their recall of him on account of his difference with Law in 1720; but it is at least doubtful whether an opposite policy would have been as successful. It certainly would not have so well maintained the honour of England. As regards Law, it was soon seen that Stair was right. Within a month after his return to England the Mississippi scheme broke down, and Law fled from France; while the collapse of the kindred South Sea Bubble led to the fall of the English ministry and the accession of Sir Robert Walpole to power.

Stair's correspondents when at Paris include, besides his own family and personal friends, well-known names—Addison, Craggs, Stanhope, the Duchess of Marlborough, Bolingbroke, Mar, the Abbé Dubois and Voltaire; but few, if any, of their letters are of interest. It is curious to observe that the pen which charms us in the *Spectator* loses its ease in private correspondence. Craggs is a much better letter-writer, and the freedom with which he expostulates with Stair on his extravagant habits and love for play does honour to both, and seems to have succeeded in its object. During the dull but prosperous period of twenty-one years from 1721 to 1742, while Walpole held the reins of government, Stair lived in retirement in Scotland. An occasional visit to London, or letter to one of his friends of the Opposition party with reference to the Scotch elections, were the only breaks in a life which was turned with an energy to agriculture and the improvement of his estates equal to that he had shown in the camp and the council-chamber. He became famous as a breeder of galloways, and at Newliston and Castle Kennedy his plantations and ornamental grounds vied with those of Stowe and Blenheim. The fall of Walpole and the outbreak of the War of the Austrian Succession recalled him when an old man to active life. Only Stair and his old companion in arms, Argyle, were, in the opinion of Frederick the Great, fit to command the English army. Argyle first received the appointment, but resigned in less than a month, when Stair was made Field-Marshal and sent to Flanders at the head of 16,000 British troops, who, with an equal number of Hanoverians, were to co-operate with the Austrians under D'Aremberg against the Duc de Noailles. Mr. Graham has been able to add little or nothing to the history of this campaign, which ended in Stair's resignation of the command in disgust because his advice was disregarded by George II. after Dettingen. Carlyle's view of the war is that, had Stair's bold tactics been seconded by the Austrian general before the battle, or followed by the king after, England might again have won victories to be compared with those of Marlborough. It is difficult to form an opinion as to the result of plans which were overruled. But it is certain that Stair aimed at a brilliant combination worthy of his old master, and that Lord Stanhope's representation of him as an incompetent and superannuated general is a totally false view. Had Kevenhüller shown equal activity, and advanced to the Maine, instead of wasting the summer in inactivity on the Upper

Digitized by Google

Danube, and declaring that he could do nothing even in winter but protect Bavaria, the British forces would probably not have been shut in at Aschaffenburg by Noailles. The retreat on Hanau was determined on by George II. and Carteret without consulting him; but when Grammont's rash attack with the French cavalry gave the opportunity of battle, it was Stair who made the successful dispositions, and by his personal bravery contributed largely in bringing about the victory. George II.'s "attitude of lunge" may be in part a caricature of Frederick the Great and Carlyle, but he certainly did nothing either during or after the battle to gain him the character of a great general or to lead us to doubt the correctness of Stair's opinion that greater advantage might have been taken of the victory. Noailles' voluntary evacuation of Germany seems, indeed, a confession of this. Stair, it is evident, would not have acted in subordination to Austrian or Hanoverian generals any more than to French ministers; but in war, even more than diplomacy, success depends on the will of the really capable man being allowed free play, and we agree with Carlyle in thinking that Stair was, at this juncture, the really capable man. That he was felt to be so by George and his ministers was strikingly shown in the following year; for, though he presented a memorial to the King when he resigned his command in terms such as have been seldom used by a subject, he was again recalled from his retirement as soon as the Jacobite rebellion became threatening. He received the command of the forces in South Britain, and when the rebellion actually broke out in the Highlands his advice was constantly appealed to and given for the measures taken to counteract it. Among his principal correspondents at this time was Forbes of Culloden, to whose energy the suppression of the rebellion was mainly due. One of his last letters was written to him in April, 1747, commending his family to Forbes' care and stating his approval of his conduct, which, from his interceding for clemency to the defeated Jacobites, did not receive the return it deserved from the Government. He died without issue on May 9, 1747.

The unpopularity of the Dalrymples, owing to the sudden rise of the President, the share of the first earl in Glenco and the Union, and the great influence and large estates which the family obtained through the talents of the second earl and his uncles, Sir James Dalrymple, of Borthwick, and Sir David Dalrymple, of Hailes, has now passed away. The calmer judgment of posterity, while it cannot forget the grave crime of the Massacre of Glenco, will acknowledge that scarcely any family has rendered more or more varied services to their country than that of the Dalrymples. The father was the first expounder and one of the best administrators of the laws of Scotland, the son secured for his country the blessings of the Revolution and the Union, and the grandson did as much as any British statesman to avert a second Restoration of the Stuarts.

The impartiality with which Mr. Graham has executed his task deserves the greater praise as this quality is rare in the writers of biography, and was perhaps more difficult to exercise than usual in the case of the Dalrymples. The appearance of a Scotch country gentleman in the field of letters, where in former generations they have done so much good service, but in the present almost none, also deserves recognition.

Æ. J. G. Mackay.

The Gnostic Heresies of the First and Second Centuries. By the late H. L. Mansel. (London: John Murray, 1875.)

The first thing that strikes us about this book, which contains the only course of lectures Dean Mansel ever delivered as Professor of Ecclesiastical History at Oxford, is that it was an amazing *tour de force*. It can hardly represent more than six months' work on a subject in the main new to the writer, and yet it is not only the best English text-book on the subject, but a really good text-book, quite comparable, and in some respects superior, to the portions of Matter's standard work which cover the same ground. No doubt Matter's imaginative sympathy gives him always the appearance and sometimes the reality of a deeper insight, but his good-natured scepticism about Gnostic immorality is excessive, like his credulity about parallels from Indian Theosophy, and he is too much given to reading modern literary idealism into systems which were seldom literary and never modern. Dean Mansel, perhaps, himself attributes too much to the influence of Indian ideas; but at any rate he tells us how little intercourse there really was with India, if he does not tell us how much pantheism there is readymade in the "ritual of the dead." With this exception his treatment of the sources of Gnosticism is eminently clear, sober, and solid, and certainly marks an immense advance on the rather empty and unintelligent superciliousness of Dean Milman in even the latest edition of his *History of Christianity*.

This is the more meritorious because the writer neither was nor could be in any sense disinterested; beside the general interests of orthodoxy he had a special interest of his own. The Gnostics were to form the theme of an object-lesson in illustration of the Limits of Religious Thought, so as to show that moral distinctions inevitably disappear when personality is sacrificed to a pantheistic transcendentalism. This is quite true enough to be suggestive; Gnosticism really is a system of Pantheism in somewhat the same sense, if not to the same extent, as Schelling's Nature-Philosophy, though it is rather startling when the author, out of his exuberant impartiality—perhaps, too, out of a wish to find a foeman worthy of his steel—gravely informs us that Basilides was a thinker of the rank of Hegel.

In fact, like other great controversialists, Dean Mansel was rather apt to efface distinctions between his opponents. Plotinus was just as thoroughly opposed to Gnosticism as St. Irenaeus (who, by the way, wrote very much as Dean Mansel might have done if he had changed places with Bishop Patteson); and this is really a reason for pausing before we include Plotinus and Valentinus in a common class of transcendentalists who, though personally virtuous, imperil morality and outrage common sense because they insist on deducing everything from the Absolute. The fact is that the very fantastic way in which the Gnostic schools worked out their fundamental ideas was due rather to defective culture than to any transcendental ambition. Their sources, like the sources of every really influential creed, are to be looked for in the nature of things; the special sources of Gnosticism are to be looked for in very familiar things indeed: one of the truest criticisms ever pronounced on the system was that its teachers went to work "after the rudiments of the world." Their characteristic knowledge was simply a knowledge of the deepest cosmical facts, not a mystical intuition as contrasted with experience: it did not rest upon demonstration as contrasted with submission to authority; the "spiritual" men who claimed to walk by "knowledge," while they left the "animal" men to walk by "faith," held that they knew all the teacher had to teach; those who had not mastered the teaching still needed the guidance of the teacher. So far as we can judge, all the great Gnostic systems were founded by persons of considerable power of thought, but none of these, except, perhaps, Marcion, seems to have possessed even average powers of reasoning, for these powers only develop themselves equally and harmoniously in the same persons in the very prime of a civilisation. Butler and Hume thought as well as they reasoned, and reasoned as well as they thought; but Mr. Spencer thinks even better than he reasons, and Dean Mansel reasoned even better than he thought. To go back to an earlier stage of an earlier civilisation, Heraclitus and Parmenides thought much better than they reasoned, and, in fact, hardly reasoned at all. Though the author of the *Philosophumena* sometimes makes grotesque mistakes, as when he imagines he has confuted Marcion by simply confronting him with Empedocles, he is not quite unhappily inspired when he compares Gnosticism in general with Greek speculation of the sixth century B.C. The stage which thought had reached in the decline of Syrian and Egyptian civilisation in the first century of our era was really like the stage which thought had reached in the youth of Greek civilisation in the age of the Orphic rites, Pythagoras and the Pre-Socratic philosophers. Of course, a period of decline can never be wholly like a period of growth; when our own life becomes weaker we feel increasingly that it is an unsatisfactory part of an unsatisfactory world. That is why the Gnostics were so much preoccupied with the Origin of Evil, to which their orthodox opponents could afford to be indifferent, because they were in possession of an unexhausted principle of new moral and spiritual life. And the Gnostic problem was not, Given absolute perfection to deduce an imperfect miserable world; but, Given an imperfect miserable world to find beyond it unqualified good, and to find a path leading out of the world thereto. For all of them, probably even for Basilides, the Absolute and the Highest was simply super-celestial Light. Some of them went further: in the world we know man is the

Digitized by Google

highest, therefore man and the "Son of Man, which is in heaven," must also be the first; others hypostatised, with more or less success, the highest abstractions they had gathered from the world, and then affirmed that the world was the outcome of these. Valentinianism was the most complete as well as the most picturesque of these systems, and St. Irenaeus obviously felt that he had refuted it as soon as he had stated it just by inverting the order of exposition and setting out with a crude statement of the mysteries to which the neophyte was led up gradually in a way to show how they made the world intelligible.

As has been said, Gnosticism was a very "positive" system in its way; only its data were all taken mediately, not immediately, from experience—or, rather, the Gnostics felt the world instead of seeing it. This was the very reason why knowledge could be represented as in itself sufficient for salvation; it was a real deliverance to be told that the blind trouble of sense and passion was due to the course of nature, and that beyond the seven planetary spheres and the twelve signs of the zodiac (which ruled nature) there was a boundless depth of light, the true home of the spirit. The transition from the undefiled and uncreated light to the dark mixed unhappy world was not a matter which presented any speculative difficulty; the process by which the light of heaven daily descends upon the darkness and reveals the world was a type of the process by which in the beginning it was shed abroad and created the world Some carried the explanation a stage further and identified the light shining in darkness with Wisdom banished into a region which she could only inform imperfectly, for the conception which stands at the beginning of Hebrew philosophy was naturally transformed in the hands of races no longer vigorous enough to look upon nature with frank awe and unreserved admiration, and not sufficiently learned to know that all the processes of nature are rational, and that it is a chimerical desire to suppress everything in nature with which we do not spontaneously sympathise and leave the rest.

This conception was the only important element which we can be sure that Gnosticism borrowed from Judaism, since, though there are remarkable parallelisms with the Cabbala, we cannot tell whether these are not due to the Chaldean theosophy, from which the Cabbala itself was derived, for the Jews invented nothing after their great men ceased to receive revelations. It is much harder to estimate the true relation of Gnosticism to Christianity. The point of divergence, indeed, is obvious: Gnosticism was a theory of what was not in man's power, Christianity was a law of guidance for what is in man's power; therefore Gnosticism failed, and Christianity in a sense succeeded. On the other hand, Christianity was in its origin a theosophy, it was addressed to the very condition of thought and society which tended of itself to ferment into Gnosticism. The unapproachable light, the Father of Lights—with whom is no variableness, neither shadow of turning—the world-rulers of this darkness, the kingdom of the heavens, the children of the kingdom, and the children of the wicked (a phrase which St. Irenaeus tries to explain away), all belong to an order of ideas more familiar to Gnostics than to orthodox Christians, even in the second century. But for the existing tendencies to crystallise even to the extent they did in Gnosticism, something more was needed than a fermenting medium, and this was supplied by a revelation, which could be understood as teaching that the Highest was manifested for the first time, especially as its appropriation was long accompanied by a more or less sustained ecstatic impulse, which those who partook of it named the Spirit. This led St. Paul to observe the remarkable difference between those who partook of it and those who did not, and both the Alexandrine schools of Gnosticism generalised his observation, and divided mankind into the spiritual, who spontaneously cared for thought and contemplation; the animal, who could be got to care for conduct; the earthy, who could not be got to care for either. One can hardly doubt that there was a real plausibility in the view of the later Gnostics, that most of their orthodox opponents were "animal." Christianity had reduced itself for the time to a revelation of a Creator and Moral Governor, and a future state of Rewards and Punishments, published by Christ and authenticated by Miracles and Prophecies. The result was that all the clever Christians went wrong, and read fantastic spiritualisations of what did duty for physical science in Egypt and Syria into the New Testament, by the same kind of process as that by which the orthodox read the New Testament into the Old. Another curious result was that the later Gnostics threw themselves with avidity on the very writings of St. Paul and St. John which were directed against the earlier, because they contained unmistakeable traces of the theosophy of which the Church for the time had lost sight.

Dean Mansel does not exaggerate the effect of the ancient evidence of Gnostic immorality, which Matter as certainly underrated; but he is rather too eager to deduce it from their doctrine. Epiphanius, for instance, was no worse than Shelley, and was probably deified because he had something of Shelley's charm, and his special theory that the soul must return to earth till it has passed through all things may be compared with the doctrine of William Blake, that to nurse unacted desires is the unpardonable sin. In general, we ought to distinguish between the effect of Gnosticism on its original hierophants, who could give their lives to brooding on abstractions, and its effect on the roving charlatans who became the oracles of credulous *coteries*. Such a relation is never favourable to morality, no matter what is the creed that may be professed in the circle. It is undoubtedly true also that some forms of Gnosticism were intrinsically dangerous to morality when the knowledge taught was the indifference of all formal law, or that perfection lay in defiant independence of the whole course of this world and, therefore, of morality—most of all, perhaps, where the great secret was the physiological value of continence, for those who could not practise it were put upon all manner of substitutes. But where Gnosticism formed permanent congregations, it was not incapable of something like a healthy moral life. In *Pistis-Sophia*, one of the latest and silliest of Gnostic books, the moral tone is unexceptionable; all the great sins are condemned, and the community addressed have tenderness of conscience enough to shrink from evil-speaking. Concealment of belief in time of persecution (a point on which many of the better Gnostics were open to reproach) is not even contemplated, though the initiated are promised a painless death. G. A. Simcox.

Earl Hakon the Mighty. By Oehlenschläger. Translated from the Danish by Frank C. Lascelles. (London: Chapman & Hall, 1875.)

Translations into verse of the masterpieces of foreign poets are so frequently models of what Mr. D. G. Rossetti once called "incompetence walking naked and unashamed" that it is particularly pleasant to say at the outset that Mr. Lascelles has done his work very faithfully, and in most cases elegantly, rendering the somewhat tame blank verse of Oehlenschläger with a fidelity that is still spontaneous enough to give the reader what is so rare in translated verse—a sense of genuine poetic pleasure. And in selecting *Hakon Jarl* for rendering into English he has chosen one of the most characteristic and powerful pieces in the Danish language. We have only one serious fault to find with him, and that is that he does not deign, by any notes or introduction, to give the reader the smallest inkling of the history of the piece, of its place in Danish literature, or of the position it holds in the development of the genius of its author. It may therefore not be undesirable, while recommending the reader warmly to Mr. Lascelles' translation, to supplement it with some critical and historical remarks.

Oehlenschläger, as is well known, was an offshoot of the German school of romanticism. It was Heinrich Steffens who led his mind, while he was yet a young student, into the new channel; and by his personal conversation, and by his brilliant lectures, trained the Danish poet into the full exercise of his magnificent powers. But Oehlenschläger had far too much originality to follow blindly any one school of writers. Indeed, there was much in the German romanticists that offended him at once. With the sickly eroticism of such books as *William Lovell* and *Lucinde* he was at enmity from the first; and there were elements of masculine sobriety in his intellect, however much they were wanting in his character, which preserved him from all the worst pit-falls of the long-haired young gentlemen who fell down on their knees before the "blue flower" that Tieck and Novalis set up. Besides, one of the prominent ideas that Oehlenschläger held always before him—namely, the desire of creating a national school of poetry—was one wholly unknown to the original romanticists; and it was his happy art of expressing the exact sentiments that went home to the heart of every Dane that gave him first of all his extraordinary success. *Hakon Jarl*, the first of his tragedies, was

Digitized by Google

written at the very apex of this Scandinavian enthusiasm. As he lived more abroad—as his weak and ductile nature became more and more moulded in the hands of Schleiermacher, Fichte, and Goethe in succession—he lost this peculiar independence and national originality; but it is the four tragedies in which he exhibits most of this—*Hakon Jarl*, *Palnatoke*, *Baldur hiin Gode*, and *Staerkodder*—that are the four pillars which support his reputation most firmly.

It has been too rashly asserted that the whole revival of Scandinavian literature, headed by Oehlenschläger, was owing to the lectures and conversation of Steffens. In the first place, Johannes Ewald, who deserves honour, among many other reasons, for being one of the finest lyrists of Europe in the middle of the eighteenth century, was treating the old Northern mythology as subject-matter for poems half a century before Adam Oehlenschläger. Ewald, who was almost as elegant as, and certainly more fervid than, Thomas Gray, resembled his English contemporary in returning to the saga-literature of the early Scandinavians, and in his lyrical dramas of *Baldurs Död* and *Rolf Krage* prophesied distinctly of the coming national poetry. But his early death was followed by a long period of silence, and the horn that had for a moment been taken down and held to his wasted lips, remained unblown till Oehlenschläger came to fill the poetic heaven with its echoes. But, setting aside the initiative taken by Ewald, the careful student may discover a leaning towards national study at least three years before the arrival of Steffens. The latter began to lecture in 1803, but as early as 1800 we find the University of Copenhagen selecting this significant theme as the subject of a prize essay: "Would it be advantageous for the *belles lettres* of Scandinavia if the old Northern mythology were introduced and generally adopted instead of the Greek?" Among the youths who wrote on the subject appears the name of Adam Oehlenschläger, an unsuccessful candidate. So early had the seeds of future bias begun to spring in the poet's brain. When Steffens had appeared, and had with so much fervour and tact led Oehlenschläger into the new fields, the first effect on his mind was to erase the love of Scandinavian antiquity, and to direct his attention to modern life. *St. Hansaften Spil* was the first of his greater works, a poem which, as the Swedish critic Professor Ljunggren has acutely observed, is the production of a dreamer of the school of Tieck, who has just for the first time read Goethe's *Das Jahrmarktsfest zu Plundersweilern*. It was first in *Thors Reise til Jotunheim* (Thor's Journey to the Land of the Giants), and in his fine prose version of the *Volundarssaga* that he returned, after his romanticist conversion, to the early gods, and soon he threw the whole force of his poetical genius into the scale of what he called "the National, the Heroic, the Earnest," in opposition to the complete dreaminess of his first favourites in Germany. It was when this national feeling was at its height that *Hakon Jarl* was composed.

In August, 1805, weary directly of life apart from Steffens, who had been appointed to a professorial chair in the University of Halle, Oehlenschläger left Copenhagen and took up his abode with his friend. We learn from his *Erindringer*, that the quiet and uneventful months in the town of Halle drove him to the expression of nostalgia in such poems as *Hjemvee*, "Home-sickness," which was written about this time, and to the special study of Scandinavian thought and history. Fortunately, he found in the University Library at Halle a copy of Schiöning's folio edition of Snorro Sturleson's *Heimskringla*. He began to read this book with as much enthusiasm as one reads a budget of lost letters from a dear dead friend, and he had scarcely emerged from the life of Harold Haarfager, when he was completely arrested by the Saga of Hakon Jarl. Already, in 1802, he had treated this story in a versified romance, but now he felt it demanded a nobler treatment. Steffens and he were in the habit of sitting in the same room, warmed by one stove. The former sat in a corner at the table, preparing a philosophical work; Oehlenschläger sat close to the window and wrote. Each time the one had finished a paragraph or the other a scene, it was read aloud to be criticised. So *Hakon Jarl* was composed in a space of six weeks.

The central idea in *Hakon Jarl* is obviously the contest between the old faith and the new, between the Aesir and Christ. Hakon is the type of the old race of heathen warriors, turbulent, lawless and lustful, filling the land with horror by their violence and rapine, but still inspiring respect by the muscular and masculine sanity of their view of life. Olaf, on the other hand, is the type of the new race of Christian Northmen, saintly and supple, ready to fight if needful, but readier to persuade and win, surrounded by a cloud of incense thrown from the censers of Latin-singing monks, and ready to build a church at every resting-place. He inspires veneration as the herald of peace and good-will to men; with him culture first becomes possible, but at the same time the robust heroism of the early race is weakened. It is needful to point out that the tragedy does not consist mainly in the fall of Hakon, but in the ruin of those gods whom he was the last to worship and defend. Hakon knows no doubt; though all his friends desert him, though all his gods are silent, he fights on to the last with the defiance of unreasoning faith. Olaf, on the contrary, is oppressed with scepticism, and needs the aid of signs and wonders to restore him to full confidence of belief. Consequently the scene in which Hakon, driven to extremity, offers up his little son Erling before the statue of Odin, so far from being hideous and cannibal, as some critics have foolishly said, is charged with deep religious feeling and a sympathetic appreciation of what such a character as Hakon's must have been. Accordingly this scene must rank among the most telling and most subtle in the drama. How the realism of this and other scenes must have startled audiences accustomed to Nordahl Brun's tragedies, and all the magnificent absurdities of the French court-style, it is almost beyond the power of the present generation to realise.

We hope that Mr. Lascelles will soon be called on for a new edition of his translation, and that he will then take occasion to revise the versification. There are a great many blunders that have escaped the press-corrector, and too many slip-shod lines like the following:

> "Here love *did bid* me lay my sceptre down,
> And in the west did love give it me again."

which a moment's reflection would have altered to—

> "'Twas here love bade me lay my sceptre down,
> And in the west love gave it me again."

Next time, perhaps, Mr. Lascelles will give us a version of *Staerkodder*. We promise to be grateful. EDMUND W. GOSSE.

Letters from China and Japan. By L. D. S. (London: H. S. King & Co., 1875.)

HOWEVER interesting these letters may have appeared to the relatives to whom they were originally addressed, we are afraid they will not, on the whole, be found equally attractive by the general reader; at the same time, we must not omit to state that they contain a few isolated passages which are worth reading. The writer herself, with considerable *naïveté*, tells us that if, while in China, she had "seriously contemplated the possibility of being induced to write a book," she would "certainly have taken more care in collecting materials to make it an interesting one." Be that as it may, on returning home she realised, as others have done before her, "how little is known by the world at large of daily life in the far East," and spurred on by "the oft-repeated question—'Why don't you write a book?'" she determined upon rushing into print.

Early in 1870 (the precise year is not given, but we are able to fix it from internal evidence) the writer went out to Hongkong to marry a gentleman who was employed under M. Giquel in the Chinese Arsenal near Foochow, and her experiences of China and the Chinese were, with but slight exceptions, confined to the Arsenal and its immediate neighbourhood, so that it is not very surprising that "small talk" plays so prominent a part in the volume before us.

The letters are forty-three in number, of which six are devoted to the inevitable recollections of the journey out to Hongkong, thirty to China, and seven to Japan. Of the first named batch nothing need be said, except that they are totally devoid of interest. The writer was married a few days after her arrival at Hongkong, and after the briefest of honeymoons proceeded with her husband to the Chinese Arsenal aforesaid, distant some twelve miles from Foochow. She gives a touching account of the warm reception they met with there, and afterwards describes her future home and its daily routine, as well as her first impressions of China and its inhabitants. Speaking of her husband's pupils at the arsenal, she notices a fact which must have appeared odd to her at the time—viz., that they had few games of their own; indeed, the only one she observed them playing was "with a kind of shuttlecock which they toss from one to the other, hitting it in a marvellous way with their feet, so that great activity and suppleness are necessary for the performance." L. D. S. evidently soon arrived

at a tolerably just appreciation of the matter-of-fact nature of the Chinese, for in alluding to the national liking for burying departed relatives and friends "in a dry situation and where there is a fine view," she thinks it "probable that, being a thrifty nation, they find the high-and-dry situations are less desirable for cultivation, and, therefore, bestow them all the more willingly on the dead." In a succeeding letter she gives in a few words a fair notion of the festival of Dragon Boats, and she also disabuses her friends of the idea that people in China are obliged to live on "puppy dogs and birds' nests." The Tientsin massacre is, of course, touched upon, and various observations show the great disappointment felt by the foreign residents in China at the easy manner in which the Chinese were let off, almost scot-free, for that scandalous outrage. One of the most interesting parts of the book is that which relates to the ceremonial observances consequent upon the death of the aged father of Shên Pao-chên, the Chinese head of the arsenal, an official who came into somewhat prominent notice last year in connexion with the Formosa difficulty, and who has recently, we believe, been appointed to the important posts of Governor-General at Nanking, and Southern Superintendent of Foreign Trade. In accordance with Chinese practice, Shên Pao-chên sent to the writer's husband, among others, the usual announcement of his father's death; this a friend translated for them, and it is certainly worth reading, though the translator falls into a curious error as to the title or style of the reign in which the deceased was born, for surely in the place of Kien-Wong we ought to read Kien-Lung. Further on, we have an amusing account of an annual dinner given by the same high official to the foreign *employés* at the Arsenal, at which the writer's husband was obliged to be present. The meal was long and tedious, consisting of thirty or forty courses, and lasting from three to four hours; "oddly enough," we are told in conclusion, "the crowning dish of the repast is a huge basin of plain boiled rice; it is said that this prevents any evil effects from excess either of eating or drinking—sobers you, in fact, and sends you away from table with clear intellects." *A propos* of a kind of thanksgiving service, held by the crew of a Chinese training ship in honour of her safe return from her first cruise, L. D. S. makes some remarks upon the theatrical part of the entertainment, and asserts rather rashly that in the temples of China "an altar occupies one side and a stage the other." That theatricals are often performed in the temples—chiefly, we imagine, because the Chinese have no permanent theatres—we are fully aware, but still we think that this assertion should have been made in a more qualified form. We have personally visited numerous temples in China, but we never once saw what L. D. S. here mentions.

The writer of these letters lived at the arsenal for nearly two years and a half, and before her departure she made some interesting excursions in the neighbourhood of Foochow. She and her husband next paid brief visits to Shanghai and Ningpo, after which the scene is shifted to Japan. With regard to this part of the book, which is comprised in forty pages, we need not say much, for "L. D. S." frankly owns that "the glimpse given of Japan and its remarkably progressive inhabitants" is still more cursory than that of China, and that is saying a good deal. She spent some two months in the country, chiefly at Yokohama and Yedo, and seems to have made a tolerably good use of her time. One paragraph in the account of her visit to the temple of Asakusa, near Yedo, is worth quoting for the information it gives of the skill exhibited by the Japanese in gardening:—

"In the extensive garden and grounds which surround the temple, we saw most curious specimens of the national skill in training plants (some of them not more than one or two feet high) to assume the appearance of ancient trees. There were also some most grotesque wooden figures clothed in garments of chrysanthemum and placed in all sorts of ridiculous attitudes. One, for instance, represented a boy tumbling head over heels, the different parts of his dress being formed by the foliage and flowers of different colours; the trowsers brown or green, the coat yellow, and the waistcoat white."

We do not attempt any criticism of the grammar of these letters and other matters of detail, as we have no wish to be too severe in dealing with the harmless peculiarities of the author; but, in taking leave of the volume, we can assure our readers—to adapt the words of the preface—that they will only derive from it a very faint idea of the singular manners and customs of the ancient empires indicated in its title.

Edw. Duffield Jones.

The Works of Ben Jonson, with Notes Critical and Explanatory, and Biographical Memoir. By W. Gifford, Esq. With Introduction and Appendices by Lieut.-Col. F. Cunningham. In nine volumes. (London: Bickers & Son, 1875.)

This new issue of Ben Jonson's works is, in all essential respects, a reprint of Gifford's well-known edition of 1816. It contains Gifford's life of Jonson, his notes and critical disquisitions, and adheres with one exception to the order and method of arrangement adopted by him. The exception just alluded to is not important, since it only relates to an interlude, parts of which, excerpted from the Newcastle MSS. in the British Museum, are printed by Gifford in a note to his ninth volume (page 19). Colonel Cunningham has not thought fit to print the interlude entire, though he adds some lines omitted by Gifford, and places the whole among the Miscellaneous Pieces (vol. ix. pp. 327–336). The conversations with William Drummond of Hawthornden and a few minor poems unknown to Gifford have been added, and each volume contains additional notes by Colonel Cunningham. That a reproduction of Gifford's edition, which is now a rare and valuable work, was a desideratum of the reading public, every student of the Elizabethan Drama will admit, though it may be questioned whether the Ben Jonson of the "Mermaid" series did not meet the demand. We are only sorry that, considering the splendid form in which it has been provided, the critical additions made by Colonel Cunningham should contribute so little that is new or useful. To traverse once again the well-trodden field of Jonson's plays, and to glean where Gifford, working on a subject so congenial, had reaped, demanded far more scholarship than has been brought to bear upon the subject. The best way of making this objection clear will be to criticise the new notes added to one of Jonson's masterpieces; and for this purpose *Volpone* shall be selected. Colonel Cunningham's "Notes to the Fox" fill thirteen pages and a half of the third volume. To page 158 of that volume he has appended this remark:—

"Graved *in obscurity*] i.e. *buried*. So Marlowe:

'Joy *graved* in sense, like snow in water wastes;
Without preserve of virtue nothing lasts.'
"*Hero and Leander*, Sestiad, vol. iii."

Here the quotation is taken not from Marlowe but from Chapman, and to allude to *Sestiad, vol. iii.*, of a short narrative poem, instead of to *the third Sestiad*, is surely unscholarlike. In the next note we read:

"Miscelline *interludes*.] Divers kinds of interludes. From 'miscelli ludes' of Suetonius."

The mistake of *ludes* for *ludi* is possibly a misprint. On page 184 the commentary runs thus:—

"*Forth the* resolved *corners of his eyes*.] *Resolved* is continually used for *dissolved*, &c."

What Colonel Cunningham thinks Jonson can have meant by *dissolved corners of eyes* I cannot guess; it is clear that Jonson was here using the verb in its ordinary Latin sense of *to relax* or *loosen*. On page 203 we find:

"They are most *lewd* impostors.] In a letter to the Earl of Newcastle (vol. i. p. cxxxviii.), Jonson writes of I. B. as the 'lewd printer,' meaning idle and unpunctual; and Marlowe, in a curious passage, gives *lewdly* as the equivalent for Ovid's *turpiter*."

To the passage in question Gifford had already given the correct interpretation, *ignorant, unlearned*, which, indeed, was hardly needed by any one conversant with English. Colonel Cunningham's two instances add nothing, but tend to confuse the matter. When Jonson wrote the *lewd printer*, he probably meant the *ignorant, unlearned printer*; and when Marlowe translated Ovid's line (*Amores*, iii. 7, 45) he either misunderstood *turpiter* or intended *lewd* to have the force of *stupid* or *clownish*. On page 221 we find:

"*A third would have it a dog, a fourth an oil*.] The old way of spelling *oil* is *oyle*; can this be a misprint for *owle*? Oil seems unintelligible."

Why *oil* should be unintelligible, only Colonel Cunningham can tell us. The drift of the passage is that divers doctors have proposed various remedies for Volpone. One has recommended a cataplasm of spices, another a flayed ape, a third prefers a dog, a fourth an unguent. Skipping several pages, we come to the annotation on page 270:—

"*Why the* callet.] Both Todd and Nares reject the derivation given in Gifford's note, and consider it much more likely that the word came from the Kit Callot mentioned in the *Gipsies Metamorphosed*, vol. vii. p. 363."

It may be right to reject the derivation of *callet* given by Gifford; but Colonel Cunningham ought to have known that *callet*

is an old English word for a strumpet. Any English dictionary would have furnished him with examples from Skelton and Shakspere, and have proved to him that Kit Callot means Kit the strumpet.

It is not worth while to pursue this process of criticism further; nor would it have been necessary, perhaps, to call attention to the blunders in the notes already quoted, if the rest had contained valuable matter. They do not. Superfluous and superficial information about Aretino, Tom Coryat, Mummia, and so forth; explanations drawn from Florio of common Italian words, like *sforzato*, *osteria*, and *canaglia*; gratuitous emendations—such as the suggestion that we should read *carelessly* or *shamefully* for *favourably* in a speech of Lady Politic Would-be on p. 231—add but little to the elucidation of any real difficulties that may be left in Jonson's text.

J. A. Symonds.

The Library Atlas; consisting of one hundred Maps of Modern, Historical, and Classical Geography, &c. (London and Glasgow: Collins, Sons, and Co., 1875.)

This useful atlas contains, in addition to the maps, a general introduction to geography; the descriptive letterpress of the modern maps is due to Dr. James Bryce; that of the historical maps to Dr. W. Collier, and the classical geography to Dr. Leonhard Schmitz. The English, of all people, ought to pay the most attention to geography, if it be true, as the authors state, that our colonial possessions embrace nearly one-third in area, and one-fourth in population, of the whole globe. Perhaps the Germans are still ahead of us in this as in some other matters; but we are at least endeavouring to hold our own. In the present atlas nearly half of the sixty modern maps are devoted to Great Britain and her dependencies, and if we look, for example, at the maps of Australia and New Zealand, and compare them with similar maps published only a few years ago, the comparison is very instructive. In the maps of Europe and America (except in one or two maps apparently not re-engraved) the railways are given by means of one thin line; while they have been hitherto marked by a thick line, with a still thicker fringe to represent the telegraphs, a method which often obscured the names of places. Fortunately it is now impossible to mark the numerous telegraph lines and the numerous modern roads in an ordinary atlas; but the railways can be, and are given. We therefore do not see the need of adding eight separate railway maps at the end of the atlas, as they are thus made superfluous. Compare, for instance, the railway map of England, No. 91, with the map of England, No. 9; the latter gives more names of places, and the railways are quite as well marked as in the special railway map. The modern fashion of dividing provinces by straight lines has an unpleasant effect on the eye as we look at the map: surely the French method of marking out the departments according to the watersheds and river valleys was a much more natural and beneficial one. New Zealand and Tasmania have suffered less from this cause than Australia or the United States; part of Western Australia looks just like a chess-board. The names of places in this atlas are, in nearly all cases, very clear; look, for instance (to take a map which is interesting at the present moment), at the map of "Burma, the Shore States and regions adjacent," or at that of the German Empire—which of course has the new provinces marked—or at that of Denmark, where a small map of Iceland and another of the Faroe Islands may be due to Mr. Bryce's influence. There are copious indexes of the names of places, containing upwards of 50,000 references.

In the general introduction the aim of the authors has been "to present a full and clear account of the natural resources of the various countries, their climate, trade and manufactures, the state of their people, and the relations of the outward conditions of life to the wants of new settlers; and to give at the same time an educational value to the work by setting before the reader as lively a picture as possible of the physical aspect of each country." Something of the geology and of the natural history has been added, but physical geography has been but lightly touched on—this being reserved for a separate work. The treatise is, therefore, mainly confined to descriptive and political geography. We are not quite sure as to the value of some of the statistics given. Thus, when it is said that "in 1871 the assessment for poor rates in England was 6*s*. 11*d*. per annum per head of the population," the statement is of no importance unless we have the means of comparing it with previous assessments, which would show whether the rate is rising or falling. In itself the phrase "per head of the population" is valueless, for we have to deduct more than a million of paupers, who pay no rates: what would be important would be to know the number of actual ratepayers, and to divide them into classes and districts. The rates are falling in some parts of England at this moment, while in others they are rising. So again in the list of towns with upwards of 100,000 inhabitants. Manchester and Salford are rightly grouped together, notwithstanding the legal divisions that exist, but for the same reason Plymouth and Devonport should have been included, which really form only one city. The population of London is given as 3,883,092; while that of all Scotland is only 3,358,613, but Scotland returns sixty members to the House of Commons. Perhaps the fullest and best description is that given of America, and especially of British America and the United States, which is a small treatise in itself. Sixteen maps are added to illustrate historical geography, showing the state of England and of Europe in different centuries, from the time of the Roman Empire to the present day. The map of ancient France is better than that of the British Islands, but while the provinces once held by the English in France are marked, the limits between France and the Empire are not given, though it would have been easy to add them. The map of Germany in the Reformation epoch is very clear, except that the names Upper Rhine and Lower Rhine are somehow crossed, while the name of the Palatinate is omitted. In the letterpress attached to this part it must have been difficult to know what to include and what to omit, and probably there would be no general agreement on such a point. In p. 24 of the first part the statement that Innocent II. handed over Ireland to Henry II. in 1132 must be a slip.

Next comes the classical geography, which is, of course, on rather a small scale, but Dr. Schmitz's introduction is carefully written, and makes up to some extent for the fewness of the maps; if the railway maps had been dispensed with, more space might have been given to the ancient world. Two star maps are added, giving the northern and southern constellations, and two illustrative of astronomy. Taken as a whole, the atlas is very handy and useful.

C. W. Boase.

ITALY IN THE MIDDLE AGES.

Forschungen zur Reichs- und Rechtsgeschichte Italiens, von Dr. Julius Ficker. 4 Bde. (Innsbruck: Wagner, 1868–74.)

(*First Notice.*)

The author of the work before us, who is Professor of the History of Law in a Tyrolese University, has undertaken a radical investigation into the constitutional, administrative, and legal position of the Imperial power in Italy, and its influence upon Italian affairs. He has girded himself by degrees to his great task. His studies on the history of the Emperor Lewis of Bavaria, 1314–47, led him to consider the origin of the Electoral College, and to this we are indebted for his work, *Vom Reichsfürstenstand* (vol. i. 1861). He was thus led to the study of the judicial institutions of the Empire, and discovered it to be necessary to conduct a closer investigation into their condition in Italy in the thirteenth and fourteenth centuries, and even earlier. Hence the publication of the present work, which has interrupted the progress of the other, and which far exceeds it in the largeness of its subject. This work indeed is not, strictly speaking, a connected constitutional history of Italy under the Empire. The author explains that such was not his design, although he at one time contemplated a work of the kind, at least from the times of the Lombards to the end of the Hohenstaufen dynasty. Instead of giving us the results of his enquiry, he has given us the enquiry itself, and has left to others the task of writing a constitutional history. The author thinks it would be impossible to combine such a work with the necessary investigation and the collection of documentary materials. We do not coincide with this opinion. Had the author followed the chronological method throughout, as he does at the end of his book, instead of tracing the history of the single dignities or law-courts, he would have given us the historical development of the constitution in its various parts, together with the successive institutions and the metamorphoses they underwent. He would thus have succeeded in furnishing us with an organic and coherent historical survey of their course, instead of, as at present, being often compelled to go back over the same ground.

Digitized by Google

The relations between Italy and the North

varied greatly at different times and in different regions of the Peninsula, a circumstance which exerted great influence both upon politics and constitutional law. The constitutional starting-point is the Lombard kingdom. But the contrasts which pervade its whole subsequent development stood out from the first in the clearest distinctness. While the northern regions and those bordering on the Mediterranean as far as the south of Tuscany formed a closely united whole, many local elements were at work in both the southern dukedoms, in Spoleto and especially in Benevento, and in the latter dukedom they were mingled with Byzantine institutions, the result being that here an altogether special form of development came into existence, all the more because until the Hohenstaufen succession in the southern kingdom neither Frank nor German rule was ever firmly established. On the other hand, many Roman, and therefore national customs remained in vogue in the regions of Central Italy lying on the northern slope of the Apennines which afterwards formed the Romagna, as well as in Rome itself and its territory. Both in the Lombard and Roman districts the Frankish rule necessarily wrought great changes, as they were formed by Charles the Great into one powerful united state, which, although it derived its name from Rome, found its motive power elsewhere. But the old national traditions were still influential, and the local isolation of the peninsula, the constitution of the subdued but not destroyed Lombard kingdom, the continuance of the old law, all these exerted an influence which prevented the subsequent development here from taking the same course as in other parts of the Empire, especially as under the later Carolingians the crown of Italy was often entirely distinct from that of the northern regions.

An independent development was rendered the more possible in Italy during the strictly German period which dates from the Saxon emperors, by the fact that the Germans never sought to introduce their own political and judicial arrangements as the Franks had done, but, on the contrary, even when the highest political, administrative, and ecclesiastical offices were for the most part held by Germans, the national forms predominated in the administration. The revival of the study of Roman law which was due to its organic unity and universal applicability, as well as the sway exercised by the Italian ecclesiastical law over all Christendom, smoothed any differences. No doubt a time came subsequently in which the German Empire appeared in a very different aspect—the time when the communes acquired an independent existence which stood in the way of centralisation. Frederick I. desired to make a radical change in the imperial authority, independently of the arrangements of Germany, and his grandson of the same name in his still more radical measures took for his starting point the constitution of his hereditary Sicilian dominions, which had nothing in common with Germany. In the course of events, therefore, Germany received more from Italy than she imparted. The idea of the Roman Empire, too, increasingly preponderated over that of the German kingdom north of the Alps. Germans went to Italy to fill the offices of the Empire, but they adapted themselves to the state of matters in that country, on which, in fact, they founded their mode of procedure.

The account of the judicial institutions with which the work commences treats first of the various modes of placing persons under the ban, as developed under German influence upon Italian legal systems; and of the effect of the ban of the Empire or of a city upon person and property. Next it deals with the old jurisdictions of the counts and margraves, and with the various persons or corporations to whom the exercise of the jurisdictions belonged, especially the power of the secular feudal counts, that of the bishops and of the towns under their various officials, as podestas or consuls, and with the different positions of the Margraves in various parts of the country. The second part treats of the imperial judicature and its institutions, especially of the High Court's right of hearing appeals reserved to the king, who acted either alone or with the concurrence of the ordinary judges. This was the Supreme Court, presided over either by the king himself or by his representatives. The presidents were (after the king, who might exercise a real or nominal presidency) the Count Palatine, with his substitutes or "royal legates" (*missi dominici*), the chancellor of Italy, the queen, and the vicar of the Court (*Domini Imperatoris vicarius ad justitias in Italia faciendas*), an office usually held by a bishop, because it required a knowledge of canon law. The Count Palatine, the highest temporal official in Germany, exercised his office in Italy only up to the time of the Emperor Henry II., 1014–27, while the presidency of the chancellor appears not to have occurred later than the end of the eleventh century; as queen presidents we find, 1117, 1118, Matilda, wife of Henry V.; and 1136, 1137, Richenza, wife of Lothar III. The vicar of the Court under Frederick I. became, as the Emperor's delegate, the highest official of the Empire, whose duties corresponded to those of the Count Palatine. The Grand High Justiciary (*magister justitiarius magnae curiae*) was, properly speaking, supreme judge of the kingdom of Sicily, yet under Frederick II. he encroached considerably on Italian jurisdiction.

By the side of the Emperor's High Court of Appeal was the Court of the Empire, which was presided over by officials who were often changed in the course of centuries—royal legates occasionally, or nuntios, delegates, permanent judges of appeal, counts palatine, lastly, legates general. The last-named formed the real centres of authority in Italy during the Hohenstaufen period until the second half of the reign of Frederick II., at first as extraordinary, afterwards as permanent representatives of the Emperor in his absence. They were for the most part either the German chancellors of the Empire, or distinguished bishops who were entrusted with the management of political affairs. Thus, in the time of Frederick I. the office was held by the celebrated Archbishops of Cologne and Mainz, Reinald von Dassel and Christian von Buch, who wielded the sword as well as the crozier. Under Frederick II., Italy was divided at first into two, then into three, districts of legation; but as early as 1239 the Emperor's son, King Enzio of Sardinia, appears as legate for all Italy (*legatus totius Italiae de latere nostro*). From the power of the general legates, according to the original conception, the authority of the "Provincial officers" was derived. Their history is intimately associated with that of the territorial divisions, and many of them, especially in the time of Henry VI. and Frederick II., acquired an historical name, as the Dukes of Spoleto, the Margraves of Ancona, &c. In those days of fierce contests, which hardly ceased from the time of Henry VI. until the fall of the Hohenstaufen, popular feeling was strongly adverse to the representatives of the Empire, even when they were Italians, because they were connected in the closest manner with the administration and government.

In the later years of Frederick II. the Provincial administration underwent a complete change, so that it no longer derived its authority from Legates General, but was held directly from the Emperor. Not only were the leading principles of the Sicilian administration adopted in a great measure, but Italy was filled with Sicilian officials. The successes achieved by the Emperor after 1230 in Upper Italy, which enabled him to restrain that development of civic liberties which had been growing rapidly since the peace of Constance in 1183, furnished him also with the means of effecting the change which was accomplished in the years 1237–9. The whole kingdom of Italy was partitioned out into districts under vicars-general or captains-general, the greater number of whom were, as above mentioned, Frederick's Sicilian subjects, who were held in greater dependence upon him by being frequently shifted from one place to another. Were it not that the great struggle which broke the power of Frederick in the middle of this century also overturned his whole political system, Italy would have been transformed into a centralised kingdom, while in Germany the territorial power of the princes, and in consequence the division of the Empire, was making great strides. The opposition of the Church, which must have been stifled by a prince who could have ruled Lombardy in the same way as Sicily was ruled, found a strong ally in the aversion felt by the Italians from the system of government alike for its sternness and for the nature of its fiscal arrangements, although in the case of the towns, and especially in those of Lombardy, the old attachment to civic independence was weakened, and its vigour was unnerved by faction.

A. de Reumont.

CURRENT THEOLOGY.

Modern Doubt and Christian Belief. A Series of Apologetic Lectures addressed to Earnest Seekers after Truth. By Theodore Christlieb, D.D., University Preacher and Professor of Theology at Bonn. Translated, with the author's sanction, chiefly by the Rev. H. U. Weitbrecht. (Edinburgh: T. & T. Clark.) English readers will find in these lectures an intelligible and very fairly candid account of the present state of re-

ligious opinion in Germany, both among the theological and antitheological learned, and in lay society at large. The writer's own arguments take their tone from the fact that the general public is indifferent, if not hostile, that irreligion is fashionable, and that the profession of belief in the specific doctrines of Christianity is popularly associated with the idea of unreasoning, uncritical antagonism to all the conclusions of modern science, and all the results of modern culture. The work of apologists in such a state of society is comparatively easy, and though Dr. Christlieb is far from being as brilliantly eloquent as the author of the essay *Sur l'Indifférence en Matière de Religion*, he uses the same kind of arguments with some effect against the half-educated, whose unbelief is itself taken on faith from writers like Strauss and Büchner. But in discussing "the breach between Christianity and modern culture," and the possibility of its being filled up, he hardly seems to allow sufficiently for the difficulty of finding a common ground upon which the opposite parties might agree as starting point. His argument that Christianity is compatible with the highest culture requires to be preceded by a demonstration of the truth of Christian dogma, because, from his opponents' point of view, Christianity is just so far incompatible with the conclusions of science as any other large system of mistaken belief, the ground of their opposition being that the belief is mistaken. In the same way the writer assumes what he undertakes to prove when he appeals to modern history to show the advantages, material and spiritual, possessed by Christian over non-Christian populations, because the rationalists he is attacking would have no hesitation in replying that the religion of modern Europe, in so far as it is superior to other religions, is so in virtue of the general causes at work to make modern civilisation an improvement upon ancient, that the degree of moral and intellectual refinement of which a people is capable at any time determines the spirituality of its religious faith, and that though the details of its creed react upon the general culture, they are not the ultimate cause of its development. A good deal of the volume is devoted to attempts at reminding unbelievers of the grounds on which revealed religion has been formerly defended by respected thinkers, and at reminding the faithful of the grounds on which atheism, materialism, and pantheism have been rejected; there is little originality in this part of the work, or in the writer's theory of miracles as necessary acts of divine power, restoring the natural order of the universe in cases where it would, without miracle, have been impaired or disturbed by the fallen nature of man. On the other hand, in the lengthy discussions of the works of Schenkel, Strauss, Renan, Baur, and such moderate rationalisers of Scripture narrative as Keim, the author succeeds at any rate in showing that orthodox theologians have no monopoly of the imaginative temper that concludes, because something *might* happen, it certainly did, if the hypothesis under consideration requires that it should.

The Spiritual Conflict and Conquest. By D. Juan de Castaniza, O.S.B. Edited, with preface and notes, by Canon Vaughan, O.S.B. (Burns, Oates & Co.) Canon Vaughan has raised a curious question of literary history in a singularly inconvenient form. The *Spiritual Combat* is the most successful and useful of handbooks of piety produced by the counter-reformation, as the *Imitatio Christi* is the most successful handbook of mediæval piety, and though the *Imitatio* is a classic, and the *Spiritual Combat* is not, it is remarkable that the authorship of each is doubtful. The *Spiritual Combat* is generally assigned to Lorenzo Scupoli, an Italian Theatine, and the first twenty-four chapters were published in the name of that order in 1589. In 1598 a comparatively complete translation of the work into English appeared at Venice, and apparently in this, and certainly in the later editions in Latin and English which were circulated in England, it was claimed for Castaniza, an eminent Benedictine preacher, at one time attached to the Spanish Court, who died at Salamanca in 1599. The date of the original Spanish edition of the *Spiritual Conflict*, which appeared without the *Spiritual Conquest*, might, most likely would, be decisive, but Canon Vaughan failed to ascertain it. Consequently, his theory that Castaniza is the original author of the work, and that the Theatines enlarged it, rests on the fact that Yepes, a contemporary and friend of Castaniza, assigns the work to him, and that in the Spanish Netherlands it was attributed to a Spaniard, while the common theory rests mainly on the fact that St. Francis de Sales got the book from Scupoli; and that in 1659 the Pope, who beatified St. Francis, gave Scupoli the credit of the book. The British Museum has no Italian copy of Scupoli, and no Spanish copy of Castaniza, which is rather a pity, as a comparison of the early editions might throw some light on the matter. There is one point which we are surprised that Canon Vaughan has not noticed; the author of the *Spiritual Combat* (p. 93, English edition of 1846) warns his reader against setting apart the days of the week for the practice of special virtues. Now the second treatise of the *Spiritual Conquest*, of which Castaniza is certainly the author, is arranged on this plan which the author of the *Spiritual Combat* deprecates. *A priori*, the tone of the *Spiritual Combat*, with its cheerful independence of routine, might seem more likely to result from the experience of a congregation of missionary priests than from that of a single preacher of a contemplative order. Another presumption may be drawn from the fact that there is more spontaneity and fervour in the *Spiritual Combat*, and something like formality in the arrangement of the *Spiritual Conquest*, which consists of five treatises, on the ambushes of the enemy, of the use of our spiritual weapons, on the seven degrees of perfection, on the seven degrees of Divine Love, on the choicest maxims of mystical divinity. All these interesting subjects are treated clearly, solidly, deeply, and comfortably—perhaps too comfortably, almost egotistically. The reader, who starts with a sufficient dose of sober enthusiasm, is methodically conducted to the heights of contemplation by a road that is smooth, though steep. The writer seems to be in love with loving rather than the Beloved; and self-forgetfulness, which is preached assiduously, seems to be valued rather as a means to the final peace. It would be much harder to distinguish the goal of Castaniza's mysticism than the goal of the mysticism of the great Spanish Carmelites from the goal of Spinosa's philosophy; and, at the same time, the great Spanish Carmelites and Spinosa have more literary and psychological interest. It should be added that Canon Vaughan has illustrated both parts with copious quotations from other ascetical writers, especially English Benedictines of the seventeenth century, who, to judge by his extracts, deserve to be better known.

The New Koran. Second Edition. (Whitfield.) The second edition of this *bizarre* work, which the preface assigns to "a poet from the plough," is free from most of the grammatical blemishes traceable to a corrupt following of the Authorised Version which abounded in the first, and as the writer's success hitherto has been so encouraging, it may be worth while to call his attention, in view of a third edition, to the chief remaining incorrectness, an unintelligent use of "neither." The substance of the book deserves more attention from the intelligent public than it is likely to receive, as the writer is beginning, not without success, to claim the allegiance of the unintelligent, and anybody who is not repelled by prolixity and an immense mass of dull conceit will be rewarded by some new light as to the kind of religion we shall have if ever the time arrives to which so many look forward with hope, when the religious instincts of ordinary humanity will be free to develop and assert themselves. The author has quite as much earnestness, both moral and religious, as we can expect—as much, say, as an average Methodist preacher—and he has a strong grasp on some of the permanent conditions of life: for instance, he understands the necessity of subordination so well that he imagines the French Revolution was a failure because it seems to have made subordination difficult, and misunderstands one of its main lessons, the immense material advantage which the majority of a nation may derive from looting the minority. The framework of the book is as follows. The first book, "Of Labours," treats of how Jaido Morata, a mongrel Jew, prepared himself by a long course of cosmopolitan trade and travel for the work of founding industrial colonies in "Galilee of the Gospels." The second book, of "Questions," treats of the controversies he had to deal with in his mission. The third, of "Counsels," contains more authoritative and abstract exposition. The fourth, of "Duties," consists of exhortations to the different classes of modern society. The writer's God is immanent in the universe, but the writer thinks he is not a pantheist, apparently because he recognises the distinction of good and evil, as though we should say that a man who held God was the *soul* of the world was a pantheist, and a man who held God was the *health* of the world, not. His theory of immortality is "the body to the tomb, the spirit to the womb." He thinks death as necessary to the soul as sleep to the body; it ought to be as pleasant. His Utopia is altruistic industrialism, which he expects to command the desires of all men by its own beauty, with no extrinsic motives: he is too much of an optimist to explain why we have desires which have to be repressed. Jaido Morata is an "Antichrist," and criticises his Rival with the clearsightedness of hatred: he says His religion is only fit for monks and martyrs, and opines that His miracles, including the Resurrection, were got up for Him by a party in the Sanhedrim who wanted to establish communism—a more articulate Christology than most infidels put forward. Altogether the *New Koran* is a book to make one curse the memory of Locke, or whoever first set vulgar people weighing evidence: however, it ought to be read.

King's Weigh-House Chapel Sermons, 1829–1869. By T. Binney, LL.D. Second Series. Edited by Henry Allon, D.D. (Macmillan.) Dr. Binney is known to have been a really powerful and influential preacher; but the power of his sermons was of that kind which evaporates in print; if it was not a mistake to publish them, few will care to read them except those in whom, having heard them, they may serve to revive old emotions. Dr. Binney deprecated the publication of a posthumous biography by his friends: but as his personality is of more interest than his literary remains, we may thank Dr. Allon for having thought it consistent with fidelity to his wishes to present us with a "biographical and critical sketch."

Cambridge Sermons. By the Rev. E. A. Abbott, D.D. (Macmillan.) It is hardly unfair to Dr. Abbott to call him a disciple, and something less than a successor, of Professor Maurice. There is no doubt less of Maurice's peculiar intellectual mannerism; but what in the founder of the school was original and suggestive is hackneyed, not to say *arriéré*, when we meet it, even in an improved form, from the disciple's mouth. No doubt there is in all the sermons, especially the last, preached in Westminster Abbey in 1869, much good sense and more moral earnestness and courageous plain-speaking: but the first quality at least is in part neutralised by the tendency (constantly as the author warns himself against it) to identify liberality of spirit with liberalism in opinion.

Christ and the People. Sermons by Thomas Hancock. (Daldy, Isbister & Co.) It is the practical protest against this confusion that gives its interest to Mr. Hancock's less scholarly but

not less courageous volume. His theology is of the strictest Anglo-Catholic orthodoxy; but his protest against the aristocratical traditions of Anglicanism, his zeal for subordinating all minor matters to the restoration of the national character of the Church, his freedom, moreover (which appears even in the omission of "Rev." on his title-page), from what political writers mean by the sacerdotal spirit, are such as all liberal theologians will admire, and are things which many have been too apt to assume to be their own exclusively. Mr. Hancock may not be a man able to save the Church if it is falling, either as a spiritual or a national institution, but he at least will be free from all responsibility if it falls.

Sermons by the late Rev. W. H. Brookfield. With a Biographical Notice by Lord Lyttelton. (Smith, Elder & Co.) Mr. Brookfield died only last year, but gives the impression of having practically belonged to an earlier generation. A man of amiable and admirable character, with much good sense and brilliant conversational talent, he passed for a thoughtful preacher; reading his sermons now, he seems a good and tasteful but ordinary one.

Short Sermons on the Psalms. By W. J. Stracey, M.A., Rector of Oxhead. (Rivingtons.) Mr. Stracey has the good sense to endeavour, and the candour to tell us he endeavours, "to select carefully the text; for the poor and children will often take home, remember, and think of the text, when they remember not a word of what follows." He has also such simplicity as not to ask whether it is worth while to preach sermons on these terms, and such conscientiousness that the knowledge of the terms does not make him careless in composing his sermons.

Early Counsels; Sermons Preached in the Chapel of the College of St. Paul, Stony Stratford. By the Rev. W. M. Hatch, sometime Warden. (J. T. Hayes.) Mr. Hatch preaches well the manly Christian morality which, since Arnold, has been the legitimate boast of English public schools. He scarcely preaches it the better that he feels bound in conscience to engraft on the Arnoldian ἦθος high sacramental doctrine, and a little devotional aestheticism.

Rugby Sermons. By Henry Hayman, D.D. (Henry S. King & Co.) Dr. Hayman, in his reaction from the Arnoldian theology, has failed to give his school sermons any distinctive character at all.

Christian Belief and Life. By Andrew P. Peabody, D.D., LL.D., Professor of Christian Morals in Harvard University. (Boston: Roberts Brothers; Sampson Low & Co.) Professor Peabody's Harvard sermons have an interest to the English reader, as representative of a type of theology so little known here as conservative, one may almost say orthodox, Unitarianism, and good churchmanship in "the Church of Socinus." In other respects, the sermons are not remarkable: they have good sense and a high moral tone, but no eloquence or speculative power.

The Soul's Way to God, and other Sermons, preached in Liverpool. By Charles Beard, B.A. (Williams & Norgate.) Mr. Beard's sermons are of a higher type: less divorced, as is natural, from the main course of liberal criticism and speculation of which everybody has some experience or consciousness, they will serve to show, far better than the doctrinal reaction of America, how far the moral and spiritual energy of Christianity can be preserved without the doctrine which is, to most Christians in our time and country, its intellectual basis. The book should be read for instruction and, if the reader chooses, for devotion: it is impossible to criticise it further. EDITOR.

NOTES AND NEWS.

LORD WILLIAM LENNOX has written, and Messrs. Hurst and Blackett will shortly publish, a work entitled *Celebrities I have known: with Episodes Political, Social, Sporting and Theatrical.*

DR. HUNTER, the author of *Annals of Rural Bengal*, &c., is now engaged, on behalf of the Indian Government, in compiling a statistical survey of the whole of India. This project was first recommended by the old Court of Directors so long ago as 1807; but, despite the labours of many individual men, no satisfactory work has been yet produced. The plan of the present undertaking is that each separate province of our Indian Empire should be entrusted to a provincial editor, uniformity of execution being secured by the general superintendence vested in Dr. Hunter, as Director-General of Statistics to the Government of India. The province of Bengal has been reserved by Dr. Hunter as his own especial task. It contains no less than fifty-nine districts, each of which will be treated in a separate statistical account. A very considerable number of volumes will necessarily be required for so large a work; but it is intended that the whole shall be completed by the end of 1876. At the present time five volumes have received the final approval of the Bengal Government, and will probably be published before the close of the present year. They will comprise fifteen districts, containing a population of twenty-one million souls.

WE are promised a narrative of a stirring period by Charles Loftus, formerly of the Royal Navy, and late of the Coldstream Guards, entitled *My Youth, by Sea and Land, from* 1809 *to* 1816. Messrs. Hurst and Blackett are the publishers.

AMONG forthcoming books of travel, we notice *Notes of Travel in South Africa*, by C. J. Anderson, author of *Lake N'gami*, edited by L. Lloyd; and *Pearls of the Pacific*, by J. W. Boddam Whetham, whose *Western Wanderings* will be familiar to many of our readers. Both will be published by Messrs. Hurst and Blackett. Messrs. Longmans' announcements in this branch of literature include *Shooting and Climbing in the Tyrol*, by W. A. B. Grohmann; *The Frosty Caucasus*, by F. C. Grove; *The Indian Alps*, by a Lady Pioneer; and *A Journey of a Thousand Miles through Egypt and Nubia to the Second Cataract of the Nile*, by Amelia B. Edwards.

UNDER the title of *My Circular Notes*, Mr. J. F. Campbell is going to publish in the autumn, with Messrs. Macmillan and Co., an account of a journey round the world, not altogether along the beaten track. The notes are full of lifelike description and vigorous narrative, and contain much that is fresh both of scientific and general information. The book will be fully illustrated with sketches from the pen of the talented author.

MESSRS. CHATTO AND WINDUS have in preparation for publication in October, uniform with the *Poetical and Dramatic Works of Dr. Westland Marston*, Mr. W. S. Gilbert's *Dramas*, in which will be included his most popular pieces, "Pygmalion," "Charity," "The Wicked World," "Palace of Truth," "The Princess," and others.

PROFESSOR BELL'S edition of White's *Selborne*, to be published by Mr. Van Voorst, is nearly ready for the press. It will contain, in addition to the notes on the original work, a chapter communicated by Lord Selborne on the Roman coins and other antiquities found on his lordship's estate in the parish; an account of the Geology of the district by Mr. Curtis, of Alton; a list of the most noteworthy plants found in the neighbourhood; a memoir of the author by the editor; a large number of letters from Gilbert White to his friends; the correspondence of his brother with Linnaeus; one of his sermons; and a specimen of his Garden Kalendar.

A FOURTH and concluding volume of Professor Max Müller's *Chips from a German Workshop*, containing essays chiefly on the Science of Language, will be issued immediately by Messrs. Longmans and Co., who are also preparing for publication a work on *The Seventh Great Oriental Monarchy*, by Canon Rawlinson.

THE same publishers have in preparation *Philosophy without Assumptions*, by the Rev. T. P. Kirkman; *Religion and Science*, by the Rev. Stanley T. Gibson; and a translation of the late Professor Ewald's *Antiquities of Israel*, by H. S. Solly.

MESSRS. HURST AND BLACKETT'S new novels include *Diane*, by Katharine S. Macquoid, and *The Squire's Legacy*, by Mary Cecil Hay.

MESSRS. PARKER AND CO. announce for publication *A Trip up the Volga to the Fair of Nishni-Novgorod*, by Mr. Munro Butler Johnston, M.P., and a volume of unpublished Sermons by the late Bishop Wilberforce. The lectures delivered in America in 1874 by the late Canon Kingsley will likewise be published shortly by Messrs. Longmans.

THE third volume of Mr. Blanchard Jerrold's *Life of Napoleon III.* is in the press.

MESSRS. PARKER AND CO. will issue during the coming season *The First Prayer-book of Edward VI.*, showing at one view the results of the various revisions from 1549 to 1662.

WE are glad to hear that a translation is being prepared for publication by Messrs. Bagster of M. François Lenormant's work on *Ancient Chaldean Magic and Astrology*, recently reviewed in these columns.

AMONG Messrs. Parker's announcements are:—*The Remains of the late A. W. Haddan*, edited by the Bishop of Brechin; a volume of Sermons for Advent and another for Christmas, by the late Rev. John Keble; and new editions of *The Annals of England*, *A Concise Glossary of Architecture*, Dr. Irons' *Bampton Lectures*, and *Daily Steps towards Heaven.*

DR. W. DE GRAY BIRCH has in the press a work on the History, Art, and Palaeography of the Utrecht Psalter. It will be published shortly by Messrs. Bagster and Sons.

MR. W. STIGAND'S work on *The Life, Work, and Opinions of Heinrich Heine* will be published next month by Messrs. Longmans and Co.

MESSRS. BAGSTER'S list of new publications includes: *The Scriptures Arranged in the Order of Time as Written*, by the Rev. H. P. Linton; *The Chronicle of Man*, by F. M. Fearnley, with a Preface by Andrew Jukes; *Thoughts on the Book of Job*, by R. F. Hutchinson; and *Hidden Lessons from the Verbal Repetitions and Varieties of the New Testament*, by J. F. B. Tinling.

THE second volume of the English translation of Comte's *System of Positive Polity*, containing the *Social Statics*, translated by Frederick Harrison, will appear in a few days. Vol. III., the *Social Dynamics*, translated by Professor Beesley, is in the press; and the final volume, the *Synthesis of the Future of Mankind*, translated by Richard Congreve, with an Appendix containing the author's Minor Treatises, translated by H. Dix Hutton, will appear in the spring.

A TRANSLATION of the Marchese Gino Capponi's *History of Florence*, by Sarah Frances Alleyne, is announced for publication by Messrs. Longmans.

MR. JAMES GREENWOOD'S new volume, entitled *Low Life Deeps: an Account of the Strange Fish to be found there*, will shortly be issued by Messrs. Chatto and Windus. It will be illustrated in tint by Mr. Alfred Concanen, and will contain the story of the Dog and Dwarf fight, "retold with much additional and confirmatory evidence."

MR. HORACE B. WOODWARD has in preparation, to be published by Messrs. Longmans and Co., an *Epitome of the Geology of England and Wales.*

MESSRS. ROUTLEDGE are about to publish *The Adventures of Captain Hatteras* and *The Field of*

Digitized by Google

Ice, by Jules Verne. Each will contain a large number of illustrations by Riou.

Mr. William Hector, Sheriff-Clerk of Renfrewshire, is editing for Messrs. J. and J. Cook, of Paisley, a series of selections from the Judicial Records of his county, ranging from the sixteenth to the beginning of the nineteenth century. These Records contain much information illustrative of the local history of Renfrewshire; the administration of the laws in its civil and criminal courts; the manners and customs of the people; the value of land, rents and prices, &c. The volume seems especially likely to throw much light on the social life and "humours" of a Scotch town from 1680 downwards.

The *Manchester Guardian* announces that the Chetham Society will soon issue a volume of *Miscellanies*, including the "Easter Rolls of the parish of Whalley in the sixth and seventh years of Edward VI."; "Letters on the Claims of the College of Arms in Lancashire in the time of James I., by Leonard Smethley and Randle Holme, deputy-heralds;" "Description of the State, Civil and Ecclesiastical, of the County of Lancaster, about the year 1590;" and the "Visitation of the Diocese of Chester by the Archbishop of York in 1590." The volume is edited by Canon Raine. The Society has also in preparation *The First Visitation of Lancashire*, and *The Townley Inquisitions*, edited by Mr. William Langton.

A portrait of Mr. James Crossley, by Mr. J. H. Walker, has just been placed in the reading-room of the Chetham Library at Manchester.

Sir John Maclean is preparing for publication by subscription *Registrum Munimentorum Prioratus Launcestonensis*, being a collection of charters and other instruments relating to the possessions of the Priory of Launceston, in the county of Cornwall, extending from the Conquest to the reign of Henry VII., with an historical introduction. The materials are taken from the archives at Lambeth Palace. The work will be in quarto, and a limited number only will be printed at the price of a guinea and a half.

Messrs. Blackie and Son will publish shortly, under the title of *A Trip to Music Land*, a fairy-tale forming an allegorical and pictorial exposition of the elements of music, by Miss Emma L. Shedlock. The work will be illustrated with designs by Mr. J. King James.

Mr. James Grant Wilson has prepared, for publication by Messrs. Blackie and Son, a work on *The Poets and Poetry of Scotland*, from the earliest to the present time, comprising characteristic selections from the works of the more noteworthy Scottish poets, with biographical and critical notices, and illustrated by portraits engraved on steel. The first volume, which will appear shortly, begins with Thomas the Rhymer, 1226, and ends with Richard Gall, 1776.

A new edition of Dr. F. A. Pouchet's work on *The Universe: or the Infinitely Great and the Infinitely Little*, is in preparation by the same publishers.

Among Messrs. Churchill's new works for the forthcoming season we may mention *Clinical Studies*, by Sir John Rose Cormack; *The Student's Guide to Dental Anatomy and Surgery*, by H. E. Sewill; *Medicinal Plants*, being figures, with accompanying botanical descriptions, and an account of the properties and uses of the principal plants in medicine, by Robert Bentley and Henry Trimen; *On the Localisation of Movements in the Brain*, by J. Hughlings-Jackson; *A Guide to the Microscopical Examination of Drinking-Water*, by J. D. Macdonald; *Outlines of Animal Physiology*, by W. H. Allchin; *The Student's Guide to Human Osteology*, by W. Warwick Wagstaffe; &c.

The "Literaturblatt" of the *Neue Freie Presse* mentions the appearance of a tragedy by Heinrich Kruse named *Brutus*, which may be regarded as an imitation of Shakspere's *Julius Caesar*, or as a work drawn from the same source as that to which the English dramatist was indebted—namely, *Plutarch's Lives*—according to the disposition of the critic. The work appears to possess great merit, though the comparison it provokes is, of course, trying.

We neglected to notice at the time the death of one of the most active Swedish authors of our generation. Johan Gabriel Carlén, who died on the 6th of last July, was a favourable specimen of a class of literary men in which Sweden has been prolific. Poet, critic, editor, connoisseur and collector, Carlén was a man whose life was entirely steeped in an atmosphere of fine art, but whose creations, interesting as they were, hardly seemed worthy of a brain so learned and practised in good taste as their author's. He was born at Hasslekärr in 1814, and was educated for the law. The success of his "Pieces in Verse," published in 1838, induced him, however, to abandon himself to literature. He brought out afterwards several volumes of poems, a series of novelettes entitled "Romances of Swedish Country Life," various juridical works, and the best existing editions of the works of Bellman, Wadman, and Fru Lenngren. In 1841 he married the eminent novelist Emilie Flygare. He leaves behind him a rich collection of pictures and antiques.

The Provençal poet Mistral, author of *Mireio*, will shortly publish a volume of poems entitled *Les sabots d'or*.

We regret to have to announce the death of Professor Heinrich Rückert, of Breslau. His health had been failing for some time, and an inflammation of the lungs cut short his active and useful life. Professor Rückert—who was the son of the poet Friedrich Rückert — greatly distinguished himself as an historian, and, while the learned world loses in him one of its worthiest members, the national and liberal cause of Germany is deprived by his death of a most enlightened and undaunted champion.

We are glad to hear that the Ladies' College at Melbourne, Victoria, over which Professor C. H. Pearson presides, has succeeded beyond the expectations of its promoters. It has 120 regular students, and thirty occasional ones. The Principal, Professor Pearson, has taken the Lectureship on English Literature, and has delivered a course of lectures on Shakspere. For the Mathematical Lectureship an ex-Professor from Sandhurst, a high Cambridge wrangler, has been secured.

We shall take an early opportunity of reviewing at length Mr. James Bruyn Andrews' small but comprehensive treatise on the *Dialecte Mentonais*; but for the present we may commend it as an interesting addition to the study of comparative grammar, and as ranking among the more serious efforts to establish the real linguistic value of one of those southern dialects which have, of late years, been the subject of so much poetic enthusiasm. Mr. Andrews speaks with some diffidence of his undertaking, yet his grammatical essay is the more valuable from the fact that no other grammar exists of any of the patois spoken from Marseilles to Genoa, though the dialects spoken in the neighbourhood of the Mentonese canton—which have modified its speech in certain localities—have in some instances received considerable attention, notably Provençal towards the west, and in a far less degree Piedmontese towards the north. The French earned the well-merited reproach of having long neglected their old southern poets, but there now seems to be a very earnest and wide-spread movement which gradually embraces whatever possesses a literary, philological, or grammatical interest in those varied dialects which are still so largely spoken in the South of France.

Parts V. and VI. of *Romanische Studien* are devoted to Old French, with the exception of some Neapolitan popular songs of the sixteenth century, published by Herr von Flugi. Herr Suchier gives an exact print of the Cotton *Voyage de Brandan* with an introduction, and a Bodleian fragment of an otherwise unknown *chanson de geste*; an examination by Herr Koschwitz of the age and origin of the *Voyage de Charlemagne* occupies the whole of Part VI. Dr. Boehmer himself discusses the vowels *a, e, i* in the Oxford *Chanson de Roland*; though we cannot accept his main conclusions, his investigation contains much of importance for Old French phonology. The regrettably bitter and personal tone of Dr. Boehmer's reply to various criticisms seems to us wholly unjustified by them, though in the assumption of the non-originality of many of his *Roland* emendations he has a real grievance, which calls for rectification.

The following Parliamentary papers have lately been published:—Statistical Tables relating to the Colonial and other Possessions of the United Kingdom, Part XIV., 1868, 1869, 1870 (price 6*s.* 6*d.*); Return of Railway Accidents reported to Board of Trade in April, May, and June, 1875 (price 10*d.*); Return by Railway Companies relative to Signal Arrangements and Systems of Working (price 8*d.*); Eighteenth Report of the Inspector of Reformatory and Industrial Schools of Great Britian (price 1*s.* 9*d.*); Thirty-ninth Report of the Inspectors of Prisons of Great Britain, II. Northern District (price 2*s.*); Papers relating to the Diplomatic Conference at Paris for making provision for effecting the Objects of the International Metric Commission (price 3*d.*); Indexes to Reports of Select Committees on Acts of Parliament and on General Carriers Act (1830); Returns, Papers, &c., relating to Agricultural Statistics, Ireland, Public-Houses, Navy (Boys, Training Ships), Tenements Valuation (Ireland), Naval Savings Banks, &c., &c.

THE LATE DR. BLEEK.

The death of Dr. Wilhelm H. I. Bleek will be regretted by every student of language and Comparative Philology. He was the son of the famous theological Professor of Bonn, and was born at Berlin in 1827, two years before his father's settlement in Bonn. The problems raised by Hebrew Grammar on which our Aryan languages throw no light directed his attention to the African tongues, and on taking his doctor's degree in 1850 he chose as the subject of his thesis the North-African origin of the Hottentot dialects. The fruit of this was the essay entitled *De Nominum Generibus Linguarum Africae Australis, Copticae, Semiticarum aliarumque Sexualium*, published in 1851. After an unsuccessful attempt in 1854 to reach Africa in company with the Niger Expedition, he accompanied Bishop Colenso to Natal in March, 1855, and visited the interior of the country, making friends of the natives and spending several months in their huts. In the following year appeared a volume on *The Languages of Mozambique*, compiled from the vocabularies drawn up by Peters and others. He was appointed interpreter by Sir George Grey, the Governor of the Cape, in 1857, but ill-health obliged him to return to Europe two years later. On going back to Capetown in 1860, he was made Librarian of the valuable library there, presented to the colony by Sir George Grey on his removal to New Zealand, the well-known *Catalogue* of which had been compiled by him in two volumes in 1858 and 1859. The numerous works contained in this library on the languages of Southern Africa, many of them unique and many in MS., enabled him to begin his great work, *A Comparative Grammar of the South-African Languages*, the first part of which, dealing with their Phonology, appeared in 1862. Helped by a pension from the Civil List, the second part of the work, on the Noun, was published in 1869, and it is to be hoped that sufficient materials have been left behind to complete the whole. Bleek showed that the South African languages, exclusive of the Bush-

Digitized by Google

man, fall into two groups: one, the Hottentot, with flections and genders which in one instance (that of the Nama dialect) amount to as many as eight; and the other, the Bâ-ntu, or Kafir, widely distributed over the west and south of Africa, and characterised by expressing the relations of grammar by means of pronominal prefixes. As might be expected in a sex-denoting language, the Hottentot is rich in folk-tales and fables, and a collection of these, under the title of *Reynard the Fox in South Africa, or Hottentot Fables and Tales, chiefly translated from the original MSS. in the Library of Sir George Grey*, was published by Dr. Bleek in 1864. In 1868 he wrote a pamphlet on the origin of language (*Ueber den Ursprung der Sprache*), which he traced to the cries of anthropoid apes, with a preface by Professor Haeckel. He also contributed a highly suggestive paper on "Concord, the Origin of the Pronouns, and the Formation of Classes or Genders of Nouns," to the *Journal* of the Anthropological Institute in 1872, the object of which was to show that gender originated in the attachment of the same pronominal suffix, or faded substantive, to certain classes of nouns.

The *Cape Monthly Magazine* has for the last five years contained a series of valuable articles from his pen, on "African Folk-lore," in 1870 and 1871; "Scientific Reasons for the Study of the Bushman Language," in 1873; and "Preliminary Remarks to a Paper on Resemblances in Bushman and Australian Mythology," in 1874. An essay "On the Bushman Language" was also published in the *Cape and its People*, in 1869. His second Report on researches into "Bushman Folk-lore and other Texts," presented to the Colonial Parliament, has only just been issued, and in it he states that the total amount of native Bushman literature he has collected "is now about 7,200 half-pages," and a Bushman-English and English-Bushman Dictionary, on which he had been working for some time past, "now contains more than 11,000 entries." In his Hottentot investigations he was helped by the Rev. H. Tindall, while for his Bushman researches he had the indefatigable assistance of his sister-in-law, Miss Lloyd. Indeed, since February last this part of his work has been left almost entirely in her hands, as Dr. Bleek himself found all his spare time occupied with the continuation of his Comparative Grammar. Ill-health, moreover, and the increasing infirmity of deafness made the task of writing down the oral communications of the natives more and more difficult. Perhaps there are not many who know that in 1863 he published in German a Latin Grammar entitled *Formenlehre der Lateinischen Sprache zum ersten Unterrichte*, an English translation of which was always one of his great objects of desire. It is said that a translation of a portion of it made by himself has actually been left behind in manuscript.

A. H. Sayce.

SELECTED BOOKS.

General Literature and Art.

Burgess, J. Report of the First Season's Operations of the Archaeological Survey of India in the Belgâm and Kaladgi Districts. Jan.—May, 1874. Allen.

Burton, R. F. Ultima Thule; or, a Summer in Iceland. Nimmo.

Comte's Social Statics, or the Abstract Laws of Human Order. Trans. Frederick Harrison. Longmans.

Dubarry, A. Le Brigandage en Italie depuis les temps les plus reculés jusqu'à nos jours. Paris: Plon. 3 fr. 50 c.

Molière's Dramatic Works. Trans. H. Van Laun. Edinburgh: Paterson. 18*s*.

Quellenschriften für Kunstgeschichte. Hrsg. v. Eitelberger v. Edelberg. ix. u. x. Wien: Braumüller. 11 M.

Royal Academy Album. Reeve & Co. 12*6s*.

History.

Barrot, Odilon, Mémoires de. T. II. Paris: Charpentier. 7 fr. 50 c.

Bulle, C. Geschichte der neuesten Zeit, 1815–1871. 1. Bd. Von 1815–1848. Bremen. 6 M.

Gaillardin, C. Histoire du règne de Louis XIV. T. V. Paris: Lecoffre. 6 fr.

Hoefner, M. J. Untersuchungen zur Geschichte d. Kaisers L. Septimius Severus u. seiner Dynastie. 1. Bd. Giessen: Ricker. 7 M. 60 Pf.

Passier, H. et A. Trésor généalogique de Dom Villevieille. Paris: Champion. 20 fr.

Physical Science.

Altum, B. Forstzoologie. 3. Thl. Insecten. 2. Abth. Berlin: Springer. 8 M.

Hansen, P. A. Ueber die Störungen der grossen Planeten, insbesondere Jupiter. Leipzig: Hirzel. 6 M.

Klipstein, A. v. Beiträge zur geologischen u. topographischen Kenntniss der oestlichen Alpen. 2. Bd. 2. Abth. Giessen: Ricker. 5 M.

Simon, E. Les Arachnides de France. T. 2. Paris: Roret. 12 fr.

Philology.

Plinii Secundi quae fertur una cum Gargilii Martialis medicina nunc primum edita a Valent. Rose. Leipzig: Teubner. 2 M. 70 Pf.

CORRESPONDENCE.

MICHEL ANGELO'S "CREATION OF ADAM."

Bellevue House: Sept. 24, 1875.

In your paper of the 18th of this month, a letter from Mr. Alfred Higgins calls attention to an article in the *Zeitschrift für Bildende Kunst*, wherein an elucidation of the female figure within the mantle of God the Father, under the left arm of the Creator, in the fresco of the *Creation of Adam* in the Sistine Chapel, is brought before the English reader as a new discovery by a certain Herr Richter. This female figure—which unquestionably, I think, represente Eve interested in the creation of Adam before her own birth out of his side—is so wonderful an idea, and is so interesting in relation to the spirit of Michel Angelo's genius, that it seems worth while on my part to claim priority in the critical elucidation of it.

In a short paper in the *Portfolio*, January, 1871, I hazarded the supposition in the following words:—"In the *Creation of Adam* the Almighty is surrounded by the future in the shape of mighty children, supporting Him who needs no support, and an antetypal Eve looks round from under His arm, her great eyes fixed on the newly-created man!" This explicit assertion of the meaning of the figure, which had hitherto passed as one of the "mighty children," or cherubim, surrounding the Almighty, was entirely questioned by my friends; and in June, 1873, I had an opportunity of again examining the original, in the company of a friend, a well-known art-critic, who remained impervious to the idea even when constrained to admit that the figure was feminine. More than ever, however, impressed by the truth of my interpretation, on returning to London and trying what could be found regarding the subject, I lit upon a large woodcut in chiaroscuro in the print-room of the British Museum, wherein the figure was fully expressed, the hair smoothly parted on the forehead, quite different from the curled locks of the cherubim, the eyes directed with a superb expression of wonder and pleasure on Adam, and the mammae fully developed. Fortified in this secure way, I determined to express further my discovery in print, and having to write a review of Mr. Black's *Life of Michel Angelo Buonarroti* for the *Portfolio* in December last, I did so as follows, speaking of the great painter's *motives*:—

"The writer remembers, on first examining the picture of the *Creation of Adam*, on the centre nearly of the ceiling of the Sistine, being troubled and mystified by the figure rising out from within the left arm of the Creator, which was manifestly not one of the boy-angels surrounding the Majesty; it had a feminine character, and was intently gazing on the figure of Adam, who is raised up by the touch of the forefinger of the right arm of the Father. An inspection of the photograph by Mr. Braun convinced him that this was the representation of Eve before she existed, an antetypal Eve in the mind of the Everlasting Father, who saw effects in their causes; and this was confirmed by the large woodcut, contemporary with the picture, or nearly so, in the British Museum, in which the expression of the face and the fully-developed mammae leave no room for doubt. Were we in possession of the painter's drawings, necessary to the preparation of fresco works, we would perhaps find the original of the wood engraving, and we should see the development of this Platonic idea, the pre-existent ideal, which of late years has been scientifically formalised. The completest vertebrate creature existed prophetically in the simplest saurian, as Professor Owen has well expressed, as surely as the fowl with all its feathers exists potentially in the egg. All this is included incidentally by the genius of Michel Angelo, veiled a little, perhaps, for fear of heresy or imputed paganism, and it has remained unremarked until now, as far as we know. It was thus that Greek sculpture distanced both science and verbal expression, and in this way does the art of Michel Angelo come out of its age like the act of a possessor of more than ordinary human faculties."

These sentences, written and set in types in December last, were not published till April of this year. I am happy to find my friend Mr. Pater adopted the idea in his excellent *Studies in the History of the Renaissance*. He may have conceived it for himself by study of Braun's photograph, and so may Herr Richter, were it not for the mistaken explanation of the figure of Adam, and for the entirely gratuitous supposition of one of the numerous cherubs being the Second Person of the Trinity, or, as he calls Him, according to Mr. Higgins, The Son of Man! That Michel Angelo represented Christ here as a child is incredible: the notion is only worthy of Klenzel or Gessner. As for the innuendo of the motive being signified by the sweep of the mantle of the Creator, it is also unworthy of the painter and not in keeping with his nature. Besides, he had abandoned the nimbus as an antiquated property of the quattrocentisti, and supernatural or divine natures were represented by him with a halo or glory. These misconceptions appear to me to prove Herr Richter to be a wandering light, not so likely to discover as to adopt.

William B. Scott.

CYPRIOTE INSCRIPTIONS.

London: Sept. 27, 1875.

I notice in your issue of the 25th inst., in the Science Notes, a short mention of the decipherment of some Cypriote inscriptions in the Cesnola collection by myself. I notice therein one omission of some importance in that numbered (1)—viz., of the words *εὐ ποτε* between the two last words. The translation given is correct. The note contains a few minor matters for which I am not responsible, but they contain no harm. These seven are only a few specimens of the thirty-odd in the collection which are figured, and nearly all deciphered in my contribution on the subject to the *Journal* of the American Oriental Society, of which a few extra copies have been distributed, though I believe the whole volume of the Journal containing them has not yet appeared.

Since I have been in London, by the kind permission of Dr. Samuel Birch I have been enabled to examine the six Cypriote inscriptions in the British Museum, and have read one never deciphered before. It is one obtained by Mr. R. H. Lang, formerly H. B. M. consul at Larnaca, and so faultily figured by Moriz Schmidt in his large plate at the end of his work, *Die Inschrift von Idalion und das Kyprische Syllabar*, that it was impossible to read it except from the stone. The following is the transliteration in Roman syllables:—

(1.) *ku.po.ro.ko.ra.ti.wo.se.|e.mi.|o.la.o.*
(2.) *o.te.|o.mo.i.po.si.se.|o.na.si.ti.mo.se.*
(3.) *ti.i.so.ni.ta.se.|ti.pa.se.|e.mi.*

The Greek transliteration would be:

(1.) Κυπροκορατιϝος ἐμι· ὁ λαω
(2.) ὡδε ὁ 'μοι ποσις 'Ονασιτιμος.
(3.) Διωνιδας Τιβας ἐμι.

The first word is evidently a patronymic, ending in *-δας* instead of *-δης*. The first letter of this word, as well as that of the next, may be θ. The last proper name may be a Cypriote form of Θηβης; so that it is uncertain which of the two is noun and which adjective. The translation would be: "(1) Of Cyprocoratis [a daughter, see I. He of the people (2) here, my spouse, is

Onasitimos. Diisonidas Tibas am I." The name Onasitimos might be read Onasitmos, on Cypriote principles. The inscription is probably a mortuary one. It is not yet numbered or on public exhibition in the Museum.

I am also able to add another word to the Cypriote portion of the bilingual tablet of Dali, in the Museum, viz., *we. te. i.*, or *Fere*: "In the year"—at the beginning of the first line. Also one character, *ko*, to be read *γο*, at the beginning of the second line. A character still before this one has left traces, but is (to me) now illegible. In Mr. Smith's plate of the bilingual tablet (*Trans. Soc. Bibl. Archaeol.*, vol. i., part 1) no trace of either of these additional readings appears. Julius Euting, in his *Sechs Phoenizische Inschriften*, &c., figures the character *i* just mentioned as *a*, erroneously, but gives no hint of the others.

ISAAC H. HALL.

LOCKE'S MEDICAL STUDIES.

Weyhill Rectory: Sept. 21, 1875.

There seems to be no authority for the statement referred to in your number of the 18th inst., that "Locke was averse from allowing it to be known that he once intended to practise medicine." Locke himself refers to it as generally known, and with no signs of a desire to conceal it, in section 2 of his *Thoughts concerning Education*: "I shall therefore begin with the case, and consider first the health of the body, as that which perhaps *you may rather expect*, from that study I have been thought more peculiarly to have applied myself to."

WILLIAM HENRY SIMCOX.

DR. STOKES AND THE ROYAL IRISH ACADEMY.

Trinity College: Sept. 25, 1875.

There can be no doubt about the correctness of your correspondent as to the fact of Dr. Stokes's repudiation of the competence of the Irish Academy's Committee in the matter of their transcript, but he might also have added that there is equally little doubt that by the pamphlet which contains that repudiation, and from which your present number gives an extract, the reputation of Dr. Stokes himself will not be enhanced.

Perhaps an example will make clearer the danger of the somewhat indiscriminate criticism in which Dr. Stokes has indulged, and which I, in common with many who know and value his labours in the Keltic field, cannot but seriously regret.

His answer to the fourth item in the report is as follows:—"Here the facsimile gives 'do' for the 'tic' of the MS. The committee do not deny the mistake; but they say 'the most careful copyist would be as likely to read "do" as "tic."' Perhaps he would, if (as was apparently the case in the present instance) he did not understand what he was copying, and the person revising his work was equally ignorant. The passage is simple: 'Cachranúair tráigid in pían díb. innúair aile *tic* thairsiu,' that is, 'every second hour the pain ebbs from them; the other hour it comes (*tic*) over them.' To my eyes in 1871 the word 'tic' was written with perfect clearness."

So runs the answer on this point, and, no doubt, Dr. Stokes regards it as conclusive—*i. e.*, his assertion goes in one direction, and the committee's opinion slightly in the other direction; and, of course, the committee go to the wall.

But, alas for the treacherousness of the human memory! Had Dr. Stokes forgotten that, in 1870, he printed a fragment of this identical book, and that in this fragment occurs this identical passage, and that *he himself* read the word in question, *do*, and printed it *do*, and translated it as though it were *do*; and, to crown all, added the following note about this *do*: "do, '*adit*' (=do-AV-it?), &c.," thereby constructing a root for his *do*?

It was a rash note. Surely the Nemesis of Speculation as to the meaning of unknown words never fell more heavily on editor-translator-annotator before!

ROBERT ATKINSON.

SHAKSPERE AND QUEEN ELIZABETH'S FAVOURITES.

3 St. George's Square: Sept. 29, 1875.

Mr. Simpson makes a capital defence of his position; but he surely exaggerates the popularity of Essex. After that favourite's *fiasco* in Ireland, whence he did *not* bring "rebellion broachèd on his sword," but left it rampant—it soon broke out again after his temporary truce—there must have been many citizens of London who, instead of pouring out to greet him, asked in 1600–1, with Shakspere's Marullus:

> "Wherefore rejoice? What conquest brings he home?
> What tributaries follow him to Rome,
> To grace in captive bonds his chariot-wheels?"
> *Julius Caesar*, I. i. 37–9.

To set aside this necessary disgust at his failure, Essex did, no doubt, make a *bid* for popularity, as Stowe says; but the measure of his success in attaining it was shown by the miserable failure of his attempted rising—the advance of his pride—against Elizabeth, in the very place where he had most ostentatiously made his bid for popularity, the city of London. Granting, as Stowe does, that the citizens liked Essex for a time, they yet liked their Queen and Government far better, and thought the proper punishment for rebels was to have their heads chopped off. This feeling I suppose Shakspere—whose loyalty and patriotism are above question—to have shared, and to have expressed it in his lines in *Much Ado*, and in his tragedy of *Julius Caesar*—not, of course, directly, but by that "covert allusion," that generalisation of political doctrine, which Mr. Simpson sees in so many plays directed against the Court (*New Shakspere Society Transactions*, 1874), and I in these plays—as Mr. Simpson has taught me in others (*ibid.*)—against conspirators in Elizabeth's and Shakspere's England. There must have come a time in Shakspere's life when he, who had praised Essex, must have condemned him; and that condemnation I find, and contend that his contemporaries must have found, in the *Much Ado* lines and *Julius Caesar*. Mr. Simpson himself holds that "in *John* and *Henry IV.* we find him (Shakspere) dilating on the miseries of the justest rebellion, of invoking foreign aid, even of full success;" can it be odd that, when the Queen's special favourite rose against her under Shakspere's own eyes, he should have repeated his lesson in the plays then under his hand, or inserted in another just written lines in which the hearer may have read that lesson?

Mr. Simpson has warned us that in these questions "no man finds aught but what he looks for" (*New Shakspere Society Transactions*, 1874, p. 440). His strong feeling of Shakspere's Essexianism and Roman Catholicism may prevent his seeing what strikes me as plain, and what came home to me—inclined to Mr. Simpson's views—with unexpected convincingness. At any rate, both sides of the question are now before the Shakspere world; and if its verdict goes against me, it will yet be glad that attention has been called to a "political allusion" in Shakspere heretofore (to the best of my belief) passed over in silence.

F. J. FURNIVALL.

THE University of Pavia has recently acquired a large addition to its funds through the bequest of the late Italian Senator and Professor, Luigi Porta, who has left to it the whole of his large fortune. In the event, however, of the University being transferred to any other part of Italy, the money is to pass into the hands of the municipal authorities of Pavia, and to be applied by them to purposes of education.

SCIENCE.

RECENT BOTANICAL TEXT-BOOKS.

A Year's Botany; adapted to Home and School Use. By Frances Anna Kitchener. Illustrated by the Author. (London, Oxford, and Cambridge: Rivingtons.)

A Manual of Botany, Anatomical and Physiological, for the Use of Students. By Robert Brown. (Edinburgh and London: Blackwood & Sons.)

The First Book of Botany, designed to cultivate the Observing Powers of Children. By Eliza A. Youmans. New and enlarged Edition, with 300 Engravings. (London: H. S. King & Co., 1872.)

An Essay on the Culture of the Observing Powers of Children, especially in connection with the Study of Botany. By Eliza A. Youmans; with Notes and a Supplement by Joseph Payne. (London: H. S. King & Co., 1872.)

Botany for Young People. Part II. How Plants Behave. By Asa Gray. (New York and Chicago: Ivison & Co., 1872.)

THE increased attention which has been directed during the last few years to the study of natural and physical science has already borne fruit in the multiplication of text-books in every department. In none probably has the literature increased more rapidly than in Botany, which is now being taught, in some form or other, in a considerable proportion of our more important schools. At the largest of these, and especially at nearly all the "public schools," we know that the science-master employs the very best books obtainable to guide the studies of his boys; but at a great number of the smaller and private establishments we fear that the books and the mode of teaching still in use are radically vicious. In the minds of the teachers of this branch of science, perhaps more than in any other, there still lurks a belief in the efficacy of the "cram-book," written for no other purpose than to load the learner's memory with such a nicely-assorted assemblage of "facts" as is likely to be most serviceable to him at his examinations. Of the miserable results of this system the examiners in botany to the University of London could tell a harrowing tale, this subject contributing the largest proportion of failures of any in the examinations in science.

Mrs. Kitchener's *A Year's Botany* is a book which can be recommended without hesitation to the beginner; and for young children in particular it is the very thing to interest them in the study of plants. The principle adopted is that of engaging at once the observing faculties of the student, leading him "from the known to the unknown," and at the same time interesting him in the purpose and function of every part of the plant, as its external structure is explained. This is the right method; and one that will, we believe, never be found to fail. The mind of the learner, instead of being crammed with a number of polysyllabic terms and dry details of morphology, is led on step by step to understand the wonderful purpose which underlies every detail, the connexion of cause and effect which engages the reasoning powers at the same time that it

Digitized by Google

occupies the observing faculties. Admirable as is the plan, the mode in which it is carried out is no less worthy of commendation and imitation. At the commencement of the chapters, each of which may constitute a single lesson, is given a list of specimens required for its illustration; and these are then dissected, as it were, under the eye of the student, each point of structure being carefully pointed out and explained. There is considerable diversity of opinion among botanical teachers as to the desirability of the use, in the early stages of instruction, of technical terms of Greek, Latin, or mongrel origin. Some advocate the use of English words where possible, analogous to those in common use in German; while others maintain that as the technical terms must certainly be learnt at some time or other, it is best to introduce them at an early period, explaining at the same time their origin and meaning. The technical term possesses the advantage that its use can be strictly defined scientifically, while this is often difficult when the word used is in the colloquial language. It is no doubt an advantage to the beginner for a "stipule" to be defined as a "Nebenblatt"; but while "pollen" and "Blüthenstaub" are nearly equivalent etymologically, the former can be employed without obvious incongruity or an evident contradiction in terms in those cases where the pollen is not in the form of a fine dust, which is scarcely the case with the corresponding German term. For our own part, we have never found that even young children find it easier to understand what is meant by a "dust-spike" than an anther, or by a "seed-organ" than a pistil, the latter Anglicism being in fact scarcely defensible from a scientific point of view. Mrs. Kitchener has adopted the *via media* of using only English words as "milk for babes" in the earliest chapters, gradually replacing them, as the learner becomes able to bear "strong meat," by the recognised technical expressions. We cordially recommend *A Year's Botany* to those who are desirous of introducing the study in a rational and interesting way to young people.

Mr. Robert Brown's "Manual" is a text-book of most admirable intentions. Its design is unexceptionable. The author recognises the difficulty which has been experienced by previous compilers of text-books in their attempts to compress into a single volume of moderate size the whole of their subject. We believe the idea to have been quite a mistaken one, that the student requires his outlines of morphology, physiology, histology, and classification, all within the same pair of boards. The present volume is confined to anatomy and physiology—quite sufficient for a single treatise—classification and the structure of cryptogams being left for a future publication. Mr. Brown has been a diligent reader of contemporary botanical literature in all the important languages of Europe; and the references to the original sources of information are most copious and valuable. Special branches of the subject, as, for instance, the phenomena of fertilisation, are treated with a fulness of detail which we have not met with in any other work of the kind. With these merits, it is the more painful to point out in what respects the work does not appear to fulfil the intentions of the author. In the matter of misprints it is proverbially unwise for those who live in glass houses to throw stones. We are all at times liable to be the victims of our own carelessness, or of the printer's devil. But it requires a very great exercise of the virtue which hides a multitude of sins, to excuse the blunders in the names of plants and of writers which constantly offend the eye in turning over the pages of this book. Nor is it without more serious faults which greatly detract from its value. A text-book which in almost its first sentence speaks of "intercellular substance" as if it were something of distinct origin from the cell-wall; which uses the term "primordial utricle" on one page in its recognised sense of the outermost layer of the protoplasmic contents of a cell, on another as synonymous with "germinal vesicle," while on another it is defined as a membrane *separating* the protoplasm from the other cell-contents; which describes the stomata as "anomalous cells;" and which affirms that carbon forms about one-half of the substance of our edible vegetables, cannot be placed without reserve in the hands of beginners. A second edition will doubtless see these very numerous evidences of hasty compilation rectified.

Miss Youmans' *First Book of Botany* is a reprint of a well-known American book; although, bearing the imprint of English publishing and printing firms, it conveys to the uninformed reader no sign of its American origin. The English student would be puzzled by the constant recurrence of American types and illustrations, no pains having been taken to adapt it to a circulation in this country. With the details of the book we have, however, less concern than with the general plan, which we find thus definitely laid down at p. 36:—

"It will be observed that our exercises contain none of the descriptions of plants and explanations of their growth which usually make up the text of botanies (*sic*). These might be easily given, but it would be a departure from our essential plan. The work before us—the observation of the external characters of plants—is itself extensive, and it can only be well done by making it at first our sole occupation. To observe carefully, to repeat our observations till they are familiar, and to acquire the ready and accurate use of the vocabulary of description, are the only true foundation of a knowledge of botany, and we must be careful not to anticipate the work which belongs to a higher stage of the pupil's progress. The accounts of tissues, structures, and functions add nothing to the understanding of plant-forms, and they afford proper subjects for future exercises in observation, to be given in a second book. What we have presented is eminently adapted for childhood, when sense-impressibility and curiosity about appearances are strongest, and before the reflective powers are much developed. The apparent meagreness of these pages is therefore intentional. They might easily have been filled with interesting reading-matter about plants, but that would have opened the door to lesson-learning and reciting, which is a thing we specially wish to prevent."

And thus we have 200 pages, extended over seventy lessons (!), full of nothing but the very driest and most wearisome details of external morphology.

We can agree with the writer in regarding the culture of the observing powers as *one* of the great benefits conferred by a study of botany; but to look on this as its sole aim, or as capable of being pursued with advantage by itself independently of physiology, we hold to be a very serious mistake; and Mr. Payne has well pointed out this radical defect in Miss Youmans' treatment of the subject, in his notes on her Essay on the Culture of the observing powers of children. The loading of the memory with an enormous number of technical terms, however skilfully arranged, without the least explanation of the functions subserved by the various parts, can but have a most depressing effect on the intellect, and must entirely obscure from the mind the dignity of the study with which it is occupied. We should not dwell so much upon this, were we not aware that the same mistake is made by some English teachers—had we not been told that it is impossible to interest children in physiology. Our own experience has been precisely the contrary. The simpler facts of vegetable physiology, the phenomena of germination, of nutrition, of fertilisation, we have always found to possess the most absorbing interest even for the youngest; and older learners it is absolutely impossible to interest intelligently in the details of morphology alone. It is this inadequate view of what is really comprised in the science which permits Mr. Payne to speak of botany as "leaving altogether uncultivated the instinct of experiment;" which rendered it possible for an eminent man of science, in his evidence before the Science Commission, to describe it as a mere "science of classification;" and which, to some extent, justifies the contemptuous manner in which the teaching of botany is frequently spoken of even by scientific men themselves. A child will learn more of botany by testing the various conditions under which an acorn will grow and assimilate food, or a cucumber "set" its fruit, than by laboriously plodding through the whole of Miss Youmans' seventy lessons. It is with great regret that we hear that the system of instruction recommended in this book has been introduced into schools in this country of which better things might have been expected.

The consequences of this one-sided view of the aims and purposes of botanical science are seen in the lamentable neglect of Vegetable Physiology in this country. There never was a time when we had a greater number of young botanists than now; but their whole energies are, as a rule, directed to the collection of specimens and the determination of species; they know no higher ambition than to detect a rare plant in a fresh habitat, or to describe for the first time a new variety of some well-known species. In its way this is extremely useful work; and the Natural History Societies which have been formed at most of our great schools are doing admirable service in this respect. But it is a great mistake to imagine that the man who is acquainted with all the details of the English flora must therefore be an accomplished botanist. Among all these young field-botanists it would not be difficult to count on one's

fingers those who have paid the least attention to the physiological side of the science, or who care anything about it. In a survey of the progress of Vegetable Physiology during 1871, which appeared in the *Annals and Magazine of Natural History*, the compiler named German, French, Italian, and Russian botanists whose researches had furnished important contributions to our knowledge of special branches; but only one Englishman was even mentioned—and that a writer who takes care to tell us he is no botanist—Mr. Darwin. The researches with which Mr. Darwin's name are associated have added more to our knowledge of plant-life than any others that have been made during the last thirty years; they are such as are within the reach of any resident in the country possessed of ordinary powers of observation; and yet the phenomena of fertilisation by insect agency had been all but absolutely unobserved by English botanists before his time. Even now we must yield the palm, in following up his investigations, to Germany, Italy, and Sweden. As a mere matter of pecuniary gain to the horticulturist and agriculturist, it is impossible to foresee the results of a pursuit of the enquiry from the point where Mr. Darwin's observations have left it.

Professor Gray's *How Plants Behave* is one of those books which it is simply delightful to be able to place in the hands of young people. It is a sequel to his introductory treatise, *How Plants Grow*, published fourteen years earlier; and describes in a simple, lucid, and most interesting style, illustrated with beautiful woodcuts, the phenomena connected with the spontaneous movements of plants, the twining of tendrils and climbing stems, the "carnivorous" habits of pitcher-plants and sundews, and the adaptations of flowers to fertilisation by insect agency. A little work of this kind, summarising the more important of the known facts, is most welcome, and we should be very glad to see it have a large circulation in this country, especially if the illustrations were a little adapted to the English reader.

It is a very healthy sign for the future of science to see the compilation of text-books pass into the hands of such masters of the art as Professor Gray, whose *Botanical Text-Book* is the very best manual yet published, and undertaken in our own country in the various departments of science by such men as our Huxleys, Roscoes, Stewarts, and Olivers; and those who have the interests of science at heart should use all their influence to prevent these from being supplanted by works of inferior merit. Compilers of text-books seem often to forget that their object should not be merely to collect as large a number of facts into as small a number of pages as possible; but rather to put the student in the way of learning the facts for himself, of encouraging rather than "leaving uncultivated the instinct of experiment." If more of this spirit had actuated the teachers and writers from whom the present generation received their scientific training, we should not have heard so much of the insufficiency of cram and of "mere book-knowledge." We have good reason to hope that better times are in store, and that the great improvement which has been effected during the last few years will be maintained in the future.

ALFRED W. BENNETT.

La Langue primitive de la Chaldée et les Idiomes Touraniens. By François Lenormant. (Paris: Maisonneuve, 1875.)

THE volume before us is what the Germans would call an "epoch-making" work. So far as I can judge, it definitely settles the linguistic place of the Accadian language, and bases the study of it on a wide and firm foundation. Doubtless there is much in the comparisons that M. Lenormant has made between the old agglutinative language of Babylonia and the modern Ugro-Altaic idioms, especially where words and roots are concerned, that will hereafter need revision; but none will acknowledge this sooner than the author, and the main bulk of his researches and conclusions will, I believe, remain unshaken. Those only who have gone over the same ground can have any idea of the difficulties against which he has had to struggle, or the incontestable nature of the chief results at which he has arrived. I speak advisedly when I state my conviction that the second part of this admirable work is the beginning of a new era, not only for the study of Accadian itself or for Turanian philology in particular, but for the science of language in general. The first part of the volume, like Professor Schrader's monograph in the last number of the *Journal* of the German Oriental Society, is concerned with a demonstration of the fact that Accadian is a language and not a jumble of ideographs; which, however acceptable it may be to the reading public, has little interest for even the merest tyro in Assyriology; while the third part, which deals with the history and ethnography of the early Turanians of Chaldea, in spite of its learning and brilliant combinations, is too full of conjecture and doubtful matter to be of very great permanent value. It is the second part, therefore, in which our knowledge of the Accadian grammar and lexicon is extended and corrected, and the more or less allied languages of Turan are compared, which makes the book what I have called it—an epoch-making work.

It is to be regretted that the occasion which called it forth was so unworthy of the author and the volume he has produced, and that so many pages are consequently wasted in proving what the slightest smattering of Assyrian would enable the enquirer to learn for himself. It is a matter of astonishment to the foreigner that a periodical like the *Journal Asiatique* should have admitted so extraordinary a specimen of ignorance and rash assertion as the article of M. Halévy to which M. Lenormant's book purports to be the answer. The slightest schoolboy acquaintance with the cuneiform characters would have sufficed to point out that the critic was putting forth assertions without having troubled himself to acquire any knowledge of what he was criticising. M. Lenormant suggests that M. Halévy should now undertake to prove that the *Iliad* is a Semitic poem, and written in Semitic; and it may safely be said that, with the same apparatus, he will find the task an easier one than that which he has already attempted.

Readers of the ACADEMY need hardly to be reminded that Accadian is the name commonly given to the agglutinative language spoken by the earliest inhabitants of Babylonia with whom we are acquainted. As their name implies, they had descended from the mountainous country to the north east; and here, on the peak of Mount Elwand they fixed the resting-place of the ark and the cradle of their race. To them was due the building of the great cities of Chaldea and the invention of the cuneiform characters, which, like the Chinese, are but degraded forms of more original hieroglyphics. The names of the objects represented by these hieroglyphics became so many phonetic values when the system of writing was borrowed by the later Semitic immigrants and adapted by them, as best they could, to the expression of the sounds of the Semitic alphabet. Hence arose the polyphony of the Assyrian syllabary, as well as its imperfect adaptation to the wants of Semitic phonology. It is the latter fact which creates our chief difficulty in deciphering the inscriptions. When the Semites first came into contact with the Accadians it is impossible to say, but it must have been at a very remote period, as the earliest kings of whom we know have left us legends in Semitic side by side with others in Accadian. Accadian, by the way, was already an *old* language; phonetic decay had set in and produced forms which resemble the semi-inflection of the Finnic verb. Their civilisation had probably reached its height; and a marvellously advanced one it was, as befitted a people from whom the northern Semites learned the first elements of their culture.

Now, the language of these Accadians, as might have been expected, is related to the agglutinative dialects of Protomedia and Susiana, as preserved to us in the trilingual records of the Persian kings and a few brick inscriptions. These dialects help to bridge over the gulf which separates Accadian from the modern idioms with which it is compared. For Accadian, it must be remembered, is the oldest specimen we have of agglutinative speech, and most of the languages with which it has to be compared are widely removed from it in time, in space, and in social condition. Its antiquity and simplicity render it, in one sense, the Sanskrit of the Turanian family, and, as M. Lenormant shows, it has already thrown light on some of the problems of Turanian philology. Following in the steps of Dr. Schiefner, M. Lenormant holds that in the Ude of the Caucasus we have a still living relic of the Turanian tongues once spoken in the south-western part of Asia, and he certainly points out some very curious analogies between this language and Accadian. The latter stands, of course, in a group by itself, and M. Lenormant's researches enable him to place it between the Samoyed and Medo-Susian branches. Whether or not the dialects of the Moschi and Tibareni and their neighbours are also to be included in the Turanian family seems to me more than doubtful. Throughout his investigations

M. Lenormant has followed the strict method of scientific enquiry, comparing first the structure and grammar of the languages he is discussing, and then their roots, numerals and pronouns. It is gratifying to me to find that his researches confirm the conclusion at which I had independently arrived, that the Chaldean group of the Turanian family, as represented by the Accadian, finds its nearest kin among living dialects in the Ugric and Samoyed branches. Even more gratifying is it to find that a bilingual tablet discovered by M. Lenormant in the British Museum verifies the conjectural list of Accadian numerals which I gave more than two years ago in the *Journal* of the German Oriental Society.

A. H. Sayce.

SCIENCE NOTES.

METEOROLOGY.

The Meteorological Organisation of the British Isles.—The report of the Meteorological Committee for the year 1874 has just appeared, and it shows that their office has carried out steadily work of the same nature as in former years. As regards marine meteorology, the number of observers remains small compared with the strength of our merchant navy, but the quality of the observations which are received appears to be good. The investigation of the nine ten-degree squares lying close to the equator in the Atlantic, is nearly complete, and monthly charts for this region will shortly appear. The next district to be attacked by the office is the south point of Africa.

The results of storm-warnings are much the same as in 1873, nearly 80 per cent. of the warnings having been justified by subsequent weather, and more than half of that proportion having been followed by serious storms.

In the land meteorology of the United Kingdom some important changes are noticed in the announcement of the satisfactory conclusion of arrangements for co-operation between the office and the Meteorological Society (of London), in virtue of which the Society will supply returns from certain selected stations for publication *in extenso* by the office in conjunction with returns from its own volunteer observers, and in accordance with the international plan proposed by the Permanent Committee of the Vienna Congress, which has already been noticed in these pages.

When the vote for learned societies was taken in the House of Commons Mr. Maclagan moved its reduction by the sum of 1,000*l.*, this amount to be transferred from the Meteorological Office to the Scottish Meteorological Society, and was defeated; but Mr. Smith, on the part of the Treasury, stated that it was the intention of that department to institute an enquiry into the meteorological organisations of the country in the course of the autumn.

All meteorologists will hail this announcement as most satisfactory, as no such enquiry has ever yet been held except that before the Commission on the Advancement of Science now just closed, for the committee appointed in 1865 only reported on the state of the Meteorological Department of the Board of Trade.

The Report of the Commission just mentioned has also appeared, and has been noticed in our columns; but, as it goes at some length into the subject of Meteorology and the condition of the Meteorological Office, it may be allowable to refer again to its contents. The commissioners for the most part content themselves with reproducing the opinions of some of the gentlemen who have given evidence before them. In their remarks on the evidence, however, they say (p. 25):—

"With respect to Meteorology, we are of opinion that the operations of the Meteorological Office have been attended with great advantage to science and to the country. The subject of Meteorology is a very vast one, and any scheme for its proper cultivation or extension must comprise—(1) arrangements for observing and registering meteorological facts; (2) arrangements for the reduction, discussion, and publication of the observations; (3) researches undertaken for the purpose of discovering the physical causes of the phenomena observed. The resources placed at the disposal of the committee are inadequate to cover the whole of this wide field: and, having due regard to all the circumstances of the case, we believe that in selecting certain parts of it, as the objects of their special attention, they have been guided by a sound discretion.

"We are also disposed to consider that although, as we have already said, the Meteorological Committee occupies an anomalous position, no other form of organisation could advantageously have been adopted under the actual conditions. We think, however, that if, as we shall hereinafter recommend, a Ministry of Science should be established, the head of the Meteorological Office should be made responsible to the minister."

The commissioners further comment upon the views held by Professor Balfour Stewart and others, to the effect that climatological enquiries should be left to the efforts of local societies aided by Government, and while acknowledging the usefulness of the results already yielded by such systems in the United Kingdom—*e.g.*, that of Mr. Glaisher and that of the Scottish Meteorological Society—they express their opinion that any grants in aid should be made on a systematic principle, which could best be effected by making them subject to the control of a minister.

It will be interesting to see how the promised Treasury commission will deal with the recommendations of the Science Commission and with the various interests involved, so as to develop a working plan which will ensure uniformity of method without unduly hampering local freedom of action.

Temperature of the Mediterranean.—In the *Comptes Rendus* for August 9, MM. Charles Grad and Hagenmüller give the results of some observations taken in 1872 on the coast of Algeria. The mean results in centigrade degrees are 18°·8 for La Calle, 18°·3 for Algiers, and 19°·5 for Oran, with a range of from 11° to 18° between the maximum and minimum of the year. This variability is greater than that observed on the entire branch of the Gulf Stream which reaches the coast of Norway.

The authors give, for comparison, figures from Lorenz's tables for the Adriatic for Fiume Lesina and Corfu, from which we see that at the last-named station, situated 3° north of Algiers, the sea surface-temperature is 1° higher. In the Adriatic the sea temperature increases with the depth, in winter and in spring, down to forty mètres of depth, and *vice versâ* in the other part of the year, and the mean surface-temperature is slightly above that of the air, while in Algeria they are nearly the same.

Storms in the United States.—Professor Loomis has published in *Silliman's Journal* for July last a third paper of results derived from an examination of the Signal Service weather-maps in which he has extended his study to the year 1874. The mode of investigation pursued has been much the same as on previous occasions, and has simply taken notice of the actual motion of the storm-centres, with but slight reference to the causes which have determined their motion. He finds, as before, that a storm may take any direction whatever; that its rate of motion may vary between sixty miles an hour eastwards and fifteen miles an hour westwards. The rate appears to be 25 per cent. greater in the evening (4.35 P.M.—11 P.M.) than at other periods of the day, but this excess is not constant in amount throughout the months.

Professor Loomis then seeks to establish an hourly periodicity for the rainfall, and as he connects the motion of storms with the form of the rain-area, we find that he states that when the course of a storm is most northerly the axis of the rain-area is inclined to its path 9° towards the south, but when the course is most southerly the axis of the rain-area is inclined to the storm's path only 4°. Hence if we knew accurately the limits of the rain-area we should learn a great deal about the direction and rate of the storm.

The next point taken up is the relation of storm-motion to areas of high pressure. It appears that the storms are deflected towards the centres of anticyclones. As to the velocity, it is 8 per cent. less when the anticyclone lies to the eastward than when it is to the southward; but this portion of the subject is dismissed rather briefly.

The paper concludes with some instances of very sudden oscillations of temperature, amounting to a fall of 48° *in one hour* at Denver; the instance was on January 14 and 15, 1875. Temperature at 9 P.M., 14th, was 1°, wind N.E.; at 9.15 it was 20°, wind S.E.; at 9.35 it was 40°; at 11.30 A.M., 15th, it was 52° with a S.W. wind, which suddenly backed to N.E., the temperature falling to 4°, by 12.30 P.M. Professor Loomis maintains that such changes could not have been produced by horizontal translation of air, but must have arisen from some displacement in a vertical direction.

Theory of Storms.—In the *Comptes Rendus* for July 12, M. Faye returns to his theory of cyclones which we have so repeatedly noticed, by discussing Meldrum's account of the Indian Ocean hurricane of February, 1860, and endeavouring to show how this was really circular, but modified by the action of the South East Trade: the circular form being most clearly developed in front, and the wind's motion in the rear being centripetal. He, however, makes the admission that the observations taken on board ship are not quite so accurate as to direction as might be desired. This remark, however, cuts both ways, and is quite as damaging to M. Faye as to the view he assails.

In the number for the succeeding week M. Faye discusses Espy's famous statement that no descending current of air can produce cold, and consequently can never give rise to precipitation, and endeavours to prove theoretically that a mass of air forced to descend will arrive at the ground saturated with vapour, and therefore capable of producing rain.

M. Peslin in the number for July 12, continues to hold his ground against M. Faye, and draws the attention of the latter to the fact that in every case of a fluid being set in rotatory motion from the surface, the motion in the rotating cone itself is always upwards; a cyclone, therefore, cannot have its origin in the upper strata of the atmosphere and descend, as M. Faye supposes.

Light as a Motive Power.—This is the title of a newly published volume by Lieutenant R. H. Armit, R.N., who about five years ago produced a book entitled *The Wind in his Circuits*, which he has embodied with a quantity of new matter in the present issue. Much of the book consists of an account of the distribution of winds, &c., over the globe, and is of course more or less a simple statement of facts, but Mr. Armit has got hold of Mr. Crookes' discovery of the action of light on rotating disks and attempts, by its means, to explain all meteorological phenomena.

In his earlier work, the author spoke of the air as a "homogeneous metallic body"! He has not quite got free from this idea, but supposes that the atmosphere is enveloped by "a transparent spherical metallic shell" (p. 36) produced by metallic vapour from the centre of the earth (p. 37). The effect of the electric fluid passing through the metal-laden currents above is "to exert a hitherto unknown force on the surface of the earth by pressing all matter to it," thereby accounting for the existence of creeping plants!!! (p. 44). The precipitation of metallic vapour gives rise to aerolites, and causes violent electrical phenomena, thunder-storms, &c.!!!

As to physics, Mr. Armit states that is slowly

Digitized by Google

evaporates though there has never existed sufficient heat to volatilise the water of which it is composed (p. 37). "Cold is heat in a latent state, it is so greedy of *heat* and moisture that it absorbs all it can of these from everything in nature, and thus forms ice, *a solidified metallic substance*" (p. 77). The italics are Mr. Armit's. Our readers will admit that further notice is needless. Messrs. Trübner are the publishers.

GEOLOGY.

An acceptable addition to the literature of North American geology has recently appeared in the shape of a Report by Mr. G. M. Dawson, who was attached as geologist and botanist to the British North American Boundary Commission. Two seasons of field-work carried the expedition over a vast extent of country in the vicinity of the forty-ninth parallel—stretching, in fact, across the continent from Lake of the Woods westward to the Rocky Mountains. A large part of the section thus traversed was but imperfectly known to the geographer, while the geologist had touched it at only a few points. Mr. Dawson has aimed at making the region near the boundary line a link of connexion between previous surveys, which were more or less isolated, so that the forty-ninth parallel may be a kind of baseline for future operations. The oldest rocks occur in the east of the country, and include representatives of the Laurentian, Huronian, Lower Silurian, and Devonian formations. No exposure of Carboniferous rocks is known, and although such rocks may exist at no great depth, it is not likely that any search for coal would be successful. It appears, therefore, that the Western prairie region must depend for its supply of fossil fuel on the coals and lignites of Cretaceous and Tertiary age. Neither Permian nor Triassic rocks are known, and the Jurassic series is but feebly represented. The Cretaceous formation, on the contrary, is largely developed, and rocks of this age, though differing widely from our European Chalk, form the great Plain of the Souris. These are succeeded by the Lignite Tertiary formation, probably of Eocene age, on which Mr. Dawson had previously reported. It should be added that Principal Dawson contributes some notes on the fossil plants which were collected by the expedition, while Professor Cope describes the vertebrate remains. The Report is accompanied by a coloured geological map and by sections.

In a paper read at the recent meeting of the American Association for the Advancement of Science, Professor E. B. Andrews, of the Geological survey of Ohio, drew a comparison between the Ohio and the West Virginia sides of the Alleghany coal-field. It is notable that while there is an enormous thickness of coal-measures in Western Virginia, on the Kanawha, the Guyandotte and other rivers, the measures on the opposite side of the field are comparatively thin. Thus, measuring from the Pittsburg seam to the base of the productive coal-series, a thickness of 3,100 feet is attained on the Kanawha and the New River, but this is reduced to from 500 to 900 feet in Ohio and Western Pensylvania.

A letter from Mr. E. Hillyer, published in the September number of the *American Journal of Science*, describes the structure of the well-known "Stone Mountain," in De Kalb Co., Georgia. This is a bald mass of whitish granite, so homogeneous in texture that on penetrating beneath the weathered surface it might be possible, according to the writer, to quarry a monolith a quarter of a mile in length.

Some interesting cetacean remains in the University Museum at Parma have been described by M. Strobel in a communication to Professor Geinitz, published in the last number of the *Neues Jahrbuch*. These remains consist of five skeletons referable to the genus *Cetotherium*, three of which are assigned to *C. Capellinii*, Brandt. Of the others, one was found by Cortesi in the yellow sands of Piacenza and belongs to *C. Cuvierii*, Bortard; while the fifth, which is by far the most interesting of the group, is the typical skeleton of *C. Cortesii*, Desmoulins. Reference to this specimen has been made both by Brandt and by Van Beneden, but neither of them appears to have seen it. The remains were found by Cortesi, in 1816, in a blue marl near Montezago in Piacenza. Strobel points out the distinctions between the several species of *Cetotherium*, and seeks to show that the skull in the Turin Museum, which has been provisionally referred to *C. Cortesii* by Brandt, differs from the typical specimen at Parma, and probably represents a new species, for which he proposes the name *C. Gastaldii*.

According to a paper by M. Paul Gervais, published in a recent number of the *Comptes Rendus*, some interesting animal and vegetable remains have lately been brought to light during excavations conducted by M. Cazalis de Fonduce at Durfort, Dep. of Gard. A fresh-water marl has yielded several genera of dicotyledons and gymnosperms, associated with fresh-water shells and with entire skeletons of certain mammalia, including an elephant referred to *E. meridionalis*.

The recently published part of the fine serial entitled *Archives du Muséum d'Histoire Naturelle de Lyon* contains the conclusion of a paper on the Quaternary Fauna of the Basin of the Rhone, by Dr. Lortet and M. E. Chantre. The frontispiece represents a specimen of *Elephas intermedius*, Jourdan, which was found, in 1859, in a loamy deposit in one of the streets of Lyons, and is now in the local museum. The essay concludes with a general description of the fauna and climatology of the country when the human race was yet "à son aurore."

In the same number of the *Archives* will be found the commencement of a paper on the vegetable fossils of Meximieux, Dep. of the Ain, by Count de Saporta and Dr. A. F. Marion. The materials for this paper were obtained from certain fresh-water limestones, rich in plant-remains, which have been preserved by encrustation in tufaceous carbonate of lime. The flora appears to be of Pliocene age, and the stratigraphical position of the deposits is discussed by M. Falsan in an introduction to the present paper.

A Tertiary *Pleurotomaria* from Victoria has been described by Professor McCoy in a recent number of the *Annals of Natural History*. It was found in limestone, interstratified with basalt, probably of Upper Miocene age, and has received the name of *P. tertiaria*. The specimen was first described as the only known Tertiary species, and was thus regarded as of special interest, since it served to connect the Mesozoic *Pleurotomariae* with the recent species. It appears, however, that representatives of the genus were previously known from Tertiary deposits.

The appearance of the third volume of Dr. Heer's *Flora Fossilis Arctica* should not be allowed to pass unnoticed. The author's friends, remembering his protracted illness, will heartily congratulate him on the completion of the volume, and will be glad to hear that the Royal Swedish Academy of Sciences has awarded to him their gold Linnaean Medal. Indeed, the rich materials described in this volume were obtained from the Swedish Arctic Expeditions. The work contains descriptions of thirty-four Miocene species, sixty-five Upper Cretaceous and seventy-four Lower Cretaceous, all from Greenland; and of sixteen Cretaceous and four Lower Carboniferous species from Spitzbergen. The concluding part is devoted to a review of our knowledge of the entire Miocene flora of the arctic zone—a flora which already contains as many as 321 species.

Indianite is the name under which Professor E. Cox has recently described a fine white porcelain-clay which forms an extensive deposit in Indiana, and is worked to supply the porcelain manufacturers of Cincinnati.

In compliment to Professor Gastaldi, the name of *Gastaldite* has been bestowed on a new mineral species which occurs in the Val d'Aosta, and appears to be essentially a silicate of alumina, soda, and protoxide of iron, crystallising in the clinorhombic system.

It appears that a mineral from Neepigon Bay, Lake Superior, described some time ago as a new species under the name of *sonochlorite*, is merely a very impure variety of prehnite. Mr. Hawes, to whom this determination is due, has also examined the well-known *chlorastrolite* from Isle Royale, Lake Superior, and concludes that this is not a homogeneous substance, and that a large proportion of the stone is nothing more than impure chlorite.

FINE ART.

A Christian Painter of the Nineteenth Century. By the Author of "A Dominican Artist," "Life of S. Francis de Sales, &c." (London: Rivington & Co., 1875.)

The Christian painter whose life is here recorded is Hippolyte Flandrin, best known by his great wall-paintings in the churches of S. Vincent de Paul, and S. Germain des Près, in Paris. These works have earned for the simple-minded religious artist who produced them the title of the Fra Angelico of the present day, and in truth these long lines of saints and records of miracles, executed in the spirit of the weak though sweet purism of early religious art, belong far more to the ages of faith than to the present century with its bold realism and rationalism. But there is no religious sentimentalism or affectation of belief, such as we find in many so-called Christian painters of modern times, with Flandrin. His works, whatever criticism may fall upon them from an artistic point of view, were the true and natural expressions of his thoughts. His life is marked by the same childlike love and faith as his pictures, and one can hardly help smiling sometimes at its simple pleasures and naïve credulities:—

"Just now as I went to work," he writes to his mother, "I begged the Blessed Virgin to go and see you in your dark little corner by the clock, where I fancy you must be very *triste* in this bad weather. I am sure she will have given heed to my prayer. She must love you—you are so good and kind and patient, and you bend your will so gently and submissively to God's will. I only wish we could imitate you as much as we love you."

This good mother, who lived under the Virgin's care to the age of eighty-nine, was always the object of the artist's most tender solicitude; indeed, in all the relations of life as a son, brother, husband, and father, he appears in a most amiable light. His letters to his "dear papa and mamma," and his "dear brothers," with which the biography is chiefly filled, are written in a strain of the warmest affection:—

"We shall come back to Lyons," he says in one of his letters when he first went to Paris, "as we went, believing in God and taking some pains to keep his commandments. You will be surprised that I should say believing in God, but hardly any one here does believe in Him. We shall return loving and respecting our parents. Ah, indeed! Every time I think of seeing you again, I am so happy I could cry for joy."

And later on we are told that while decora-

Digitized by Google

ting the church of S. Paul at Nîmes he inscribed the names of father, mother, brother, and sister, and brother's children, all whom he loved best, within a fold of the drapery of his figure of Christ at the top of the choir as a sort of secret *ex voto*.

The outward events of this simple pious life were not exciting. Flandrin took no part in any of the political manifestations that took place in his time, but when firing and barricade-making were going on in the streets of Paris in 1830, and attracting most young artists into the strife, he kept quietly at home, and assured his mother that she need be under no apprehensions on account of him or his brother Paul, who accompanied him to Paris, for that they were "acting very prudently and would not go into danger." His whole life indeed was devoted to his art, which he ever strove to raise to the standard of the religious ideal he set before him, and to the simple accomplishment of his duty, or as he phrased it, the keeping of God's commandments. A noble purpose enough and honestly fulfilled in his life, only one does not quite see the need for recording it. There are plenty of men, it is to be hoped, whose lives are marked by an honest fulfilment of duty, and whose epitaphs might record of them that they were good sons, brothers, and husbands, but who happily have yet found no biographers. However, the sweet milk-food given in this book will no doubt prove sufficient nutriment for a large class of readers whose palates are unvitiated by more spicy condiments. The author, a lady who has already gained respect by her former works, has written it with the very best intentions, hoping that it may be "a deep lesson and encouragement to all, especially to that numerous brotherhood of artists who, following in Flandrin's steps, may find his example help them to share in that which was his strength as a man and his inspiration as an artist, namely, his pure life and God-fearing ways." It seems cruel to discourage such a hope, but we cannot believe in any numerous brotherhood of artists at the present day following in Flandrin's steps. It is a new art and a new faith that we want; food that will feed men and not babes, and it is the thought of the nineteenth century, and not a mere galvanism of that of the fourteenth, that artists should strive to express. In this new art also it remains true that the greatest strength as a man and inspiration as an artist must be sought in "a pure life and God-fearing ways;" but many so seek it, it must be remembered, who have not the simple unquestioning habit of faith that was the heritage of Hippolyte Flandrin. Mary M. Heaton.

THE TRINITÀ DI CAVA MONASTERY.

(*Continued from page* 263.)

Rome: September, 1875.

The most interesting part of these monastic buildings, so often modernised and restored, is a dimly-lighted and solemn cloister, with arcades and coupled columns of granite and various marbles, overlooked by an enormous mass of beetling rock that excludes the bright sunbeams from the mysterious precincts. This was raised about A.D. 1275 by the same Abbot, Leo II., who built also a spacious chapel, with roofs supported by massive columns, contiguous to that cloister, and dedicated to St. Germanus. On the same level we notice an ancient crypt, long used for sepulture, and still containing heaps of skulls and bones piled up in gloomy recesses under its dim vaults, said to be of the period of Longobardic dominion in Italy, and known to have been for ages a chosen place of interment for the great of the land, Longobards, Normans, the pious and the powerful, out of reverence for those saints, the founder of this monastery, and the sixteen beatified abbots, his earliest successors, whose relics lay in the same soil under the vaults that still overshadow this consecrated spot. On the walls of the chapel of St. Germanus some noticeable fresco paintings are still extant, though now but dimly seen by the light of the sacristan's torch. On one side, the Holy Trinity, a picture probably of the fourteenth century, with something of the grotesque in character—the Father represented as supporting the Son, who is fastened to the cross, while the Divine Dove hovers between—that conception, so near to the absolute *tritheistic*, which the mediaeval mind long admitted with profoundest reverence. On other surfaces in the same dark chapel we see the more memorable frescoes by Andrea Sabatino, which may be entitled to rank among his masterpieces, one of which, *The Last Judgment*, is, however, so blackened and damaged that the uplifted torch gives no light sufficient for appreciative inspection. More impressive, because better preserved, is another picture by Andrea, St. Benedict enthroned in abbatial state, and blessing a group of monks, in a recess over a small, and apparently very ancient, altar.

I may add that the best known works by Sabatino of Salerno are in the museum at Naples: a *Descent from the Cross*, *The Adoration of the Magi*, a species of allegory of *Religion*, *St. Nicholas Enthroned among his Devotees*, &c.; also some frescoes of superior merit in the vestibule of the inner court of San Gennaro dei Poveri, a great Neapolitan asylum. Referring to this follower of Raffaele in Southern Italy, Burckhardt says: "Of all his pupils Andrea Sabatino, or Andrea da Salerno, has most of Raffaele's spirit."

The abbots of La Trinità often distinguished themselves as patrons of art, no less than of literature. The example set by the Abbot Desiderius (afterwards Pope Victor III.), who, A.D. 1066, commenced the rebuilding of the Monte Cassino church and monastery, engaging the best artists from Constantinople to adorn this great structure with mosaics, &c., was speedily followed by the mitred superiors of Subiaco and La Cava for the Trinità cloisters (*Chronic. Cavens., an.* 1082). In 1160 the abbot Marinus ordered the "Cavense" church to be adorned with wall-paintings, mosaics, marble *intarsie*, of all which only a single object with marble inlaid work, and sculptured ornamentation, is now extant—no longer in the church, but in the spacious refectory, where it is (I understand) daily used for reading during meals. Leo II., abbot from 1268 to 1295, ordered these wall-paintings in the chapel of St. Germanus, the remnants of which are still pointed out; though (as I have observed) the more remarkable extant works in that chapel seem, and are in part known to be, of much later date. Several miniatures in the codices preserved in the library were executed by monks of this cloister in the fourteenth century. The monastic buildings, gradually falling into decay, were repaired from time to time between 1528 and 1593. A destructive injury, caused by the falling of an overhanging rock—fatal to a block of buildings and involving the loss of several codices in the Archivio—was promptly repaired by works ordered by the Abbot Giulio di Polena, in office from 1756 to 1763. In 1641 the then abbot, Gregorio Lottieri, caused the relics of the saintly founder, Alferius, with those of his immediate sucessors, Leo and Peter (Cavense abbots from 1050 to 1123), to be removed from the semi-subterranean crypt to the chapel of the Holy Sacrament in the present church, and deposited in three large and splendid sarcophagi, all encrusted with Florentine mosaics, by Giuseppe Rappi, an artist famous in that walk. In those gorgeous tombs the three saints now repose under an impendent mass of native rock which here intrudes its sternly-rugged front on one side of the rich altar, whose ever-burning lamps indicate the tabernacle of the perpetually reserved host. Magnificent as are these tombs of jasper, agate, porphyry, and coloured marbles, they do not accord with the solemnity of the associations, or with the memory of the holy men whose relics lie therein. Like the shrines of St. Benedict and St. Scholastica at Monte Cassino, they betray that want of sympathy with the spirit of mediaeval devotion, or with the art-genius fostered by that spirit, so frequently apparent in the modernised churches and modern art-schools of Italy.

The last noticeable addition to the treasures of the monastic church at this Benedictine establishment was the organ, with eighty-four registers, made by Di Ginnaro (of Naples) in 1844—a noble instrument of grand capabilities, but now sadly damaged and neglected, though, as we are assured, not more than 1,000 francs is required for fully repairing it, and not more than 100 francs per annum for maintaining it in its integrity. The Benedictine fathers have applied in vain to the Minister of Public Instruction for the discharge of this task, which is beyond their now limited means. The Government, I am sorry to say, will spend nothing either for the repair of the church (in parts still unfinished) or that of this famous organ, the music of which, as it is played by an able performer at high mass, is still grand and affecting, potent for the utterance of devout feeling in all moods, from depth of tenderness to ecstacies of rapture. Well might we apply to it the lines in Rogers' *Italy* (though elicited by what must have been its predecessor in the choir of the same church), when that poet dwells in memory on strains here heard:—

> "Many a chaunt,
> Solemn, sublime, such as in midnight flows
> From the full choir, when richest harmonies
> Break the deep silence of thy glens, La Cava."

Turning to the literary activities at this Benedictine centre, we have first to place on record the life of St. Alferius and his three immediate successors by a monk known as Hugo of Venosa, who wrote probably in the year 1140 (Muratori, *Rer. Ital. Script.*, t. vi.); next, a very important publication, the *Dizionario dell' Archivio Cavense*, 6 vols. folio (commenced in 1630), by another *padre* of this cloister, Don Agostino Venereo; earlier in date an Italian publication, consisting of a second series of "Lives" (*Vite dei santi Padri Cavensi*), by the monk Don Alessandro Ridolfi, 1582, who published several "Poesie Sacre," also a translation in veritable cinquecento Italian of the primitive Latin Life of St. Alferius above-mentioned. Notice is due to a recent edition of this *Vita di Santo Alferio*, with preface and explanatory comments, by a French Abbé, Paul Guillaume, now resident at this monastery in his capacity of Professor of History at the college still maintained here for secular education. The same writer promises a complete history (in French) in one volume, of the Cavense establishment—a work (I understand) almost ready, and from which those interested in subjects of this class may expect much valuable information.*

* This volume gives an account of the opening of the superb tombs of St. Alferius and his successor, St. Peter, October 5, 1874, for the purpose of extracting a relic promised to the Bishop of Policastro. The body of the saintly founder was reported, on testimony from several eye-witnesses, to have been found, though not entire, in great part preserved—"sebbene non intero, era però ben conservato."

Digitized by Google

At the time when (1867) the law of suppression was enforced, and this famous monastery reduced from its original character to that (now alone recognised) of a "national monument," with public library and archives, &c., the Trinità cloister was inhabited by thirty monks and twenty-four novices, under the authority of their mitred abbot, elected for a certain number of years. The revenues then amounted, it is said, to 23,000 ducats per annum, and were liberally spent in charities, providing, among other beneficent applications, food daily distributed from a kitchen kept up on these premises expressly for the relief of the poor at their ever hospitable gates.

The five Padri now suffered to remain with their Abbot on these premises, and who are all—as the Benedictine discipline in Italy and Sicily long required among conditions of reception into novitiate—men of patrician birth, now receive from Government, in lieu of all they have lost, 360 francs a head per annum!

Contemplating the past and present of this celebrated monastery, can we fail to admit feelings of regret, if not of indignation, against a procedure which, pitifully crushing out such reverend institutions, announces a war against Catholic antiquity, an antagonism of the State against the Church in this land, the birthplace of the most beneficial monastic system, thus declaring itself with effect hostile to many interests, ruinous to many individuals? C. I. Hemans.

THE MICHEL ANGELO FESTIVAL AT FLORENCE.

Our correspondent at Florence sends us the following, in continuation of his letter published in our last number:—

"Florence: Tuesday, Sept. 14.

"Yesterday the great statue of *David* was exhibited to public view for the first time since its removal to the Academy, and at the same time a collection of casts and photographs from Michel Angelo's works combined to form a most interesting exhibition, offering to the student an opportunity of rare occurrence, to study the great artist from period to period of his career. At ten o'clock those invited to assist at the inauguration assembled in the rooms till, on the arrival of the Prince of Carignano, the tribune was thrown open and the *David* exposed to view. The Prince and his suite first made the circuit of the rooms, then the other guests had a leisurely survey, after which the Exhibition was thrown open to the public. The *David* occupies a tribune at the end of the new hall of the Academy. No description is necessary of this well-known and incomparable statue, perhaps the greatest modern work in existence. Suffice it to say that, in its new position, it is admirably lighted, and is better seen than it was before when it stood on the raised platform in front of the Palazzo Vecchio. For a long time a pipe from the roof was allowed to empty itself on the statue; and this, combined with the action of the weather, injured the marble, while a crack in one leg steadily increased, till at last it was resolved to remove the precious statue and place it under cover. With much labour and ingenuity the huge mass was swung between wheels, and, by means of a railway laid down for the purpose, was conveyed to the Academy, where a room has been specially prepared for it. On each side of the tribune there are transepts in which casts are placed of most of Michel Angelo's other famous works, as well as of the originals possessed by Florence—such as the *Moses*, the recumbent figures called *Day* and *Night*, *Dawn* and *Twilight*, the *Pietà*, the beautiful and touching Madonna of Bruges, the prisoners of the Louvre, a wonderful bust of Pius III., the *Cupid*, and other masterpieces. The Exhibition requires repeated visits, for at first sight such a collection is overwhelming. In the middle of one wing stands the cast of the little statue of St. John belonging to the Count Rosse Corsini Gualandi, of Pisa, formerly attributed to Donatello, but lately declared by several eminent artists and critics to be a work of Michel Angelo. There is much diversity of opinion on the subject, but by whomsoever it may be it is a most exquisite and attractive statue. Beside the casts there are in other rooms a fine old copy of the fresco of the Last Judgment, a portrait of Michel Angelo, several pictures painted from his designs, and, further on, the photographs from the ceiling of the Sistine, and from studies and sketches possessed by Florence and by French, English, and German galleries.

"This evening the festivities closed with a magnificent illumination of the hills round Florence. Ominous clouds hung over the city all day, and rain even fell for some minutes, but as evening came on they rolled back towards the mountains till the moon shone out, illuminating the city and the upper masses of the distant thunderstorm, while the lightning flashed out from the darkness underneath, so that nature and art combined together to form a magnificent spectacle for the closing *fête*. At Porta San Nicolo, the gate farthest up the river, a spur of the low hills which skirt the south side of the city comes down almost to the water's edge. On the face of this are terraces, cascades and fountains, and winding foot and carriage ways, with handsome stone balustrades leading to the great piazza on the top of which stands the bronze *David*. At the back of this piazza is a large pond with a high balustrade behind, forming a terrace on which stands a loggia used as a *caffè*, and in the rear of this are the church and convent of capuchins, the Vilanella of Michel Angelo, surrounded by venerable cypresses, and higher still the battered tower and ancient façade of San Miniato stands amid the fortifications designed by him for their defence and that of Florence. A more advantageous opportunity for illumination there could not be, and full advantage was taken of it. All the architecture on the front of the hill was made out with different coloured lamps arranged in varied groups, while the balustrade crowning the summit was a line of brilliant light. The great tower of the gate, the only one left in its antique state, was lined with lights, while from its top, rising almost as high as the piazza, a powerful electric flash was thrown, turning the rustic stonework of the cascades into white marble, and showing the great crowd densely covering every inch of standing room. The piazza itself was a forest of elegantly designed bouquets of coloured lamps and illuminated pagodas; the loggia was doubly lighted, being reflected in the pond below, while the tower façade and fortifications of San Miniato were drawn against the sky in lines of trembling light. In addition to this, the culminating point of the spectacle, all the villas on the drive by the hills, as well as many others for miles round Florence as far as the eye could reach were brilliantly lit. The hill of Fiesole shone brightly, as also did the village of Settignano, where Michel Angelo spent his infancy.

"Bands of music were placed in conspicuous positions, and the vast, but quiet and orderly crowd, moved about enjoying the spectacle and listening to the music. Not a single accident is reported throughout all the days of the *fêtes*. To-morrow the artists of Florence will give a dinner in honour of Michel Angelo, and various expeditions are proposed for succeeding days to spots connected with the great name, and then Florence will return to the quietness and dulness of the still hot autumn season."

MORE FRAGMENTS OF THE SCULPTURES OF THE PARTHENON.

In the Academy of August 1, 1872, I stated that a number of fragments of the sculptures of the Parthenon had been adjusted to their places in the frieze by combining casts of the remnants still at Athens with the marbles brought by Lord Elgin. My success in identifying many of these fragments led me to visit Athens in 1874, when I examined once more all the fragments of sculpture stowed away in the magazines of the Akropolis, or lying about on the surface of the rock. Having set apart all those which I could recognise as probably belonging to the Parthenon, and having, by the kind permission of Mr. Eustratiades, the Conservator of the Akropolis, had them transported into the Museum which has been recently built there, I caused casts to be made of all these fragments for the British Museum.

These relics of the work of Phidias consist of fragments of the pedimental figures, metopes and frieze. As they only reached the Museum in the spring of this year, they have not as yet been examined as thoroughly as they deserve. However, the results of this examination up to the present date are encouraging. Of the fragments from the pediments one proved to be the base of the neck of the Athene of the Eastern pediment, and when adjusted to the well-known Elgin fragment of the body of the Goddess corresponded exactly with this part of the figure as it appears in Carrey's drawing. (See Michaelis' Parthenon, pl. 7, fig. 2, 3, and pl. 8, fig. 13.) Three fragments have been adjusted to metopes—the right thigh of the Greek in a metope from the south side (Michaelis, pl. 3, ix.), and the right leg of the female figure in metope xii., *ibid.* The close study of the new fragments led one of my masons to the interesting discovery that a head, formerly at Chatsworth and presented to the museum by the late Duke of Devonshire, belonged to an Elgin torso, which Michaelis had previously identified as part of a group of a Greek and Centaur drawn by Carrey, (see Michaelis, pl. 3, xvi.). It is but right to mention here that the recognition of this head as a fragment of the Parthenon is due to the late Count Léon de Laborde, who saw it at Chatsworth many years ago. In 1855 I drew the attention of the late Duke of Devonshire to this head, which he at once very liberally presented to the British Museum. It is only now, some twenty years after this donation, that we find the true place of this head on the Parthenon, thus confirming the accuracy of Laborde's judgment.

The new fragments of the frieze which I was able to discover in my last visit to Athens, and which had escaped the notice of former students of the art of Phidias, are but few. One of them has been identified as the corner of a slab in the frieze on the north side (Michaelis, pl. 13, fig. 74). Another is of peculiar interest. Nothing appears on it but some drapery flowing on the ground and the lower part of the leg of a chair; but, guided by this slight indication, I recognised this fragment as the left-hand corner of the piece of frieze from the east end (Michaelis, pl. 14, No. 42), which represents a goddess seated in a chair with a winged boy standing in front of her, probably Aphrodite and Eros.

Of this group we only possess a bad cast many degrees removed from the original.

The mould must have been made before Stuart's visit to Athens, when all trace of the original marble had been lost.

The cast, which exists in several museums of Germany, was first recognised as part of the frieze of the Parthenon by Ottfried Müller, and was published by Michaelis in the *Nuove Memorie* of the Roman Institute (Leipzig, 1865), p. 183. The identification of a fragment of this group which I now announce proves that, after the mould was made, and before Lord Elgin's time, the slab to which this fragment belongs was broken up on the Akropolis, probably by some traveller wishing to carry off portable fragments. And now the question arises, where are those fragments? It is not an extravagant hope that they may yet be recovered if public and private collections all through Europe are systematically explored with the special object of looking for fragments of the sculptures of the Parthenon. C. T. Newton.

NOTES AND NEWS.

Major Murdoch Smith, of the Royal Engineers, Director of the Anglo-Persian Telegraph at Tehran, has sent off from that capital to the South Kensington Museum a caravan of sixty-two cases. On their arrival it is understood that a special exhibition of Persian art will be organised. Among the various objects forwarded in the above collection are numerous and varied specimens of ancient earthenware. Major Smith is the officer who was authoritatively employed many years ago in conducting excavations and researches at Halicarnassus and on the African coast; and the beautifully illustrated work on Cyrene, published by Messrs. Day a few years ago, is a valuable record of his own and Lieu-

Digitized by Google

tenant Porcher's labours in that interesting locality. His classical and refined taste is a guarantee that the new Persian repertory will be of no common order; and it may, perhaps, be affirmed that it will be the only one of its kind in Europe.

The Royal Aquarium and Summer and Winter Garden Society Limited, whose premises in Westminster are now approaching completion externally, gave a handsome lunch on the 28th ult. to representatives of the press and others. The architect, Mr. Bedborough, expects to be able to open the building in December next; although, as the interior presents still an aspect closely resembling the chaotic, this may have seemed to visitors a sanguine anticipation. The site extends over nearly three acres, and has a frontage of some 600 feet. The main structure is 160 feet wide, and the principal avenue is to be eight feet wider than that of the Crystal Palace at Sydenham. There will be galleries, housing an exhibition of works of art, on loan and otherwise, and a museum. The Aquarium will contain about 2,000 superficial feet of glass, with 140,000 gallons of water. The main transept, glazed, will form a conservatory and promenade, wherein afternoon and evening concerts are to be held continuously: Mr. Arthur Sullivan being the conductor and musical director. This necessitates, of course, a music-licence from the magistrates. Mr. Robertson, the managing director, expressed on the 28th his surprise, in which his guests, no doubt, amply shared, at learning at the last moment that the grant of the licence encounters local opposition; but we can scarcely suppose that any such obstacle to the full working out of the society's programme will take effect. Mr. Labouchere is the chairman, Mr. Bruce Phillips the secretary. The building does not promise to display any great amount of architectural beauty or inventiveness: it will, however, be very unlike anything else within the limits of London.

Dr. Schliemann replies in the September number of the *Revue Archéologique* to the hostile criticism on his theory of the site of Troy which had been published in previous numbers of that journal by M. Vivien de Saint-Martin. The reply consists first of a series of extracts from writers who adopt his view, or held it before his discoveries had been made, and, secondly, of two or three pages in his own vigorous style. The researches of Lechevalier and Mauduit, on which M. Saint-Martin laid great stress, are set aside as so much mystification. The article concludes with a terrific passage against his opponent for republishing "an extract from the libel which Mr. Frank Calvert, of the Dardanelles, published against me in the *Athenæum* on November 7 and 14, 1874."

In the last number of the *Revue Archéologique* (September) M. Félix Ravaisson deals with a project which within the last few years has been more than once brought before the lovers of ancient art in Paris—viz., the project of a Museum of Plaster Casts from the Antique. Every one knows that even the splendid collection of sculptures in the British Museum is inadequate to give a continuous view of the development and decline of classical art. To do so it would require to be supplemented by many choice specimens from nearly every one of the principal museums in Europe. Moreover, there is no doubt that each of these museums possesses numerous pieces of sculpture which are not positively necessary for the illustration of ancient art, and may often be the cause of weariness to spectators. For a museum of casts all such pieces would be left aside, while on the other hand all the typical specimens of sculpture, wherever existing, could be brought together and a complete view of the development of art—as far as that is possible—presented to the student. A very interesting portion of M. Ravaisson's article is where he describes a number of restorations—which it is proposed should all be removed—on sculptures in the Louvre. For instance, a figure restored as playing on a lyre turned out to be, when the restorations were removed, an ancient copy of the type of Venus known as the Venus of Milo. Should the French project succeed, it may be hoped that the double example of Museums of Casts in Berlin and Paris will not be thrown away on this country.

M. Guichard is preparing a great practical and historical work on *Decoration*. He has obtained permission from the Administration of the Beaux-Arts to instal his studio at the Garde-Meuble, in the very midst of the wealth of all kinds—furniture, tapestry, vases, &c.—belonging to that great national establishment.

The German papers announce the recent death at Rome of the veteran artist, Herr Schöpf, whose co-operation with Martin Wagner and Pettrich in the painting of the friezes of the Valhalla early acquired for him an honourable place among the representatives of the Munich school of art. Schöpf never attained any very great reputation as a painter, but his original compositions, which for the most part deal with subjects of a lyrical and anacreontic character, have always been popular in Bavaria, where he found a generous patron and warm friend in the art-loving king, Ludwig I., who to the end of his life continued to employ Schöpf in the capacity of adviser and commissioner in regard to the numerous artistic operations which he had organised.

One of the choicest and richest art-collections of Germany has lately become the property of the Crown Princess Victoria, through the death of Councillor Robert Tornow of Berlin, who bequeathed his collective art treasures to her Imperial Highness in recognition of her artistic taste and skill. It is understood that if arrangements cannot be made to leave the collection in the gallery in the Johannisstrasse, where it has long been deposited, some place will be secured for its reception where it can be made accessible to the public.

The Imperial Numismatic Museum at Berlin has made an important addition to its contents by the purchase of the well-known Cabinet of Baron von Prokesch-Osten, formerly Austrian Envoy at the Porte. This collection, which is exceptionally rich in Greek and Oriental coins, of which it contains upwards of 11,000, has been acquired at the comparatively low cost of 320,000 marks (16,000*l.*).

A statue from the Abbey of Citeaux, in Champagne, has been provisionally placed in the Louvre. It represents the wife of John I., Duke of Brittany. This statue dates from the beginning of the fourteenth century. It is executed after the processes of the enamellers of Limoges; the figure is in the customary recumbent position with the hands clasped, and is composed of wood upon which have been nailed plaques of repoussé copper, very finely worked.

The *Journal du Cher* publishes a letter from M. Marten announcing his discovery, in excavations made in different parts of the commune of Neuvy-sur-Barangeon, of several remains of Gallo-Roman architecture of archaeological interest. Among these objects, he enumerates the capital of a column measuring two mètres in circumference, a small statuette of white stone, a fine medallion representing a bearded personage, with three inscriptions, fragments of frescoes, bronze rings, a kind of reaping-hook about fifteen inches long, and a quantity of coins of the Roman period.

The death is announced, at the age of seventy-five, of the celebrated Russian painter, Theodore Bruni, formerly Rector of the Academy of the Fine Arts at St. Petersburg, and since 1866 Director of the School of Mosaic. Theodore Bruni leaves a name justly honoured. Among his most remarkable works are the *Death of Cleopatra*, the copies of the frescoes of Raffaele, *Jesus in the Garden of Gethsemane* (now at the Hermitage), and the *Brazen Serpent*, a picture which made a great noise.

The National Museum of Florence, of recent formation, is naturally one of those most visited during the Centenary *fêtes*. It is placed in a palace of the thirteenth century, and was the residence of the Podestà, or chief officer of justice. In the seventeenth century its immense rooms were divided and converted into cells, and it became the great prison of Florence, the "Bargello," or palace of tears. The executions took place in the court, and in the tower still hangs the bell which tolled during the executions, or while the condemned stood in the pillory. In 1858 it ceased to be a prison, and is now a museum. The collections have been principally formed by bronzes and marbles from the Uffizi and other galleries of Florence, with objects as varied as those of the Musée de Cluny—ancient armour and arms, among which is the cannon founded in 1638 by Cosmo Cenni, called St. Paul, from an enormous bronze head of the Apostle with which it is decorated; faïences, ivories, carved box-wood, &c., fill the first floor. In the great gallery are the works of Michel Angelo, the *Bacchus*, *Ariadne Dying*, and *Victory*, a gigantic figure, first made for the tomb of Pope Julius II. His *Apollo* is on the second floor, and there is also in the Bargello *The Head of a Faun*, executed by Michel Angelo at the age of fourteen.

A Congress of Architects and Engineers was held in Florence after the Michel Angelo Festival, and the opening address was delivered by the Engineer Pieri, who remarked that this was the second Congress, and that it was held under the auspices of that

"Michel, più che mortale, Angel divino,"

who was a consummate master of the three arts. The sections were divided in the following manner:—1. Architecture; 2. Civil construction and Road-making; 3. River Hydraulics; 4. Marine Hydraulics; 5. Technical and Physical Mechanics; 6. Engineering applied to Agriculture. The sections were originally five in number, but were raised to six by the addition of Marine Hydraulics, with which so many questions bearing on the defence and prosperity of Italy are concerned, such as the improvement and formation of harbours, and especially the present state of Venice, the lagoons and neighbouring shores of which have been greatly neglected.

The earliest known treatise on painting in the Middle Ages—namely, that of the monk Theophilus of the twelfth century—has been translated into German by Dr. Ilg, and the first book, entitled *Incipit tractatus Lombardicus qualiter temperantur colores*, is published in the seventh volume of R. von Eitelberger's *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance*. The second and third books of this curious old treatise will shortly appear in the same valuable series.

The Antiquarian Society of Zürich has lately published, in the seventh volume of its proceedings, a learned treatise, by Ferdinand Keller, on the "Ornament, pictures, and letters of the Irish Manuscripts preserved in the libraries of Switzerland." In these Irish manuscripts, most of which are of the eighth or ninth centuries, the ornament bears a striking resemblance to Oriental work of the same sort, and Professor Keller is of opinion that such rich and fantastic forms as appear in many of these manuscripts could not possibly have had their origin in half-barbarous Ireland, but were derived from the East. Of course, in the early monuments of the Bronze and Iron Ages the similarity of the ornaments on the sepulchral urns, &c., found in all parts of Europe, to those of the East has been often pointed out, but a connexion between the Christian art of Ireland in the early centuries of her history and that of the East would seem to indicate a much later derivation. It might prove an interesting subject of investigation.

Digitized by Google

The exhibition of the "Amis des Arts de Seine et Oise," is now open at Versailles, not, however, in its usual *locale*, the Salle du Jeu de Paume, for this has been lately used as a storehouse for the works of art in the Palace that cannot be exhibited, but in the larger Salle du Dessin of the Lyceum, a room in many respects far better adapted for the purpose than the old Salle du Jeu de Paume. The present exhibition at Versailles presents the customary features: the same names are to be found among the contributors, and the same characteristics prevailing in their works. There is no striking picture, but a great many very creditable ones. Landscape undoubtedly predominates, and among the landscapes are several series in water-colours, and two views in Brittany by Maxime Lalanne, which merit attention. The sculpture also is much greater in quantity and far better worth looking at than in former years. M. Aimé Millet, in particular, has contributed two models for statues that have been greatly praised and admired by critics. One is the model, half size, of his statue of Chateaubrand recently inaugurated at St. Malo.

THE STAGE.

IRVING—"MACBETH."

Macbeth illustrates the progress of two characters on their road towards final evil. It does not point only, as we have too often been told, to the effects of vaulting ambition, which o'erleaps itself, and falls on the other side. Greed or revenge might as well have been the motive: the course would have been similar; the result the same. And though, indeed, it is most probably true that Shakspere, holding the mirror up to Nature, was careless whether or no he secreted in each play some motive which only a German critic in these latter days should be able to discover, it does seem that *Macbeth* illustrates, above all, one truth—deterioration through crime—or, as far as Macbeth is himself concerned, as we have lately been told, "the setting-in of thick darkness upon a soul which to the end is not utterly lost in it." The weird sisters whose prophecy prompts Macbeth to the thought of the initial crime, from which the others spring, have more perhaps of spiritual significance than is usually allowed. They are external forces of the world, making for evil. They are his peculiar temptation; and they met him—note it well—"they met me in the day of success." Our Litany, one remembers, has the same thought—"in all time of our tribulation: *in all time of our wealth*."

But the interesting question is how far on the road to evil these two characters went, and how far they went together. Even a first reading of *Macbeth* shows us something of the difference between the two: it is seen rapidly enough that Lady Macbeth's character was within narrower limits than her lord's. The same possibilities were not open to her. Circumstances being what they were, she could be to the full as bad as he: but had they been different, she could hardly have been as good. Macbeth had a conscience, and knew it from the first. She did not know it, and did not choose to know it. It would have interfered between the desire and the attainment. It would have been an obstacle; and she ignored obstacles. Good and evil did not exist for her—they were confusing subtleties of thought, and she had only to do with action. With her, to will was to act. Her will carried her through everything but the hours of sleep, in which it was quiescent. Then only she betrayed herself, and the latent conscience rose. But in waking hours her will was equal to everything: so powerful that, for all her woman's physique—her woman's delicate sense of the dis-sightly and disgusting—she could utter in the most horrible of moments her bitter jest about "gilding" the sleeping grooms with their master's blood. A potent will, a narrow heart, a keen mind, but still narrow. For to the last, a mere woman "personal and passionate"—as Mrs. Browning has it—with no thought of the general world: no care for anything beyond her own immediate ken. She would herself have murdered Duncan "had he not resembled *my father* as he slept." Afterwards, it was only the *smell* of the blood that sickened her—and not the *thought* of it. It was her unique preoccupation that all the perfumes of Arabia could not sweeten her "little hand."

Macbeth's was a far wider outlook. Touched dreamily from the first with the superstitions of the North—with some of Hamlet's "thoughts beyond the reaches of our souls"—he must ask excuse when Banquo "stays upon his leisure," since—

> "My dull brain was wrought with things forgotten."

And he cannot commit his meditated crime without a thought, not only of possible discovery—which alone would have troubled Lady Macbeth had her courage allowed her that fear at all—but of the *general* truth that "bloody instructions, being taught, return to plague the inventor," and that—

> "even-handed justice
> Commends the ingredients of our poison'd chalice
> To our own lips."

And again, at the play's end, when he hears of the Queen's death, he can rise at once to the philosophy of "She should have died hereafter:" and it is the *common* fate that strikes him:—

> "all our yesterdays have lighted fools
> The way to dusty death."

So much, as a brief word, for his habit of thought and temperament. In practical life, it is on record that he was a brave soldier, and Duncan was probably not only thinking of the polite attention of a profuse entertainment when he spoke of him as "a peerless kinsman."

And so it is with utmost difficulty that at last Macbeth is "settled" in the track of ill, and that he bends up "each corporal agent to the terrible feat." And never did remorse follow so quickly upon crime. For—he is speaking of the grooms—

> "One cried 'God bless us,' and 'Amen' the other;
> As they had seen me with these hangman's hands,
> Listening their fear, I could not say 'Amen,'
> When they did say, 'God bless us.'"

But as of course the remorse is not repentance, the deterioration of character dates from that moment. This at least is Mr. Irving's conception embodied in the performance now given at the Lyceum, and it is at the least a reasonable one. Hitherto we have spoken of the Macbeth of the play. The lines join now, and we speak also of the Macbeth of the theatre. For it is in this scene that Mr. Irving is first strong, and he is stronger here than anywhere else in the play; and it is here that his conception is clearly shown to us—that whatever qualities, even of valour, belonged to Macbeth the soldier, these are crushed in the Macbeth who "murdered sleep." The crime removed the source of valour—confidence: it removed the source of strength—rest:—

> "Glamis hath murdered sleep, and therefore Cawdor
> Shall sleep no more—Macbeth shall sleep no more!"

That is the beginning of hopelessness, and it brings with it decay. Macbeth's new course is the death of an ideal. An ideal is no longer possible. Macbeth with his past services and his old thoughts of "things forgotten" sinks, perforce, into the lowest materialism. And the key-note of all the rest is struck in one line—delivered by Mr. Irving with significant emphasis:—

> "For my own good, all causes shall give way."

The first crime was like the letting out of water. After it, crimes are counted and noticed no more. Banquo is murdered; and Macduff's wife, and Macduff's child; and these are but as a few. One remembers Ross's reference, late in the play, to Scotland, not as a "mother," but a "grave;" a country of such violent and constant sorrow, that "shrieks are made, not marked."

But Mr. Irving's Macbeth, as he becomes unscrupulous and reckless, becomes also abject: drawing almost his only support from the superstition of the prophecies—he has after all no need to fear in the last resort until Birnam Wood shall come to Dunsinane and until he be confronted with one "not of woman born." And in the fifth act, the gathering despair, the concentrating misery, is most skilfully indicated. Before that, much has failed in the performance—judged I mean by such a standard as this actor himself has set up in his unparalleled performance of Hamlet. Some fine and subtle interpretation, here and there even some ring of sincerity, has been lacking to the august lines. The execution has not all been equal to the conception. But in the fifth act the actor ends worthily what he began in the splendid and significant details of the second—began, that is to say, in a murder scene admirably pregnant, powerful, luminous. And what one finds so good in his fifth act, is not only the gradations of abjectness and horror, as evil news follows on evil news; but the self-control that has long deserted him, gathered together at last; and the end, whatever the end may be, accepted with some return of the old courage, only more reckless and wild. For it is the last chance, and a poor one—but life is of little worth. Where, if life were preserved, is the hope of all that should accompany old age:—

> "As honour, love, obedience, troops of friends?"

As far as concerns the value set upon life, Macbeth has fallen now to the mind of his own hired murderers—whose "spirits," as Mr. Irving should tell them in the third act with more of satire, "whose spirits shine through them,"—he has fallen now to the mind of his own hired murderers:—

> "so tugged with fortune
> That I would set my life on any chance
> To mend it, or be rid on't."

And Mr. Irving's fight, differing entirely from the finer sword-play of Hamlet, illustrates quite perfectly, in its savage and hopeless wildness, the last temper of Macbeth.

The performance will be seen by every one, but it will not be as generally cared for as that of *Hamlet*. That is only partly because, at present, it lacks, in many scenes and sentences, the completeness of the Hamlet. It is more truly because the character itself, however infinitely fine, has not Hamlet's variety of situation; and, especially, has not the opportunity for the display of those many and quiet powers which made the intellectual charm of Mr. Irving's Hamlet. *Macbeth* is more open to melodramatic treatment: many of its scenes—apart, of course, from the elevation given to them by Shakspere's art—contain only, for the actor, materials which the actor has already exhausted, or at least has largely used. The performance has, nevertheless, the merit of a definite conception, and, probably also, of a true one, and in many places it displays the rare imaginative power which on the English stage one has come to associate chiefly with Mr. Irving. Mrs. Crowe, as Lady Macbeth, lends the aid of a practised and generally discreet actress. In the third act, her depression is well conceived and rendered. The sleep-walking scene, though judiciously treated, is wanting, in the hands of so young and comely a woman, in the intensity and reality which marked it when performed, for instance, by a unique Italian artist—Mdme. Ristori.

FREDERICK WEDMORE.

Mr. Neville and Miss Emily Fowler are taking a well-earned holiday; so that the two chief characters in the Olympic drama, *The Ticket of Leave Man*, fall to other than their accustomed performers. Mr. and Mrs. Edward Price are charged with the representation of Brierley and May Edwards.

A new comedy by Mr. Henry J. Byron is announced for this evening at the Haymarket. The cast will seemingly be a strong one, since it

Digitized by Google

includes Mr. Hermann Vezin, Mr. Charles Warner —who has made at the Vaudeville his reputation as a manly *jeune premier*—Miss Carlotta Addison, and the author. It is now some while since Mr. Byron has appeared on the London boards. Mr. Buckstone will, on the same night, make his reappearance in his familiar place. Mr. Clarke—the American comic actor—last night bade farewell to the audiences that have followed with satisfaction his grotesque exhibitions.

This evening, Mrs. Rousby is to be seen at the Queen's Theatre, on the occasion of a benefit.

The performances of Mr. Charles Morton's company at the Opéra Comique conclude this evening.

The revival of *Le Gendre de M. Poirier* is momently expected at the Théâtre Français. Delaunay will appear as the Marquis de Presles.

M. Mounet Sully is shortly to appear in the *Aventurière* at the Théâtre Français—the part most recently sustained by Bressant. When Mdme. Arnould Plessy retires in the winter, will it be Mdlle. Bernhardt who will assume the character hitherto identified with the veteran actress?

M. Worms, the *jeune premier*, from St. Petersburg, now appearing at the Gymnase, has had, it is announced, flattering offers from the Rue Richelieu, which he has thus far declined to accept.

Signor Rossi is in Paris, and has given a performance of *Othello* for the benefit of the sufferers by the recent inundations.

There is a long-promised change of programme at the Mirror Theatre, Holborn; but the new piece, *Self*—by Messrs. Oxenford and Horace Wigan—is not, it appears, very successful. It is objected, in the *Standard*, that the story is older than Boccaccio. A man is impelled by an irresistible demon to the commission of sins and wickednesses from which in his lucid intervals his better nature revolts. This demon is presented as a veiled figure, and only at the moment of the victim's death is the veil withdrawn, revealing his own image. Early in the evening, says our contemporary, the spirit of chaff was raised in the gallery and never laid except for a few moments now and again when the excellent acting of Miss Rose Coghlan as Florence triumphed over all obstacles. Miss Caroline Hill acted with some piquancy. Mr. Allerton appeared in a principal part. Mr. Horace Wigan played the part of an old man with marked peculiarities of temper and disposition, and in a better setting the picture would have shown to advantage. Mr. Clayton was an eccentric person named Rochester Saunter. Mr. Atkins played an Irish servant. The cast, it will be seen, was not, on the whole, a weak one. In a burlesque on *Les Diamans de la Couronne* which, under the title *The Half Crown Diamonds*, followed the principal piece, Mr. Atkins and Mr. George Vincent endeavoured to be amusing. Mr. Reece is the author of the new burlesque.

Of the reopening of the Court Theatre, which was originally promised for the latter part of September, no announcement is as yet made. Mr. and Mrs. Kendal, who were among the most attractive members of the company last season, have been playing at Liverpool. Mrs. Kendal has acquired the sole right to represent in the provinces Mr. Gilbert's pleasant little dialogue *Sweethearts*, which at the Prince of Wales's was rendered additionally charming by the performance of Mrs. Bancroft.

Mr. and Mrs. Bandmann have been appearing in the legitimate drama at the new Theatre Royal, Bristol.

Mr. Charles Dillon was last week at the Cardiff Theatre, playing *Macbeth* and *Belphegor the Mountebank* (his original part) to audiences overflowing the not capacious playhouse. Cardiff is accounted, by theatrical people, to be an exceedingly good theatrical town, where, with any entertainment of fair pretensions, "business" may always be relied on; but the smallness of the theatre acts often as a preventive to "stars" of the first order being engaged.

Sardanapalus has been produced with great magnificence and good taste by Mr. Calvert at Liverpool. Miss Louisa Moore appears in the piece. She has very greatly improved both in force and delicacy as an artist since her earlier days in London.

Mdlle. Tallandiera will remain, it is announced, at the Gymnase Theatre, where she is at the present moment appearing with M. Worms, M. Achard, and M. Derval, in Dumas' *Dame aux Camélias*. The performances of *Frou Frou* were not of long duration.

MUSIC.

NORWICH MUSICAL FESTIVAL.

(*Concluding Report.*)

Norwich: Thursday, Sept. 23.

Last night's concert opened with Professor Macfarren's "Festival Overture," composed for, and first produced at, the Liverpool Festival last year. To this succeeded Sir Julius Benedict's cantata, *The Legend of St. Cecilia*, which occupied the remainder of the first part. As mentioned earlier in this report, this cantata was written for the festival which took place here nine years ago, and, not merely as a compliment to the conductor, but from its intrinsic musical merits, it was well worthy of a repetition. I am inclined to consider it its composer's masterpiece. Not merely in the sustained interest of its music, but in its dramatic truth of expression, it is surpassed by few works of its class. The heathen bigotry and ferocity of the Prefect is worthy of comparison with that of Valens in Handel's *Theodora*—an oratorio the subject of which somewhat resembles that of this cantata—and it could hardly sustain one more formidable. Of course, Benedict's style and mode of expression are entirely different from Handel's, but while listening to the Prefect's song "What mean these zealots vile?" and to his share in the duet "Is this the bride?" I could not help thinking of the songs "Racks, gibbets, sword and fire" and "Cease, ye slaves, your fruitless prayer," in Handel's oratorio. Beyond the fact that both composers have excellently depicted the situation, there is no resemblance whatever in the music; in one respect, indeed, there is an interesting contrast, curious enough to be worth noting. Benedict has written his music here in minor keys, as would most probably ninety-nine modern composers out of every hundred; Handel, on the other hand, uses major keys for both his songs. Benedict employs all the modern resources of harmony and orchestration: Handel confines himself almost entirely to common chords, and uses only stringed instruments for his accompaniments. And yet, though the means of expression are so widely different, there is a secret affinity between the two compositions. In strong contrast to the part of the Prefect are those of Cecilia and her bridegroom, Valerianus. The scenes of the conversion of the latter in the first part of the work, and of the martyrdom of the saint in the Finale are excellently conceived and executed. The last number, especially, in which the voice of Cecilia is supported by a chorus of angels, is of great beauty. On the other hand, the quartet and chorus of Christians, "God is our hope and strength," though containing much clever writing, is too long, and in parts appears somewhat laboured.

As if to do honour to their esteemed conductor, both chorus and orchestra exerted themselves to the utmost; and the performance of the entire work was really admirable. The part of Cecilia was sung by Mdlle. Albani in a manner which heightened (if possible) my previous very high opinion of this young lady's abilities. There is a special charm in her performance, arising, no doubt, partly from the sympathetic quality of her voice, but probably even more from the fact that she throws herself so completely into whatever she has to sing. Nothing more perfect than her rendering of the music is conceivable. The other solo parts were also excellently given by Mdme. Patey, who was encored in her only song, "Father, whose blessing we intreat," Mr. E. Lloyd, who proved himself a not unworthy companion of Mdlle. Albani, and Signor Foli, whose fine bass voice was heard to great advantage in music which just suited his powers.

A very brief notice of the second part of the concert must suffice. It commenced with two movements (Andante and Scherzo), from Sir Julius Benedict's still unfinished second symphony. As there ought to be a unity in the four movements of a symphony, it is impossible to judge of two isolated movements; and the composer is, I cannot but think, ill-advised in submitting mere fragments to public criticism. An opinion on the merits of these movements must, therefore, be reserved until they can be heard in their proper connexion. At the same concert was given a selection from an operetta, *The Science of Love*, by Mr. J. A. Harcourt, the son of the Norwich chorus-master. Owing to the unreasonable, nay preposterous, length of the concert, this selection, which comprised four numbers, did not commence till nearly half-past eleven, and I honestly confess that I was by that time too exhausted to listen to it with the attention it deserved. So far as I can express an opinion, I should say that the music shows the possession of a pleasing vein of not very original melody, and that it is well and clearly written; but it is hardly a work of sufficient power to justify its introduction into the programme of an important festival. A miscellaneous selection, which need not be dwelt upon here, completed the remainder of this concert.

This morning another very long performance has been given. The first work brought forward was Spohr's sacred cantata, "God, thou art great," a work which cannot rank among its composer's best. Though full of melody, it is marked by all Spohr's mannerisms even more than many of his works; one is continually reminded of other of his compositions in which the same phrases, the same cadences, the same modulations have been heard. Probably no composer of eminence repeats himself so frequently as Spohr. It is unnecessary to add more than that the work was well performed; the solo parts being allotted to Mdlle. Enequist, Mdme. Patey, Mr. H. J. Minns, and Mr. Wadmore. Rossini's *Stabat Mater* followed, the soloists here being Mdme. Lemmens-Sherrington, Mdlle. Anna de Belocca, Messrs. Lloyd and Guy, and Signor Foli. Though excellent in parts, the rendering of this familiar work was not as a whole worthy of the occasion.

At the commencement of the second part, Handel's song "Let the bright seraphim" served to show off at once the charming singing of Mdlle. Albani, and the incomparable trumpet-playing of Mr. Thomas Harper. The late Sir Sterndale Bennett's *Woman of Samaria*, given on this occasion for the first time in Norwich, occupied the remainder of the programme. This work was composed for the Birmingham Musical Festival of 1867, and has since been frequently heard, the most recent performance in London having been at the first Philharmonic Concert of last season. One of the lamented composer's latest, it is also one of his most mature works. It is to be regretted that Bennett's numerous professional engagements left him during the latter years of his life but little leisure for composition; because it can hardly be doubted that he would then have produced works of even a higher order of excellence than that which he has left us. While in his earlier music we find unmistakeable traces of the influence of Mendelssohn, such traces become much fainter, even though they do not entirely

Digitized by Google

cease, in his later productions. In his *Paradise and the Peri* overture, in his symphony in G minor, and in the present cantata, with all the former exquisite finish of workmanship we find much greater individuality of idea, as well as more breadth of style, than (for example) in the charming overture to the *Naiades*, which might have been signed by the composer of *Melusina*. The performance of the *Woman of Samaria* this morning has been very good; Mdlle. Mathilde Enequist, Mdme. Patey, and Messrs. Lloyd and Wadmore having taken the solo parts. Its reception was worthy of its merits; three numbers being encored.

Friday, Sept. 24.

Signor Randegger's cantata *Fridolin*, which the composer himself conducted, filled the whole first part of the concert last evening. Of this work a notice was given in these columns on the occasion of its production at the Crystal Palace last year (see ACADEMY, June 6, 1874), to which it is not needful to add much now, especially as there is no reason for modifying the opinion then expressed. That the work contains within itself the elements of general popularity there can be no doubt; there is a "go" about it, a feeling for dramatic effect, and a brilliancy of colour, which are sure to make it a success. It was excellently rendered last night; the soloists being Mdme. Lemmens-Sherrington, Messrs. E. Lloyd and Wadmore, and Signor Foli.

The only feature requiring notice in the second part of the concert was Mr. W. T. Best's "Festival Overture," composed expressly for the occasion. Some curiosity was naturally felt as to how our great organist would succeed as an orchestral writer. Speaking after a single hearing, it is hardly possible to give a final opinion upon the work; still it is so clear in form and so melodious in its themes that the task is far less difficult than is often the case with new compositions. Mr. Best may be heartily congratulated on having produced a very musicianly and pleasing overture; the only point open to criticism appears to me to be his method of writing for the strings. The many brilliant passages for the violins which occur in the work sounded like pianoforte passages, and some of them were not only uncomfortable to play, but comparatively ineffective. With this exception, the work is worthy of all praise. Auber's sparkling overture to *La Sirène* concluded the concert, the remainder of which consisted of operatic and ballad music of a miscellaneous character.

An excellent performance of the *Messiah*, in which all the principal vocalists engaged throughout the festival, with the exception of Mdlles. Albani and Belocca, have taken part, has brought the proceedings to a close this morning. Any criticism on the *Messiah* would, of course be absurd; but a few general remarks on the chief features of the festival now ended may appropriately conclude this article.

From the official reports of the attendance at the various concerts, it appears that there has been a considerable falling off, as compared with previous festivals. The total number present at the seven concerts has been 6,632. In 1872 there were 7,715, in 1869 the number was 7,086, while there were 8,366 in 1866, and 8,111 in 1863. It is evident that there must be some reason for the diminished interest shown in the performances just concluded. It is probable that the explanation is to be found in the selection of the music. Such works as Spohr's "God, thou art great," and Pierson's *Jerusalem* offer comparatively but little attraction to musicians; and the fact that the concerts on the Wednesday and Thursday evenings were the most thinly attended of any proves that even the names of Benedict and Randegger cannot be depended upon to "draw." The *Elijah* secured the largest audience—a result partly due, no doubt, to the fact that the prices of admission were at this concert half-a-guinea and five shillings, instead of (as at the rest of the festival) one guinea and half-a-guinea. Of the other concerts the *Messiah* was the best attended. With our average concert-goers there is no such favourite as Handel; he always appeals directly to the feelings even of those who know but little of music; and it is a question worthy of serious consideration by the Norwich Festival Committee whether it would not be worth their while on future occasions to give more of Handel, especially as they have a chorus so well qualified to do him justice. At the festival just ended only one song of the old master's was heard in addition to the *Messiah*. One more point ought still to be noticed with regard to the programmes. Among the pieces given in the various miscellaneous concerts at least twenty are to be found which are more or less unworthy of a place at an important musical gathering. This, of course, is speaking merely from an artistic point of view. Nobody would be Utopian enough to expect the managers to incur the certainty of a deficit for the sake of art. Their object is not merely to cover their expenses, but, if possible, to hand over a goodly sum to the various charities for the benefit of which the festival is held. But this object is, as a matter of fact, not attained by the course adopted; the proof being that the very concerts which contained the largest proportion of trash were those at which the attendance was the smallest. It may be replied to this that the "Ballad Concert" on the Tuesday evening attracted the next largest audience to the *Messiah*. It did so; but this same concert also included Beethoven's symphony in C minor, and a selection from *Lohengrin*; and we give the people of Norwich credit for being at least as much influenced by the promise of these items as by the miscellaneous pieces which came later in the evening. There is not a word to be said against ballad concerts in their proper place; but it must be stoutly maintained that a triennial musical festival is not the place for them at all.

Apart from the question of the character of the music given, the solo singing has been excellent—in parts remarkable. The "bright particular star" of the festival has been Mdlle. Albani, who alike in sacred and secular music proved herself unsurpassable. It is to be hoped that more frequent opportunities may be afforded of hearing her in oratorio, in which she is quite capable of taking as high a position as she already holds on the stage. Mdme. Patey may be looked upon as the legitimate successor of Mdme. Sainton-Dolby; and no higher praise could be given her; while Mr. Edward Lloyd seems to ripen in artistic power every year. Nothing more thoroughly satisfactory than his singing at this festival from first to last could be desired. It would be unjust not to say a word or two in recognition of the success of some of the younger artists who took part in the music. Miss Helen D'Alton charmed every one by her pure style and unaffected delivery; and Messrs. Guy and Wadmore, on whom devolved a considerable portion of the secondary tenor and bass parts, sang with so much promise that there is little risk in predicting for both a distinguished future. Though their names were probably but little known in Norwich, both have proved by their excellent singing that they are fully qualified to take part in a festival of even the first rank.

The arrangements for the accommodation of the press were excellent; and especial thanks are due to the honorary secretary, Mr. P. E. Hansell, to the assistant secretary, Mr. George Brittain, and to the members of the committee, for the courteous assistance they were at all times ready to render.

EBENEZER PROUT.

THIS afternoon the first of the Saturday Concerts at the Crystal Palace takes place. The programme comprises Beethoven's symphony in C (No. 1), Bennett's overture to *Parisina*, Wagner's overture to *Der Fliegende Holländer* (first time at these concerts), and Hégar's violin concerto (also for the first time here), to be played by Herr Wilhelmj. The last-named work has only once before been heard in England, having been produced by the same player at one of the Albert Hall concerts last winter. It is satisfactorily evident from the above programme that no falling off in the quality of these excellent concerts need be anticipated. True to their old principles the directors are still bent upon making "first performances" an important feature.

AT the Princess's Theatre, besides repetitions of the operas already noticed in these columns, Balfe's always popular *Bohemian Girl* has been given, with the additional numbers written six years ago for Paris. With a cast including Miss Rose Hersee as Arline, Miss Josephine Yorke as the Queen, Mr. Nordblom as Thaddeus, Mr. Celli as the Count, Mr. Lyall as Devilshoof, and Mr. Aynsley Cook as Florestine, an exceptionally good performance was the result. On the features of a work so well known as the *Bohemian Girl* it is needless to dwell here.

AUBER'S charming opera *Le Philtre*, one of the most delightful of his works, the subject of which is the same as that of Donizetti's *L'Elisire d'Amore*, is to be revived at the Opera in Paris. Rossini's *Comte d'Ory* and M. Mermet's *Jeanne d'Arc* are also in preparation.

E. KRETSCHMER'S opera *Die Folkunger* was produced on the 14th ult. at Leipzig, with great success.

AMBROSE THOMAS is engaged upon a grand opera, *Francesca di Rimini*. The instrumentation of his *Psyche* is now entirely completed.

DR. HERMANN KRETSCHMAR has succeeded Herr A. Volkland as conductor of the Leipzig Bach Society, as well as of the society "Euterpe" in the same town.

A CORRESPONDENT writes from Majolati that on the occasion of the Spontini Jubilee, the Prefect and the delegates of the province appeared at the festival, and all the art institutions of the country as well as many communes sent representatives. The solemnity culminated in the unveiling of a memorial tablet on the infirmary founded with the help of the great master's legacy, during which ceremony a hymn of Stacchini's was sung. The festal procession then made its way to the poor abode in which Spontini was born, where speeches were made by Professor Barrattani of Ancona, the Prefect De Luca, and the Advocate Collini, and the jubilee concluded with the usual fireworks. The inhabitants of Bergamo having, rather late in the day, remembered that Gaetano Donizetti and his teacher Simon Mayr belonged to their town, have lately held a festival in their honour. Simon Mayr, who was born in 1763 at Mendorf by Ingolstadt, was the composer of some once valued but now forgotten operas: such as *Ginevra, La rosa bianca e la rosa rossa*. He was the first to discover the talent of the youthful Donizetti, who was apprenticed to a tailor, and undertook the musical education which had such brilliant results.

POSTSCRIPT.

MESSRS. DALDY, ISBISTER AND CO. have in preparation a new work by Augustus J. C. Hare, entitled *Cities of Northern and Central Italy*, which is intended as a companion to all those parts of Italy which lie between the Alps and the districts described in the author's *Days near Rome*.

THE same publishers announce among their forthcoming books: *Bishop Thirlwall's Literary and Theological Remains*, edited by Canon Perowne, and *The Life and Correspondence of Bishop Thirlwall*, by his brother, John Thirlwall; *The Life of Norman Macleod, D.D.*, by his brother, the Rev. Donald Macleod; *The Supreme Court of Judicature Acts* (1873–5), annotated, &c. by Morgan Lloyd; a translation of M. Taine's *History of the French Revolution*; an illustrated supplementary volume

Digitized by Google

of Augustus J. C. Hare's *Memorials of a Quiet Life: Nature's Teaching*, by the Rev. J. G. Wood; *The New Pet*, by the Rev. H. R. Haweis; *Through Brittany*, by Katharine S. Macquoid; *Scripture Revelations of the Life after Death*, edited by the Hon. and Rev. W. H. Lyttelton; *Memoir of Alexander Ewing*, by the Rev. A. J. Ross, &c., &c.

THE list of papers to be read at the New Shakspere Society's meetings, at University College, Gower Street, W.C., on the second Friday of every month, from October, 1875, to June, 1876, at 8 P.M., is as follows:—

"October 8, 1875.—'Notes on Mr. Daniel's Theory of the Relation between the first and second Quartos of *Romeo and Juliet*;' by James Spedding, Esq., M.A., Hon. Fellow, Trin. Coll., Camb.

"November 12, 1875.—'On the Three *Hamlets*;' by Richard Simpson, Esq., B.A.

"December 10, 1875.—I. 'On the Dedication of Shakspere's Sonnets;' and II. 'On Shakspere's Use of the word *season*;' by C. M. Ingleby, Esq., Ph.D. III. 'On the play of *Edward III.*;' by F. J. Furnivall, Esq., M.A.

"January 14, 1876.—'On the play of *Cymbeline*;' by J. W. Craig, Esq., M.A.

"February 11, 1876.—'On some of Shakspere's Names;' by J. W. Hales, Esq., M.A.

"March 10, 1876.—'On Ben Jonson;' by Lieut.-Col. Cunningham.

"April 28, 1876.—'On the Epic Elements in Shakspere's Plays;' by Professor Delius, Ph.D.

"May 12, 1876.—'Some Preliminary Remarks on Shakspere's Sonnets;' by Brinsley Nicholson, Esq., M.D.

"June 9, 1876.—Perhaps a Paper on some Political Allusions in Massinger."

Papers have also been promised, sooner or later, by—Professor Ingram, on the Speech-ending Test; Professor H. Corson, on Shakspere's Versification; Professor Leo, Notes and Emendations; Dr. Abbott, on the last Scene of the *Two Gentlemen of Verona*; Dr. Ingleby, on Misprinted Pronouns in Shakspere; the Rev. A. B. Grosart, on Shakspere's Sonnets; Miss Jane Lee, on the three Parts of *Henry VI.*

LEMERRE, we understand, will publish M. Coppée's new poem, *Olivier*, in the course of a month or six weeks.

TABLE OF CONTENTS.

	PAGE
HOLYOAKE'S HISTORY OF CO-OPERATION IN ENGLAND, by J. M. LUDLOW	347
GRAHAM'S ANNALS AND CORRESPONDENCE OF THE VISCOUNT AND EARLS OF STAIR, II., by Prof. Æ. J. G. MACKAY	348
MANSEL'S GNOSTIC HERESIES OF THE FIRST AND SECOND CENTURIES, by G. A. SIMCOX	349
LASCELLES' TRANSLATION OF OEHLENSCHLÄGER'S EARL HAKON, by E. W. GOSSE	350
LETTERS FROM CHINA AND JAPAN, by E. DUFFIELD JONES	351
CUNNINGHAM'S EDITION OF GIFFORD'S BEN JONSON, by J. A. SYMONDS	352
COLLINS'S LIBRARY ATLAS, by the Rev. C. W. BOASE	353
FICKER ON ITALY IN THE MIDDLE AGES, I., by A. DE REUMONT	353
CURRENT THEOLOGY	354
NOTES AND NEWS	356
THE LATE DR. BLEEK, by the Rev. A. H. SAYCE	357
SELECTED BOOKS	358
CORRESPONDENCE:— *Michel Angelo's "Creation of Adam,"* by W. B. Scott; *Cypriote Inscriptions*, by Isaac H. Hall; *Locke's Medical Studies*, by the Rev. W. H. Simcox; *Dr. Stokes and the Royal Irish Academy*, by Professor R. Atkinson; *Shakspere and Queen Elizabeth's Favourites*, by F. J. Furnivall	358–9
RECENT BOTANICAL TEXT-BOOKS, by A. W. BENNETT	359
LENORMANT'S PRIMITIVE LANGUAGE OF CHALDEA, by the Rev. A. H. SAYCE	361
SCIENCE NOTES (METEOROLOGY, GEOLOGY)	362
A CHRISTIAN PAINTER OF THE NINETEENTH CENTURY, by Mrs. CHARLES HEATON	363
THE TRINITÀ DI CAVA MONASTERY, by C. I. HEMANS	364
THE MICHEL ANGELO FESTIVAL	365
MORE FRAGMENTS OF THE SCULPTURES OF THE PARTHENON, by C. T. NEWTON	365
NOTES AND NEWS	365
IRVING AS MACBETH, by FREDERICK WEDMORE	367
STAGE NOTES	367
THE NORWICH MUSICAL FESTIVAL, II., by EBENEZER PROUT	368
MUSIC NOTES, POSTSCRIPT, AND TABLE OF CONTENTS	369–70

ROYAL SCHOOL of MINES.

PROFESSOR FRANKLAND, D.C.L., F.R.S., will commence a course of Forty Lectures on INORGANIC CHEMISTRY, on Monday next, October 4, at 10 o'clock, to be continued on each succeeding Wednesday, Friday, and Monday at the same hour. Fee for the Course, 4*l.*; Laboratory Practice, 12*l.* for three months.

PROFESSOR HUXLEY, LL.D., F.R.S., will commence a course of Eighty Lectures on BIOLOGY (or Natural History, including Palæontology), on Monday next, October 4, at 10 o'clock, to be continued at the same hour on every week-day but Saturday. Fee for the Lectures, 4*l.*; for the Laboratory Instruction, 6*l.*

PROFESSOR GUTHRIE, F.R.S., will commence a course of about Sixty Lectures on PHYSICS, at one o'clock on Monday next, to be continued at the same hour on every week-day but Saturday. Fee for the Course, 4*l.*; for the Laboratory Work, 10*l.*

PROFESSOR GOODEVE, M.A., will commence a course of Thirty-six Lectures, with Demonstrations, on APPLIED MECHANICS, on Tuesday next, October 5, at 10 o'clock, to be continued on each succeeding Wednesday, Thursday, Friday, and Tuesday at the same hour.

N.B.—All the above Lectures will be given in the New Buildings, Exhibition Road, South Kensington.

TRENHAM REEKS, Registrar.

BIRKBECK LITERARY and SCIENTIFIC INSTITUTION,
Southampton Buildings, Chancery Lane.

The Evening Classes for Ladies and Gentlemen, including Languages, Mathematics, Natural, Mechanical, and Mental Science, Law, Literature, History, Drawing, Music, &c., will commence on Monday next.

Over Ninety Classes meet weekly in the different subjects taught by the Institution. Library of 7,000 volumes. Quarterly Subscription, 6*s.* Ladies, 4*s.* Prospectus gratis.

OWENS COLLEGE, MANCHESTER.—The LECTURESHIP in HARMONY and MUSICAL COMPOSITION having become vacant through the appointment of Dr. Bridge to the office of Organist in Westminster Abbey, the Council invite Candidates to send in Applications, accompanied by Testimonials, under cover to the Registrar, not later than October 14. Information respecting the duties and emoluments attached to the Lectureship may be obtained from the Principal.

J. HOLME NICHOLSON, Registrar.

OVERSLADE, near Rugby.—A First-class PREPARATORY SCHOOL, under the Rev. G. F. WRIGHT, M.A., late Fellow of Corp. Chr. Coll. Camb., and formerly Assistant-Master at Shrewsbury School and Wellington College.

MENTONE.—An experienced TUTOR about to return to Mentone for the Winter is prepared to take charge of ONE or TWO PUPILS. Address B. A., 3 Wesley Street, Barnsley.

READINGS.—F. KEMPSTER, M.A., will be glad to arrange with SECRETARIES of INSTITUTIONS and Others for his DRAMATIC and HUMOUROUS READINGS.—For Terms and Opinions of the Press address to Mr. KEMPSTER, 5 Bedford Street, Liverpool.

ROYAL AQUARIUM and SUMMER and WINTER GARDEN SOCIETY.

NOTICE TO ARTISTS.

The following gentlemen, among others, have already consented to act on the Art Committee of the Royal Aquarium Society:—

J. E. Millais, Esq., R.A.	R. Redgrave, Esq., R.A.
The Earl of Clarendon.	Lord Alfred Paget.
W. Calder Marshall, Esq., R.A.	Henry Weekes, Esq., R.A.
Lord de Lisle and Dudley.	Lord Skelmersdale.
E. W. Wyon, Esq.	E. W. Cooke, Esq., R.A.
General Cotton, C.S.I.	S. C. Hall, Esq., F.S.A.
G. D. Leslie, Esq., A.R.A.	H. S. Marks, Esq., A.R.A.
G. Cruikshank, Esq.	E. J. Coleman, Esq.
F. A. Marshall, Esq.	J. R. Planché, Esq.
Baron Alfred Rothschild.	The Earl of Dunraven.
Lord Carington.	Lord Newry.

The Society will be PREPARED to RECEIVE PICTURES and other WORKS of ART for EXHIBITION on and after December 1. No Pictures or other Objects of Art will be received after December 11.

The Society's Gold Medal and 100*l.* will be awarded for the best Oil Painting exhibited, as also the Society's Gold Medal and 50*l.* for the best Water Colour, and the Society's Gold Medal and 50*l.* for the best Statue. Five Silver Medals and five Bronze Medals will also be placed at the disposal of the Art Committee for award for special merits.

Prizes to the amount of 3,000*l.* will also be given away for distribution amongst Fellows and Season Ticket Holders in the Art Union of the Society, and these prizes will be mainly selected from the Society's Gallery.

The acceptance or rejection of Pictures and the award of the Society's Medals will be left solely in the hands of the Art Committee.

THE ROYAL AQUARIUM and SUMMER and WINTER GARDEN SOCIETY.

BALLOT OF FELLOWS.

Ladies and Gentlemen desirous of becoming Fellows of the Royal Aquarium and Summer and Winter Garden Society should at once send for application forms from the Secretary, and return them to the Offices of the Society.

As hereafter members will only be elected when vacancies occur, original applicants will be balloted for in order of application.

ELECTION AND PRIVILEGES OF FELLOWS.

1. Every Candidate for admission as a Fellow or Member shall be proposed at one election meeting, and balloted for at the next.
2. Fellows will alone have the right of admission on Sundays, together with the privilege of writing orders for two.
3. All Fellows balloted for, and elected by the Council of Fellows, or by the Executive for the time being, will be entitled to free admission on all occasions on which the building is open, as also to the free use of the reading-rooms and library, and a ticket free in the Art Union of the Society.
4. Three special fêtes will be held annually, at which Fellows, Members, and their nominees will alone be entitled to be present. These fêtes will be amongst the most exclusive and fashionable of the forthcoming season.
5. By the Rule incorporated in the Articles of Association of the Society no Fellow is in any way liable to contribute to the debts and liabilities of the Society beyond his donation of 5*l.* 5*s.* and his annual subscription of 2*l.* 2*s.*

BRUCE PHILLIPS, Secretary.
Offices—Broadway Chambers, Westminster, S.W.

COLLINS' GUINEA ATLAS.

Just published, in imperial 8vo, mounted on guards, cloth extra, 21*s.*; half-bound morocco, 28*s.*

COLLINS' LIBRARY ATLAS.

CONSISTING OF ONE HUNDRED MAPS.

(60 Modern, 16 Historical, 14 Classical, 8 Railway, and 2 Astronomical), and Descriptive Letterpress (208 pp.) by

JAMES BRYCE, LL.D., W. F. COLLIER, LL.D., and LEONHARD SCHMITZ, LL.D.

And a copious Index, containing upwards of Eighty Thousand Names of Places.

This work can be confidently recommended to the public, and they will find it the cheapest and most complete Atlas ever issued.

"This excellent book meets with our hearty approval."—*Publishers' Circular.*
"It is in itself a Library of Geographical Information."—*Bookseller.*
"It is, as far as we have been able to compare, characterized by fulness and accuracy, and, what is of great importance, it is up to date."—*Birmingham Morning News.*

WILLIAM COLLINS, SONS & CO., London, Glasgow, and Edinburgh.

MOODY AND SANKEY.

AMERICAN ORGANS in every variety of CRAMER'S Manufacture and on CRAMER'S Three Years System.

Prices from 15 Guineas, or £1 11s. 6d. a Quarter.

CRAMER and Co. by no means wish it to be understood, as in some quarters it would seem to have been, that their AMERICAN ORGANS are used by Messrs. Moody and Sankey at their interesting meetings.

CRAMER'S instruments are much more solid in manufacture, and infinitely superior in quality of tone, and are certainly not open to the objection made by perhaps the most influential literary and musical journal to the imported organs:—

"Judged from the artistic point of view, the instrument is no more agreeable to the ear than is the stentorian power displayed by the singer."

Moreover, while CRAMER'S AMERICAN ORGANS are more satisfactorily made, and better finished in all respects, they are sold at prices varying from 15 to 25 per cent. below those of all imported instruments.

These, and all other instruments of CRAMER'S manufacture, can be had on the three years system, which, originated by CRAMER'S, has been partially adopted by other firms, but is carried out on a thoroughly large and liberal scale only by themselves.

REGENT STREET, W., and MOORGATE STREET, E.C.

Digitized by Google

SATURDAY, OCTOBER 9, 1875.
No. 179, New Series.

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Life of Saint Teresa. By Miss Trench. (London: Macmillan & Co., 1875.)

THIS book has two very great merits, which perhaps may redeem it from the charge of being a compilation that is meant to be something more. Miss Trench is thoroughly, unaffectedly, consistently reverent; it never enters into her mind to sit in judgment on St. Teresa, or to be ashamed of her, or to make patronising apologies; and she uses the somewhat scanty resources of English mystical literature with much tact and skill to lead up to the heights of her subject.

The motto of the book is one of its great felicities:—

"Yet she's to me but such a light
As are the stars to those that know
We can at most but guess their height,
And hope they help us here below."

The life of St. Teresa written in this spirit could not fail to make an interesting book, though it is to be wished that Miss Trench had something of the talent of Mrs. Oliphant for letting the general principle settle down in her soul. It cannot be said that Mrs. Oliphant ignores or suppresses the transcendental element in the life of St. Francis, but she does not perplex herself or her readers with it in the way Miss Trench is rather apt to do. A life of St. Teresa ought really to be easier to understand for cultivated people who have not the saint's experience than the saint's autobiography, and Miss Trench is the harder to be understood of the two. She tells us more than once that we are "at the mouth of a labyrinth," as if that were giving us a clue to it; she gives us excerpts from the life, with parallel passages from the Bible and Richard Baxter, and argues that as Prophets and Psalmists have had such experiences as St. Teresa describes, it cannot be said that such experiences are impossible, and that though illusions are also possible, and in fact probable, still St. Teresa was in every way one of the last persons to be deluded. Cultivated readers might surely be trusted to take all this for granted, and insisting on it is hardly the way to convert the uncultivated; to make the right assumptions and to show that they make the story as clear as it can be made really does more to remove prejudice than to argue upon premisses which everyday seem less indisputable. Certainly the space that is devoted to this inconclusive discussion would have been better employed in tracing the inner history of St. Teresa in the eighteen or twenty last years of her life, which are not covered by the autobiography. They were years of deep and rapid change, and in the "Relations" and in the "Moradas" there are materials which might be made available for understanding to a certain extent the nature of a change which the saint regarded as a progress. Even apart from their biographical interest it might be thought that a comparatively full account of her later writings would have been more to the purpose than a rather perfunctory account of Spanish mysticism in general, flavoured with a good deal of ignorant denunciation of the Inquisition, which, perhaps, inflicted some material injury on Spain, but certainly did not affect the intellectual development of the country in the way which writers who substitute *a priori* deduction for observation assume it ought to have done. This is not the only point in which we are reminded that the biographer stands on different ground from her subject. St. Teresa was one of the most outspoken people who have ever lived: Miss Trench is decidedly a reticent writer; she wishes to keep back everything except what she thinks serious Protestants can fairly be expected to revere: for the excess, if it be an excess, of zeal which led Teresa and Casilde de Acuna, the latter at the mature age of twelve, to enter religion without the consent of their families is within the limits of what we may be expected to accept for the sake of enthusiasm.

One very delicate and interesting chapter of the saint's life is, if not suppressed, completely thrown into the shade. Considering all that Gracian was to her during the last nine years of her life, he ought hardly to have been dismissed with a few phrases of surprise at the influence he had over one so far above him, and a faint surmise that he was a good man of business and that his decided manners had attractions for one side of the saint's character. The truth is that Teresa succeeded in spiritualising what, perhaps, has never been spiritualised before or since—the attraction of an elderly woman for a man in his prime. If we enquire whether it was worth her while to do this we can only say that he rendered her the same sort of service which the late Mrs. Mill rendered to her second husband: he was always ready to give her back her own thoughts without the struggles which they cost her: from this point of view it was probably as well that Gracian had a natural disposition to take care of himself, and so was able to maintain a more uniform cheerfulness on the surface than was possible to a saint of sickly constitution shaken by austerities. If Miss Trench had cared to enter on the physiological side of her subject she might have enquired whether the comparative moderation of St. Teresa's austerities may not have been one of the reasons why she was so much more interesting to posterity than Catalina de Cardona, who spent all her energies in flogging herself by the hour with an iron chain, and so had no spare strength available for ecstacies or visions of anything but devils, whom she saw jumping about her in the form of black dogs, without minding them in the least. It might have been as interesting, and less hazardous, to ask what St. Teresa meant when she said to Mother Anne of St. Bartholomew: "I have the name of a saint and you have the works." Of course, to say such things, or at least to wish to say them, is a natural part of the humility of the saints, but something is still to be learnt by noticing the kind of people to whom they choose to say them. All Mother Anne's virtues were of the homeliest order: she was cheerful, even-tempered, punctual, diligent, helpful. St. Teresa, as she grew older, thought less and less of mere fervour and velleities of ecstasy; and in the disputes which agitated her Order after her death, her authority was alleged by Mother Anne on the side of those who set strictness of discipline above everything. In the beginning of her conversion St. Teresa suffered much from a certain Francisco de Salcedo, whom she calls Il Cavaliere Santo, who could not believe that raptures which preceded complete self-conquest could be anything but illusions of the enemy. One can hardly help thinking that, when she was gone, the spirit of Il Cavaliere Santo took possession of her Order. The nuns lost the right of choosing their confessors, except in France, and saw visions in which their foundress dissuaded them from reading her books, and recommended alarming commentaries on the Catechism in preference. It is certainly remarkable that, during the two centuries and more through which the Discalced Carmelite Order has retained its purity, it should have produced so few whose names are remembered or can be counted memorable, except that, like other Orders of begging friars, the Carmelites have had martyrs in the East.

It is remarkable also that Teresa's work should have lasted unimpaired to our own day, considering how frail it appeared in her life: her first foundation, San José, fell to pieces almost as soon as her guiding hand was withdrawn, and she had to go back there to reorganise it: her death was probably hastened, on her return from her last foundation at Burgos, by the heartlessness of the Superiors of two other convents, who more or less turned her out of their houses. The foundation of Granada, which went on at the same time as that of Burgos, was conducted under the eyes of St. John of the Cross, who always professed that he had not the gift of governing others: but St. Teresa did not feel that it was conducted in her spirit. To descend to smaller matters, it is curious how many of her foundations had to be removed to a different site when we notice that obtaining the site which had to be abandoned always seemed at the time matter for special thankfulness to the saint, who would certainly have been a capital woman of business if she had lived in the world with good health. In fact, it may almost be suspected that, if she had not been a saint, she would have been something of a *femme libre*. Although in the first fervour of her conversion she had carried seclusion to the farthest imaginable point, the ordinary restrictions of her sex and her profession became burdensome to her ardent spirit; and Miss Trench is certainly right in reminding us more than once that her magnificent personality, owing to the prejudices of her generation, was one of the main perils of her reform. Many excellent persons found it difficult to understand how a strictly enclosed nun could always be travelling; and it was certainly conceivable in the abstract that each new convent should

have been founded by the nuns who were to spend their lives there; but the petty obstacles which arose in almost every case required her superior intervention to surmount them. Another trait upon which Miss Trench might have laid more stress was the way in which her strong will uniformly asserted itself. She felt she was making a great sacrifice, she hoped she was really "doing something for the honour of the Holy Spirit," when she put herself under obedience to Gracian, who was always wrong except when he told her to do as she wished. She had been under the obedience of the Order in general; one of her Superiors had once bidden her found as many convents of nuns as possible. The result was, that with so many conflicting authorities to obey, she seldom or never had to give up her own will except to Gracian, which is a striking instance of the truth of Father Newman's sermon on Wisdom and Innocence, for certainly she did not calculate upon getting her own way, and no calculation could have served so well to enable her to get it.

If Miss Trench's work appears, as is to be wished, in a revised and enlarged edition, it is to be hoped that she will tell us what a Carmelite convent in St. Teresa's days was like, from a material point of view, and how the days passed there. The first thing to be done was always to buy a house (what were houses in central Spain like?) which, if the site and the neighbours were good, might serve without alteration, except putting up "nets" for the enclosure, which apparently were portable; and the first change made seems always to have been putting up one or more "hermitages." What and where were they, and what time did the nuns spend in them? Another point on which we should be glad to hear more is the connexion between austerity and cheerfulness, for we find a statement, *apropos* of one of the foundations, that nuns in that day were for the most part in a state of chronic discontent; and St. Teresa herself shows how much store she set upon cheerfulness by the anxiety with which she warns future Superiors of her Order against admitting "melancholy" subjects. From her description it is clear that she regarded "melancholy" very much as a disease affecting body and mind alike, for she wrote before Descartes had obscured the popular apprehension of the fact that the reasonable soul and flesh is one man. Nor would the reflection that her sex had a share in her inspiration have surprised or distressed Teresa as perhaps it distresses many who would wish to look up to her; indeed, it was a pleasure and consolation to her when St. Peter of Alcantara told her that women were more capable of such raptures than men. It is no doubt the glory of love to make lovers sweet and gracious to others than the beloved, and it may be that many women thanked Laura in their hearts for the courtesy of Petrarch; but, after all, Petrarch's imperishable glory was that he was Laura's lover. St. Teresa's love made her kind even beyond her nature, and patient, and diligent, and courageous, and able to encourage others; but after all, her imperishable glory is her love.

G. A. Simcox.

International Vanities. By Frederic Marshall. Author of "French Home Life." (Edinburgh and London: William Blackwood & Sons, 1875.)

In this book we recognise the skilful pen of the author of *French Home Life*; his style is brilliant without being flashy, learned without being pedantic, and a vein of true humour runs through it from one end to the other. To render it justice and to show its interest and importance, we must take it chapter by chapter.

The first treats of Ceremonial, its origin and history, divided by professors into five sections—Precedence of States, Royal Honours, Diplomatic Ceremonial, Military Ceremonial, and Etiquette. But ceremonial and etiquette are essentially different; etiquette is the older, although it has nowadays become one of the elements of ceremonial; the latter is relatively of recent birth. Etiquette first took a serious form in the hands of Philip the Good, whose grandchild, Mary of Burgundy, carried these new ideas to her husband, Maximilian, and from Austria they passed on again to France and Spain.

"The latter land especially became the forcing-house of etiquette; it was there that it attained those scarcely creditable developments which made the Spanish Court a model of a kind which the world has never seen before or since. Men and women ceased to be human beings with a will; they became machines of reverence; everybody had his place marked out, and was kept mercilessly in it; the number of steps and the depth of bows which each person was to make on entering the royal presence, the width of cloaks, the length of ribbons, and, perhaps more than all, the elaborate divisions of offices and functions, were fixed with a precision of which examples exist nowhere else. The study of etiquette was, three centuries ago, the essential element of education of a Spanish gentleman."

Who has not heard the story of the Queen of Charles II., who fell off her horse and hung by the stirrup in the presence of her forty-three attendants?

"The sight was grievous; but the forty-three stood still and gazed at it, in anguish deep and motionless, because the grand equerry, whose peculiar right it was to unhook the royal ankle on such occasions, happened to be somewhere else. Her Majesty would have remained suspended there indefinitely, if a good-hearted but uninstructed passer-by had not taken upon himself to release her. He received several doubloons for his useful services, but was condemned to banishment for his unpardonable indiscretion. And we all know better still the lamentable end of Philip III., who finding the fire too hot for his royal well-being, told the Marquis de Pobar to put it out. But the Marquis could not presume to do so, because fire-extinction was one of the attributions of the Duke d'Useda, who, most fortuitously, was at that moment hunting in Catalonia. So the King, who of course could not condescend to give way to fire—fire being bound to give way to kings—sat majestically and scorchingly still, grew far too warm for health, got erysipelas and thereby died."

French etiquette was almost as extreme as that of Spain. Arm-chairs, backed chairs, and stools, were, as Voltaire says, "important objects of politics, and illustrious subjects of quarrels."

"Voltaire goes on to say that Mademoiselle spent a quarter of her life in mortal tribulation of disputes about her seats; ought she to sit in a certain room, upon a chair or upon a stool, or not sit down at all? The whole Court was in emotional perplexity about these insoluble difficulties. Even the king himself was not free from the obligation of sitting according to regulation. If he condescended to visit a courtier ill in bed, etiquette constrained his Majesty to lie down too, for it was impossible that a sovereign could permit a subject to indulge in unshared recumbency in his presence; so when the king was coming to a sick room, a second bed was prepared beforehand, and the conversation was conducted in positions of mutual horizontality. Louis XIII. visited Richelieu in this way at Tarascon; and Louis XIV. did the same when he went to see the Maréchal de Villars after he was wounded at Malplaquet. The idea of the importance of etiquette reached such a point at Versailles that among other things it became a principle that 'toute la femme est dans la révérence' which meant that the manners of execution of a perfect curtsey ought to visibly manifest and express all the qualities of a true woman."

Marmontel's notion was "Moquons-nous de l'étiquette et du sot qui l'inventa," and in the mortal weariness of her greatness Mdme. de Maintenon exclaimed: "Il n'y a pas dans les couvents d'austérités pareilles à celles auxquelles l'étiquette de la cour assujettit les grands!" She, at all events, had a right to an opinion, and we may accept without hesitation her view of these little subjects with great names.

But to pass on to ceremonial, the Precedence of States long debated was settled by Pope Julius II., 1504, but his arrangement pleased no one, and no one attended to it. The account of diplomatic ceremonial is very amusing, recounting the violent disputes between ambassadors "pour avoir le pas." Maritime ceremonial, or disputes as to salutes, as to great and small Powers, was long a fertile source of controversy; but time settles questions gradually without treaties, and the vexed point of the nationality of ships at sea, once furiously disputed, settled itself peaceably at last. Certain habits become strong as Acts of Parliament; others change their character; new ones spring up when they are needed. When Jules Favre reproached Bismarck that the ancient custom of summoning a city before its bombardment had been laid aside in the case of Paris, he replied "that he had not found any trace of the custom in the international codes, and that he did not see its necessity."

Forms initiate the reader into the mysteries of diplomatic vocabularies and language, which, unless "nourri dans le sérail," it is difficult to understand. Many of the most celebrated treaties were written in Latin. The writer gives a list of the classification of the different kinds of "formats," five in number, and seventeen subsidiary. Titles follow next; then different classes of dignity, possession, relationship, religion and courtesy. The dispute between France and Russia about the latter having assumed the title of Emperor lasted forty-one years. The titles of relationship between sovereigns are curious: the Pope is addressed as Holy Father; Emperors and Empresses, Kings and Queens write to each other as "Brother and Sister;" reigning Grand Dukes enjoy the same fraternal privilege, but Sovereigns who do not enjoy royal honours are only entitled to be called "Cousins." Even God-father and Godmother have been employed

in Germany as forms of courtesy, and it was not unusual to see a town, particularly a Hanse town, included among the sponsors of a prince. Hamburg and Dantzic were several times "God-mamma." Courtesy forms an interesting branch of this subject, the author tracing the different phases through which titles of courtesy went throughout Europe. Decorations are the fourth characteristic of "International Vanities." The gold chain that Pharaoh placed upon Joseph's neck is the earliest decoration of which history speaks. Three kinds of orders are enumerated: the monastic military brotherhoods, of which the Hospitallers are the grand type; the great aristocratic knighthoods, limited to the favoured few, of which the English Garter is the representative; and the present purely remunerative and decorative systems, open to all the world, illustrated by the democratic Legion of Honour. Many of the old confraternities have disappeared—"but they have been replaced by modern institutions more in harmony with the age. And when we look still closer into the subject, and examine the geographical distribution of these orders, we naturally find that, as the rush of them is everywhere the same, the development of their number has been everywhere alike, with one exception. That exception, strangely, is in France, in frivolous, vainglorious France, the very place where we should least expect to find it. While sturdy cross-despising England owns 7 orders, Sweden 6, Russia 8, Bavaria 13, Austria 9, Prussia 11, Spain 10, Portugal 7, Italy 5, Würtemberg 4, and little Denmark 2, France alone of the real nations has but *one*. Proportionately to their population, their power, or their pride, all other European States have gone on multiplying their ribbons; France contents herself with the single Cross of Honour."

In treating of emblems and flags, Mr. Marshall proves distinctly that the white flag of the Bourbons is essentially that of the Bourbon kings, and only saw the light toward the end of the sixteenth century, and has never been employed as a national symbol; therefore the Comte de Chambord is historically wrong in his desire to impose that one flag upon France to the exclusion of all others.

Diplomatic Privileges and the question of inviolability of ambassadors are next ably discussed; their prerogatives were often greater than those of the sovereign they represented. For a long time they exercised the direct right of judgment, and consequently of life and death, over the members of their suite; their houses were recognised sanctuaries from all local justice; and more outrageous still was the "Franchise de quartier," by virtue of which they excluded all officers of justice, not only from their palaces, but from certain districts around them. The vanities of nations hitherto enumerated belong entirely to the category of pure vain-glory, but in the alien laws they assume the character of unrelenting cruelty. Foreigners were held as outlaws, "sans feu ni lieu," were excluded from the rights of inheriting or bequeathing property, and the power of despoiling them was not limited to the land, but extended to the sea—the cargoes of stranded vessels were confiscated, and their crews killed or sold captive. England was the last, in 1870, to abolish the old alien laws, by which foreigners could not inherit property in England.

This book is a real acquisition, and an important addition to our libraries, the author having given in a readable and interesting form the dry, minute, and pedantic dissertations of many dusky Latin folios which lie unread in our national collections. It is a great service that he has rendered to history and to common sense in throwing upon paper, without too much pedantry and detail, a host of interesting facts which it must have cost him much labour to collect, and also to demonstrate the ridicule of what he justly calls "International Vanities." He is too modest when he says in his preface that these chapters are no more "than sketches; they do not seek to teach, but simply to draw attention to some half-unperceived, yet not unamusing, forms of vanity." These are only sketches, if he wills it, but sketches by the hand of a master which show more talent than many a finished picture.

Let it be hoped that Mr. Marshall will not stop there, but that he will one day give us a series upon national vanities, which are sufficiently numerous.

F. Bury Palliser.

The Jummoo and Kashmir Territories. A Geographical Account. By Frederic Drew, F.R.G.S., F.G.S., Associate of the Royal School of Mines, late of the Maharaja of Kashmir's Service. (London: Edward Stanford, 1875.)

We have here a highly creditable volume and a standard work of reference. Mr. Drew deserves the thanks of the reading public for placing before it in so substantial a form the result of his long experience in the countries he describes. Entering the service of the Maharájá Ranbir Singh in 1862, from a post in the Geological Survey of Great Britain, he was led, in the practice of geology and mineralogy combined, over many of the mountain chains within the dominions of his employer. He was later entrusted with the management of the Forest Department, and eventually returned home from the Governorship of Ladakh after an absence of ten years. His account is all the more valuable from the assurance that it is limited to what he has not only himself seen, but well remembered.

Mr. Drew explains at the outset, and we think not unnecessarily, that the ruler of Kashmir is ruler of Jummoo* also, and of Ladakh, Baltistan, and Gilgit; but that it is a common error for Englishmen at home to confound Kashmir with the whole of these territories. He might have included with his countrymen "at home" many of those in Central and Southern India whose attention has not been drawn to the North-West Frontier in detail. There is certainly a vagueness in the familiar poetical "Cashmere" which needs a corrective in geographical definition similar to that already administered in verbal transliteration; and although there have not been wanting books to enlighten us on the subject within the last few years, such information has not been always accessible. Those who read with a purpose, and have chosen as a theme the valleys and plateaux of the Western Himálaya, will have probably discovered and availed themselves of the very recent publications of Captain Bates and Dr. Ince, and Mr. Clements Markham's *Indian Surveys*, as well as the older and better-known authorities of Bernier, Jacquemont, Moorcroft and Trebeck, Hügel, Vigne, and Cunningham. If tempted by such a title as the *Rifle in Kashmir*, they may not have omitted to take up also the *Diary of a Hunter from the Punjab to the Karakorum*, published in 1863. The author of the last-named volume, the late Colonel Irby, of H.M.'s 57th Regiment of Light Infantry, entered Kashmir by the Pir Panjál Pass, and penetrated the regions north of Ladakh. Though little known to fame, he was, irrespective of travel and adventure, a fitter subject for honourable biography than many whose lives and actions have up to this day secured the privilege.

The short notice of Kashmir History given in the work under review dates from the period of the first Muhammadan ruler in 1326. If, however, a list of kings extending over a period of 4,000 years anterior to this starting-point, and a few selected events of their reigns, be interesting to the reader, he will find the information in Gladwin's translation of the *'Ayin-i-Akbar* published in 1800. And if he be not satisfied with Mr. Drew's disposal of the two and a half centuries of a local Muslim dynasty in twelve lines, he will do well to refer to Briggs, whose History of Kashmir forms the tenth chapter of his *Muhammadan Power in India*. Farishta's account of the mode in which Kashmir fell into the possession of the Dehli monarchs and his dates correspond with the record of Abul Fadhl. Blockmann's version of the latter, so far as it goes, relates that Kasim Khan, "Admiral, adorner of the green fields of Khurasan," was ordered in the beginning of Shaban, in the year of the Hejra 995 (A.D. 1586), to conquer the coveted province; that there were six or seven roads leading thither, but that the passes were all so narrow that "a few old men might repel a large army;" and that the then Governor was Yakúb Khan, son of Yusúf Khan Chak.

From 1588 till about 1752 the province remained, more or less, under the sway of the Dehli emperors. The tide of invasion then set in from the westward, and brought the Afghans, who held possession for nearly seventy years. They were succeeded by the Sikhs, whose government lasted for about a quarter of a century. In 1845 war broke out between the British East India Company and the Lahor Durbar. Engagements ensued which have since become of historical celebrity, under the names of Moodkee, Feroz Shah, Aliwal, and Sobraon. On March 9, 1846, the hill countries between the rivers Biás and Indus were ceded to Great Britain. One week later, a second treaty, signed by the Governor-General of India, transferred "in independent possession to Gulab Singh, and the heirs male of his body, all the hilly or mountainous country situated to the eastward of the river Indus, and westward of the river Rávi." Hence the said Gulab Singh, who had been, before the war with the English,

* We retain the conventional spelling adopted by Mr. Drew.

Digitized by Google

Rájá of Jummoo, Ladakh, and Ramnagar, was enabled, on payment of some 750,000*l.* consideration money, to add Kashmir, including Gilgit, to his former possessions, with the loftier title of Maharájá. On his death, about eighteen years ago, he was succeeded by his surviving son Ranbir Singh, the present ruler. This chief has had much trouble with his Dardistan territory. Gilgit, which had been forcibly wrested from his father during his reign, was recovered by him in 1860; but since that period he has been engaged in offensive and defensive operations with his unruly neighbours in Yasin, a district made painfully memorable to English ears by the murder of Lieutenant George Hayward, an explorer who, according to Sir Roderick Murchison, had won a title "to be placed among the most eminent field-geographers of the age."

Mr. Drew's book is divided into twenty-two chapters, with appendices. The first six chapters discuss the physical geography and races of men inhabiting the regions of the Outer Hills and Middle Mountains, inclusive of one description of Jummoo and its Court. The march from Jummoo to Kashmir —the far-famed province itself of the sunny lake—

"with its plane-tree isle reflected clear"—

the surrounding mountains—the theory of the ancient waters covering the modern valley—furnish material for four more. The next six chapters treat of the march to Ladakh, of Ladakh itself, its inhabitants, its higher valleys and plateaux, inclusive of Central Ladakh, Núbra and Zanskar; and of Baltistan, the land of Polo (the British game, not the Venetian traveller). Four are allotted to Dardistan and the Dards; and of the remaining two chapters one takes up the question of languages, and the other explains the maps and sections illustrative of the text. The subject of the Dards is one of special interest, and we here tread on comparatively new ground. Mr. Drew and Dr. Leitner have at least the merit of contributing valuable data to a most important branch of scientific enquiry. All the maps are useful and indicative of patient and intelligent research: but we wish the colours had been more distinct and positive.

The chapter on Jummoo and the Court, and the preceding one on the Dogras and Chibhális are both well told. Whether it is that we are no longer used to hear stories of Indian *darbars* and festivals, of *satis* and infanticide; or whether that we seem to know these things by school education or instinctively, it is hard to determine, but the whole description has a flavour of early travel, and the older writers on India and Persia. They are, however, none the less interesting on that account. We select for contrast a curious instance of caste prejudice among the Maharájá's subjects (pp. 52–3):—

"Two girls of quite low caste—of one of those tribes whom to touch is pollution for a Hindu—were left orphans at the age of eight and twelve years. Two men of good caste obtained possession of the girls by satisfying the claim of a creditor of their father's, and determined to turn them to good account. So they brought them to a village where nothing was known of the girls, and represented them to be Thakarnis—that is, to belong to the caste of the Thakars, which the working Rájpúts can marry into. They then offered them in marriage to one of these for his two sons, and in return the men were to receive 400 rupees. At the father's request they themselves sat down and ate with the girls, by way of convincing him that all was fair and above-board. After this they received and got away with the money, and the marriage took place.

"In a month or two the truth came out; the girls, being questioned as to what they had used to do at home, said they used to attend to the furnaces . . and they acknowledged that Thakars did not eat from their hands. Great dismay spread through the village on this discovery . . Representations being made to the Maharaja, the matter was referred to Pandits, and their report was endorsed by him. It was to this effect: the two young men who had been married to the outcasts (the marriage was, of course, void) were to go to the Ganges, and the other people of the house to Parmandal, a holy place near Jummoo, to wash; and all were to expiate their uncleanness by fasting from eating for twelve days, or from eating and drinking for four days; a similar but less severe course was prescribed for those who had come into the unclean house and eaten there. .

"I heard thus much of the carrying out of the Pandit's decision; the two who had married had started for Haridwár on the Ganges; the other people of the house went to Parmandal and fasted for a considerable portion of the time marked out; then, their lives being in danger, the Brahmans allowed them to drink milk for the remaining days, and so they became clean again. The two impostors had not been caught; imprisonment for life would not be considered too severe a punishment for them."

We have rather touched on the incidental character than the staple of the book, which is clearly to be found in its physical geography, and to which justice could not be done in a single notice. The reader will observe in this a mine of interest; and the theories, as well as facts exhibited, are both instructive and replete with matter for scientific reflection.

Should this volume reach a second edition —a contingency not unmerited—it might be made more useful by supervision and more popular by condensation. We may notice, as a very faint blemish, the too frequent use of the English "one" where the French "on" would apply. "Coming to it from the Punjáb, *one* passes . . through two or three miles of . . forest . . then *one* comes to the river bed . . As *one* finds this Távi river, *one* sees how . . it breaks through . . the outermost range—" are all illustrations of the meaning, from a single paragraph (p. 62). The principle of transliteration is clearly laid down, and generally adhered to: but we would ask whether "Delhi" should not, in strictness, be "Dehli;" though some would say Dihli or Dilli.

F. J. Goldsmid.

Essays on Shakespeare. By Karl Elze, Ph. D. Translated, with the Author's sanction, by L. Dora Schmitz. (London: Macmillan & Co., 1874.)

Germany is so highly distinguished for its Shakspere studies, and Dr. Elze's name is so well known in connexion with the German Shakspere Society, that we opened this volume with considerable interest and hope; and we have not been altogether disappointed. It consists of nine articles, five discussing certain plays—*The Tempest*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *All's Well that Ends Well*, and *Henry VIII.*—in certain aspects, chronological or material or aesthetic, and three treating respectively of "The Supposed Travels of Shakespeare," "Sir William Davenant," and "The Orthography of Shakespeare's name." On the whole, we can recommend the volume, if not to all readers, yet to all students of Shakspere. That wonderful being "the general reader" would probably rise from its perusal confused and clouded. The interminable controversies and seemingly distinctionless differences which it indicates or contains would reduce him to a pitiable condition of utter bewilderment. Chaos would be come again. But one more familiar with the subject discussed, and resolved not to be lost in the mists that will arise in the treatment of questions so subtle and delicate, but to hold his way right on through them, may derive much advantage from Dr. Elze's essays. To our thinking Dr. Elze is by no means always right in his conclusions. We think he is quite wrong as to the date of *The Tempest*, which, mainly on the strength of a passage in Ben Jonson's *Volpone*, he holds to be 1604; and so as to the date of *Henry VIII.*, which he supposes to have appeared before the death of Queen Elizabeth. In cases where he cannot be said to be certainly wrong, he can as little be pronounced certainly right. Throughout the book there is a want of solidity, so far as demonstration is concerned. The evidence, indeed, that is occasionally advanced is so slight as to be scarcely tangible. But yet the book is worth reading. It has been said, libellously or not, of women, and of certain judges, that it would be well if they would give their conclusions without stating their reasons. Now just the opposite may be said of Dr. Elze: we value his reasons, but not his conclusions. The information in which he abounds is so various and so valuable that we are glad to have the benefit of it, though often we sympathise not at all with the purpose to which it is applied. So to speak, it is pleasant to wander with Dr. Elze in the byways and meadows of the Elizabethan age, however we may differ from him as to the destination of any particular path. He has so much to say about the scenery through which we pass that we willingly follow for a while. But when, after an agreeable lecture, our guide proclaims that he has conducted to such and such a spot, we can only say: "Thank you much, Doctor, for your good company; but really we think we have not arrived at the place you name, but at quite a different spot, if indeed we have arrived anywhere. And why should we be always arriving? Pray, talk on, and do not trouble yourself and us as to our whereabouts!"

Let us mention one or two of the points on which Dr. Elze is well worth hearing, quite apart from the "argal" expressed or understood in his consideration of them. We are happy to find him confirming two notions we have ourselves long entertained —that our great poet's obligations to Montaigne and to Marlowe have not yet been adequately recognised. Of course everybody has noticed the direct quotation from the famous *Essays*—from ch. xxx. "Of Cannibals"—made by Gonzalo to amuse the sor-

Digitized by Google

row-stricken king in *The Tempest* (act ii. sc. i. 144–172); but other signs of acquaintance with Montaigne, though that quotation might well have prepared us to expect them, have, we believe, been scarcely at all perceived. In his essay on *The Tempest* Dr. Elze makes these remarks:—

"Hamlet's views about the uncertainty of death, his persuasion that 'the readiness is all,' his thoughts about suicide, have their prototype in Essai xix. of the first book of Montaigne (*Que philosopher, c'est apprendre à mourir*), and in Essai iii. of the second book (*Coustume de l'Isle de Cea*). The idea that nothing in itself is either good or bad, but that our thinking makes it so, which is expressed not only in *Hamlet*, II. ii, but in other passages of Shakespeare as well, might recall Essai xl. of the first book (*Que le goust des biens et des maux despend en bonne partie de l'opinion que nous en avons*); this is, however, only a specious resemblance, for Montaigne speaks of physical, Shakespeare of moral, good and evil. The description of the music of the spheres in *The Merchant of Venice* (V. i.) seems likewise taken from Montaigne (Book i. Essai xxii.) which at the same time proves that Shakespeare must have read the French philosopher in the original, for at the time of the composition of *The Merchant of Venice* (1594) [this date should not be given as absolutely certain; perhaps 1596 would be more correct] Florio's translation can scarcely have been in existence, or it must have literally followed the maxim *nonum prematur in annum*."

Dr. Elze does not insist on Shakspere's indebtedness in these passages:—

"'All these passages,' he writes, 'treat of views and ideas which no doubt were widely spread, and the similarity is too little palpable to justify the reproach of "stealing"' (*Volpone*, III. ii.).

In any case, he has given us some valuable illustrations; and if, as to the points just mentioned, we do not believe in the actual contact of the greatest French mind with the greatest English of the sixteenth century, yet—and this is of higher interest—we are led to discern a certain native alliance and sympathy between these supreme geniuses. We think ourselves that there are many more indications of that direct contact than have yet been collected; but we cannot now stay to particularise. We should confidently point to the fact that a copy of Florio's *Montaigne* has come down to us with Shakspere's autograph in it, but that the genuineness of the inscription has been seriously doubted.

The influence of Marlowe upon Shakspere is more patent and certain. If the great master ever himself had a master, it was Marlowe. Many a "saw" of that shepherd he found "of might." It is true that as he grew to artistic maturity, he saw in his predecessor's work much that was provocative of ridicule, and that he ridiculed it. To make Pistol talk in Tamberlaine's vein was significant of a keen sense of Tamberlaine's excesses. But in his not unkindly laughter at such fantastic bombast, he never ceased to admire what was to be admired. If he derides in *Henry IV.*, he quotes approvingly in *As You Like It*. In the *Merry Wives of Windsor* the derision and the acceptance appear together. In his wrath—it was only comical wrath—he remembered mercy; nay, he remembered affection. Perhaps only now are we beginning really to appreciate the power of the first in time of the great Elizabethans. Certainly no formal tribute has ever before been paid him comparable with that lately offered by a poet of our own day, who is also a critic of no mean order. But the highest tribute of all was paid him by Shakspere's attention and study. Of this connexion, as seen in at least one play, Dr. Elze speaks very positively. He says that—

"the prototype of Shylock" . . . "clearly lies in Marlowe's *Jew of Malta*, without which the *Merchant of Venice* would in all probability never have been written. It is strange that so far as we know, no German commentator has yet compared Marlowe's tragedy, and that English critics deny, or, at all events, do not sufficiently apprize [*sic*] the relations existing between the two plays. In Hallam's eyes, Marlowe's Barabas is unworthy to be regarded as the prototype of Shylock, though the *Jew of Malta* may possibly have furnished Shakespeare with a few hints. Dyce despatches the subject with equal brevity. He admits, indeed, that Shakespeare was intimately acquainted with Marlowe's play, 'but,' he continues, 'no one who has carefully compared the character of Barabas with that of Shylock will allow that he received more than unimportant hints from it.' The collection of so-called parallel passages from both plays in the appendix of Waldron's edition and continuation of Jonson's *Sad Shepherd*, he says, proves nothing."

And Dr. Elze proceeds to "see what is meant by a few and unimportant hints." A good deal of what he proceeds to say is somewhat overstrained; but something, we think, holds firm.

"To such a searcher of hearts as Shakespeare it was an irresistible temptation to transform this Barabas into a genuine Jewish usurer, and to change the bombastic and impossible criminal into a real man, with human motives, passions, and actions. Barabas, if any, was the man suited to be made the claimant in the law-suit in regard to the pound of flesh; while at the same time his daughter afforded the poet a handle to bring him into connections of a different kind with the Christian world."

And in all the Essays, whether we go with their leading tenets or not, there is much that "tends to edification." Thus in another part of that on the *Merchant* may be found some remarks on the question, often raised, whether Shylock is a tragic or a comic character. How greatly public opinion has changed in certain respects is very curiously indicated by the very existence of such a question. It is certain that to an Elizabethan audience there could be nothing tragic in the presentment of Shylock, if the idea of tragedy involves, as it certainly does, an element of pity. Shylock might well say "Sufferance is the badge of all our tribe." Dr. Elze quotes from Hebler this quotation from Luther:—

"Know thou, dear Christian, that next to the devil, thou canst have no more bitter or eager enemy than a downright Jew, one who seriously means to be the Jew. I will give thee mine honest advice: set fire to their synagogues, and that which will not burn, load and cover it with earth, so that man shall see neither a stone nor a vestige of it everlastingly."

When such crying bigotry possessed the leaders of the people, what could be hoped? When the blind lead the blind, they both, we are told, fall into the ditch. Marlowe's Barabas was got up in a purely comic fashion. He was equipped with a big red nose. "O mistress," says Ithamar, "I have the bravest, gravest, secret, subtle, *bottle-nosed* knave to my master that ever gentleman had." How merciless is Gratiano's banter in Shakspere's play! How supreme the gentle Antonio's scorn! What a terrible impeachment it is that Shylock can bring against

> "The kindest man,
> The best condition'd and unwearied spirit
> In doing courtesies."

"He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew!" What a revolution of sentiment has taken place!

"However grievously Shylock may have offended, however heartily we may despise and condemn his character, yet we cannot avoid a momentary feeling of sympathy with him when he staggers out of the court crushed by the pardon which the Doge has granted him. Nay, we feel inclined to agree with the young lady, who according to H. Heine, at the conclusion of the fourth act exclaimed, 'The poor man is wronged!'"

Certainly there is no more impressive proof of Shakspere's splendid humanity than the manner in which, without shocking the prejudices of his age by any pedantic sermonisings, he has brought the outcast of society within the range of our sympathy. Marlowe's Jew is a monster; the Jew of Shakspere is, after all, a man, with a heart once capable of tenderness, but at length petrified by ill-uses and ill-usage, God-made, like the rest of us, man-marred, like so many.

There is much interesting matter in the chapter on Shakspere's supposed travels. Dr. Elze does not see any reason for agreeing with Knight as to his having visited Scotland. He thinks that the "Laurence Fletcher, Comediane to his Majestie" of the Aberdeen records of 1601, was not a member of a strolling company of players, but was "lent" by the king to Sir Francis Hospitall, of Haulszie, a French nobleman upon whom the freedom of the borough was confirmed. "The king lent him his court comedian, who in so far may be regarded as a pendant to 'My lord of Leicester's jesting player.'" Surely a very gratuitous assumption. "His court comedian?" The phrase seems to carry us back to pre-Thespian days, when a *corps dramatique* consisted of one. We do not think it could mean "a fool." Besides we happen to know the name of King James's fool, and it was not Fletcher. We do not think Knight's argument decisive—far from it; but really as Shaksperian arguments go—several of Dr. Elze's for instance—it is not so bad. Dr. Elze may be said to add something to the probability of Shakspere's having visited Italy. It is indeed difficult to believe that the poet never himself saw those fair blue skies beneath which so many of his creations move as beneath their native and proper canopy. The very air of Italy seems blowing through so many of his scenes. Does any non-Italian work transport us into the bright, careless, star-clear South like the last act of the *Merchant of Venice*? The most striking fresh suggestions Dr. Elze makes relate to the mention of Julio Romano in *The Winter's Tale*:—

"To the question why he should have selected this artist before all others, some critics might be

Digitized by Google

inclined to answer that he picked up the name at random, if we may use the expression. But such an answer would be quite unsatisfactory in the face of the fact that the poet most correctly estimates Romano's merits as an artist, and praises him not only in eloquent but the most appropriate words."

Dr. Elze's answer is that he obtained his knowledge of Romano's works by personal inspection. "The Palazzo del T in Mantua, built by Romano, and filled with his paintings and drawings, was one of the wonders of the age." But Shakspere makes him a sculptor! Here Dr. Elze's answer is really notable. It is given by the quotation of two epitaphs found in Vasari:—

"Videbat Jupiter corpora *sculpta* pictaque
Spirare, aedes mortalium aequarier coelo,
Julii virtute Romani; tunc iratus
Concilio divorum omnium vocato
Illum aeteriis (*sic*) sustulit; quod pati nequiret
Vinci aut aequari ab homine terrigena."

And

"Romanus moriens secum tres Julius artes
Abstulit; haud mirum, quatuor unus erat."

"Tres artes! Corpora sculpta!" exclaims Dr. Elze, with pardonable exultation. "It is true that Vasari makes no further mention of Romano's sculptures, neither do his German translators, nor, as far as we know, any recent art-historian, say a word about them. But Shakespeare is nevertheless right; he has made no blunder; he has not abused the poetical licence by introducing Romano as a sculptor. And more than this, his praise of Romano wonderfully agrees with the [first] epitaph, in which truth to nature and life is likewise praised as being Julio's chief excellence (if he could put breath into his work—'videbat Jupiter corpora spirare'). Is this chance?"

Dr. Elze's conclusion is that Shakspere "had been at Mantua, and had there seen Romano's works, and read his epitaphs." As we have said, we think he has, by this and other considerations, certainly increased the probability of the Italian travels.

Our readers may by this time be able to judge for themselves of the possible profit to be derived from the volume before us. We will only now, in conclusion, briefly mention what seems to us Dr. Elze's chief deficiency, and his chief misapprehension.

He seems unable to appreciate adequately the importance of the consideration of style—we use the term in its most comprehensive sense—in deciding or discussing Shaksperian chronology and other Shaksperian questions. We submit, for instance, that no critic duly competent in this respect would dream of assigning *The Tempest* to about the same date as *King Lear*. It is in this respect that German criticism has so often failed disastrously. How else could Schlegel and other countrymen of his give such remarkable verdicts on what we English call, and persist in calling, "the spurious plays?" Think of this dictum of Schlegel's: *Thomas Lord Cromwell*, *Sir John Oldcastle* (First Part), *A Yorkshire Tragedy* "are not only unquestionably Shakspere's, but, in my opinion, they deserve to be classed among his best and maturest works!"

Again, Dr. Elze, in our opinion, lays a great deal too much stress on Shakspere's early maturity. The facts, all that are well substantiated, do not make for this view; but Dr. Elze will have it so. What encourages him is what may be called comparative biography. He is always ready with a list of achievements performed at an early age—Raphael's painting the *Sposalizio* in his twenty-first year, the *Entombment* in the Borghese Gallery and the *Belle Jardinière* in his twenty-fourth, and beginning the *Stanze* in his twenty-fifth; Mozart's composing his *Mithridates* in his fourteenth year, his *Idomeneo* in his twenty-fifth, his *Entführung aus dem Serail* in his twenty-sixth. But putting aside the question of antecedents—the question whether Shakspere's early advantages equalled those enjoyed by other great spirits—comparative biography tells also a quite different tale. It tells us of great geniuses who were slow in putting forth fruit. In England, for instance, Dryden, Richardson, Scott, all ripened slowly. If all these three men had died even when they were upwards of forty, their names would well-nigh have passed away with them; at the best but a dim glory would have been theirs. Of Shakspere we know for certain that he wrote his *Rape of Lucrece* in 1593 and the following year. We know it for certain, because dedicating *Venus and Adonis* to the Earl of Southampton in 1593, and apologising for his "unpolished lines," he vows "to take advantage of all idle hours till I have honoured you with some graver labour." And in 1594 *The Rape of Lucrece*—"the graver labour" promised—appears, dedicated, of course, to the same nobleman. We have, then, a sure representative of Shakspere's development in 1593-4, when he was just thirty years old. Now, what does it show us? Not the great play-wright, but the great poet, in the full lavish enjoyment of a yet unpruned exuberant youthful fancy, his powers not yet reduced to obey dramatic restraints, the greatest heir of the world filled with the delighted consciousness of his magnificent dower, but not yet wholly submitting himself to artistic discipline and economy. J. W. Hales.

ITALY IN THE MIDDLE AGES.

Forschungen zur Reichs- und Rechtsgeschichte Italiens, von Dr. Julius Ficker. 4 Bde. (Innsbruck: Wagner, 1868–74.)

(*Second Notice.*)

In the first two volumes of the work before us the author considers the legal institutions of the law in general with the schools of law, and the superior officers who at various times represented the Emperor and the Empire in Italy. In the third volume he proceeds to enquire who were the assessors of the courts of justice. He reckons up the king's judges, in old times those of the cities which took the place of the earlier *scabini*, those of the Marches of Verona, of the Romagna, and of Tuscany, who have many peculiarities of their own. He then passes to the later judges of the court; and lastly, he treats of the nature of the courts of justice, with their various modes of procedure, which differed essentially, owing to the differences between Roman and German law, differences which afterwards vanished in consequence of the preponderance of Italian forms. After the Lombard courts come those of the Frankish period, and those of the Romagna, then the spiritual, the municipal, the feudal, and the imperial in their earlier form, when, as was the case in the time of Frederick II., the Emperor himself usually remained in Italy, while his son governed Germany with the title of king. The last periods of the Hohenstaufen dynasty present us with the direct contrast to the state of things which had prevailed during the previous centuries. Alike in the courts of justice and in the administration, a spirit and a system wholly foreign to German ideas prevailed throughout all that portion of Italy which belonged to the Empire.

It is plain that the exceptional position of the Church in Italy must have exerted a considerable influence upon her development apart from the general influence which the Church, by means of her legislative power which grew so rapidly in the flourishing days of the Empire, exerted over the world at large, and naturally more effectually than elsewhere over the countries lying south of the Alps. The history of the territorial relations of the Church to the Empire forms one of the most important and lengthiest sections of the work before us. Under the titles "Die Recuperationen der Kirche," and "Das Reich und die Recuperationen," the author has given us the history of the territorial formation of the States of the Church, either cursorily or in detail, an account which by reason of the nature of the subject possesses much more historical unity than the rest of the work.

Briefly, the results of his investigation are as follows—In the duchy of Rome, which in the later Byzantine period comprised the Roman Campagna Maritima, and the southern part of Tuscany, all supreme rights and privileges passed at all times to the ecclesiastical chief of Rome by the dissolution of the ties of the old Empire, without, however, this territory ceasing to form part of the Imperial dominions. Hence, on the restoration of the Empire of the West to the Emperor, various rights remained reserved which lapsed in course of time. In 756, Pepin, King of the Franks, after his Lombard conquests, added the Exarchate and Pentapolis to his original dominions, and gave them to the Pope. This gift was confirmed to the Church by later grants, as by the Emperor Lewis in 817, without, however, the Church obtaining actual possession of them, excepting a few districts, as Ferrara. In 781 Charles the Great recognised the title of the Church to these, having already, in 772, confirmed the gift made by his father. Though he did not carry it into execution after his conquest of Lombardy, he resigned to the Pope certain districts and towns in Lombardy, Capua, and other towns in Campania, the Sabine district, and the southern part of Lombard Tuscany, in compensation for any claims of the latter upon his other Lombard possessions, arising from the gift of Pepin, which had been confirmed but, as above said, never completed by Charlemagne. The Emperor Lewis recognised this deed by diploma, which was further confirmed by the grants of Otto I., 962; and Henry II., 1020.

The Papal dominions thus really extended from Aquapendente, or Radicofani, as far as Ceprano, from the Mediterranean to the confines of the dukedom of Spoleto, and across Narni and Todi as far as Perugia and

Digitized by Google

Città di Castello, in the northern valley of the Tiber. Great efforts were made to extend this domain in the time of Gregory VII. and his successors. Apart from the will of the Countess Matilda, the Papal claims were mainly founded upon the confirmation by Charles the Great of the gift of Pepin, paying no regard to modifying circumstances, and to the actual compensation given in virtue of the subsequent agreement mentioned above. The pretensions were large; the dukedom of Spoleto with the March of Fermo, all Tuscany, the island of Sardinia, and parts of Romagna, were all claimed for the Church. These claims were unsuccessful, and in the twelfth century the patrimony of St. Peter as an unbroken territory was confined to the region between Aquapendente and Ceprano. The peace of Venice between Pope Alexander III. and Frederick I. was followed by the full restitution of this to the Church, the question respecting the inheritance of Matilda and the parts of the Romagna being left open. After the death of the Emperor Henry VI., the strained and exhausted Empire becoming, as it were, all at once paralysed, and being without any recognised universal head, the South of Italy, which since 1059 had been the fief of the Church, having been governed by Henry without any regard to the Popes, was ripe for revolt, and the time seemed now come to make these claims good. Those upon the dukedom of Spoleto and the March of Ancona, which represented the old Pentapolis, were successful, both provinces being of the utmost consequence to the Papacy as a means of deliverance from the threatening aspect of affairs brought about by the union of Sicily with the Empire. Accordingly, it was expressly declared, with the full consent of the Empire, that Otto IV. and Frederick II. had defended these places at the expense of the Empire, with the view of ensuring the safety of the Church. Although Otto in a very short time acted in defiance of his own promises, and Frederick in his subsequent struggle with the Church took back his own dominions, and even contested the old Papal domain; still, that made no difference in a point of law which necessarily again came into force of itself on the fall of the Hohenstaufen. The victory of Charles of Anjou, 1266, placed the Church in undisputed possession of Spoleto and Ancona.

The Romagna, *i.e.* what was formerly called the Exarchate, still remained to the Empire. Supported by the Church, Rudolf of Habsburg took possession of it in 1275, but resigned it three years afterwards to Gregory X., with the consent of the princes of the Empire, and so the States of the Church acquired the extent of territory which they retained till 1860. This is, in short, the result of the investigation of the Carolingian and later donations, according to the text which has been handed down to us of these famous documents. Little can well be objected to the historical enquiry of the author, but it ought to be borne in mind that the literal sense of the donations is altogether greatly in favour of the Church, which, in fact, never expressly renounced her territorial claims, even though the territories themselves remained in possession of the Empire far into the thirteenth century, but, on the contrary, availed herself of every opportunity of enforcing them. If she did not succeed with other claims, as, for example, with those on Tuscany, the reason must be sought elsewhere. When, after the death of Henry VI., Popes Celestine III. and Innocent III. sought to obtain dominion over those provinces, they met with opposition on the part of the Tuscan league, which, notwithstanding its leaning to the Guelphs, was just as unwilling to be subject to the Church as to the Empire. When, a century later, Boniface VIII. made the cession of all Imperial claims on Tuscany the condition of his recognition of King Albert of Habsburg, the Pontificate underwent that great crisis which led to the removal of the Pope to the banks of the Rhone. The late, but on that account all the more lasting, development of municipalities in this part of Italy would also probably have thrown insuperable obstacles in the way of the realisation of the Papal views. The Popes kept their territories intact, even when in the greatest straits, and increasingly consolidated their own power at the expense of petty chiefs and municipalities, but they never extended their borders after 1275.

In Tuscany, where even under Frederick II. the Imperial régime was so powerfully administered, the Imperial power took root in the fourteenth century, in a time of decay, which clearly shows how deeply rooted the idea of the authority of the Empire was in the feelings of the people, and even in the practice of law, notwithstanding the endeavours after self-rule on the part of the communities, and the territorial power of the princes. If we overlook these circumstances we run a risk of misconceiving the condition of the Italian States and of the republics and princedoms within the old Italian kingdom. The Emperor was at all times the source of law, however slight his real power might be. Princes and democracies recognised this and acted accordingly, however independently they might proceed in other respects. If we fail to perceive this we can obtain no true insight into Italian history, because we underrate the influence exerted by the Empire on the peninsula, endangered as the latter was by the tendency to split up into individual states. On the other hand, the condition of the world at large depended on the relations between Italy and Germany.

A volume of original authorities, containing more than five hundred documents, belonging to the years 776–1474, two-thirds of which have never before been published, is appended to this work, one which contributes more than any other recent publication to our knowledge of the history of the Italian law and constitution during the various periods of the Empire until the complete change of the political system. A work, the product of so much industry and conscientiousness, and containing so copious a store of well-ascertained dates, must be valuable to all who treat either of the history of individual countries, or of that of the Middle Ages in general, and we sincerely hope it may meet with the appreciation it deserves in the country to the history of which it is devoted. A. DE REUMONT.

NEW NOVELS.

Lalage. By Augusta Chambers. (London: S. Tinsley, 1875.)

His Little Cousin. By E. M. Pearson. (London: S. Tinsley, 1875.)

John Holdsworth, Chief Mate. By the Author of "Jilted." (London: Sampson Low & Co., 1875.)

It is not unusual for reviewers to complain with some acrimony of the introduction of death in a novel. Viewed by itself the complaint would seem a little unreasonable, for death does certainly sometimes occur in real life, however much of a bull the statement may appear. And novels are supposed, if only by courtesy, to reflect real life in some measure and manner. But there really is some ground for the protest when death is used as a god in a machine to solve and emphasise the feeble problem of an insufficient plot. We do not say that this is quite the case with *Lalage*, but it is too nearly the case. A writer might surely manage to conduct one poor volume to its due end without drowning her heroine and shooting her hero. It is true that the heroine drowns in thoroughly good "form," reading *The Ring and the Book* to the last, and taking the final third wave as if it were a friendly *douche*; but we, whose copies of *The Ring and the Book* are yet unacquainted with sea-water, are left enquiring whether there is any fit and proper reason for this tragedy. And we fear the answer must be No. A damsel aged seventeen, who has fallen in love at first sight with her cousin, may possibly look forward to something short of utter desolation, even though that cousin happens to have previously engaged himself to a linen-draper's daughter. Miss Chambers is, we should imagine, very young, and we do not see anything to prevent her writing something much better than *Lalage*. Her male beings are utterly impossible, from the ten-years-old brat who thus gravely addresses a stranger:—"Are you are aware, Sir, that your landscape is out of drawing?" to the papa of this hopeful who behaves at page 7 in a manner which suggests not so much intense grief as one of two other motives, lunacy or intoxication. But the women are natural and indeed attractive, and the school-girls' life in the Italian palazzo is very pleasantly and even freshly drawn.

We have often noticed in the feebler variety of novelist an unaccountable, because altogether suicidal, tendency to sneer at novels. But we have never seen this tendency quite so fully developed as in Miss Pearson's book, where it is rather more suicidal than usual. Certainly no one of the imaginary sets of three volumes which are the objects of this lady's wrath, could be much feebler than that to which she has set her name. The heroine is a certain Maud Beaumont. This young lady, who is represented as cultivated to the n^{th} and yet sensible to the p^{th}, indulges frequently in the ejaculation "My word!" Now, we have known many representatives of the feminine sex, cultivated and uncultivated, beautiful and unbeautiful, ladylike and unladylike; but if we were to die to-morrow we could at least acknowledge with Thekla that we had tasted one earthly (if negative) bliss—we have never yet heard

the lips of any lady give utterance to such an interjection as "My word!" And we hope we never may. The interjection is in some sort characteristic of the book. It abounds with the stale jargon about Society, which impresses the intelligent reader with nothing so much as with the conviction that the writer is quite innocent of any knowledge of society. It contains not a few such gems as "magnesian light," and at least one such unique specimen of language as "der schönen blauen Danube." Its relatives grope in vain for their antecedents, and its demonstratives point the Lord knows whither. But its characters and its construction on the whole leave its style far behind. The utter imbecility of the actors in action is only surpassed by their still greater imbecility in not doing what they do not do.

John Holdsworth, Chief Mate, is a book of a very different kind. Its faults, which are perhaps not small, are faults much more of judgment than of taste. It may be doubted, indeed, whether there is more than one fault—the inordinate length of the story in proportion to its stuff and construction. The theme is an incident of the *Enoch Arden* kind, varied by the affixing of a happy ending, and the introduction of a passing loss of memory on the part of the husband. This theme is treated in the simplest way; there is practically only one character in the book, and the adventures of even that one are not elaborated with any complication of circumstance, or intricacy of skill. The consequence is that what would have sufficed for one very tolerable, perhaps good, volume becomes almost intolerably drawn out in three. The first hundred pages contain descriptions of nautical manœuvres enough to furnish forth half a dozen sea-novels. We have next the agony of certain castaways left waterless in a boat, which occupies no less than seven long chapters, and would be sickening if it were not wearisome. The struggles of the survivor under his sudden loss of memory are dealt with at the same unconscionable length. And, lastly, we have a whole volume devoted to the situation (powerful enough if powerfully treated) of a husband living close to and in almost daily intercourse with his wife and child, whom he will not claim for fear of scandal and difficulties. We fear that we can hardly call this author's treatment of the situation powerful. The fact seems to be that the writer, with considerable descriptive power, has next to no capacity for character-drawing, and yet has chosen a subject where character-drawing is everything. Even Holdsworth himself is little more than a lay figure—as for the other personages of the story they are even as "Henry Pimpernel and old John Naps of Greece." It is impossible to get up an interest in mere leather and prunella.

George Saintsbury.

SCANDINAVIAN LITERATURE.

Fru Inger til Østrât. [Mdme. Inger of Østrât.] Af Henrik Ibsen. (Copenhagen: Hegel.) Ibsen's second dramatic poem has long been out of print, and he has so thoroughly revised and in part rewritten it, that this edition deserves to be regarded almost as a new book. It belongs in character as well as time to his earliest period; it followed *Gildet paa Solhoug*, Ibsen's dramatic *début*, by one year, being printed in 1857, but it shows a great advance on that weak production. The plot is taken from the annals of mediæval Norwegian history. Fru Inger Ottesdatter lived in the unquiet times that belonged to that latest period of Norwegian independence which preceded Christian II.'s last invasion of Norway, when he crushed the liberty of the people with an army of Dutch and Germans. In this confusion Fru Inger, an artful and ambitious woman, played a prominent part, intriguing now with Denmark, now with Sweden. Ibsen hardly succeeds in making her character fascinating enough; such a woman must have had traits of personal sweetness as well as masterful qualities of the mind to enable her to do so much with men. The poet leaves her almost too harsh and violent to be interesting. It is suggestive to compare this new text with the original edition of 1857, and to see what changes in taste have come over Ibsen's feeling. The alterations are mainly condensations, a great deal that was merely rhetorical is cut down, and the hero's character has greatly gained in weight and force in consequence. There is no doubt that the poem will take a higher place in literature as now completed than it could possibly take in its earlier, cruder form, and it is now for the first time at all worthy to be ranked among Ibsen's masterpieces.

Billeder og Sange. [Pictures and Songs.] Af Chr. Richardt. (Copenhagen: Hegel.) Christian Richardt is the youngest Danish poet who has succeeded in proving himself worthy of the laurel. He came before the public first with a little volume of songs and verses, *Smaadigte*, which enjoyed a sudden and extraordinary success, running through eight large editions in a short space of time. There was something very original and fresh in this earliest volume, which was followed rather too hastily by two more collections, *Nyere Digte* (Newer Poems) and *Texter og Toner* (Texts and Tunes), which bore signs of hurry. Like Miss Christina Rossetti, too, whom this poet resembles in more points than one, Richardt allowed a growing spirit of pietism to quench or hide the free flame of his genius. Now, however, after a silence of some years, he comes forward again with a truly charming volume of lyrics, original, tender and musical. The minor tone characteristic of the poet remains heard throughout; there is an elegiac strain of sensitive regret running through even the most joyous pieces. The descriptions of natural scenery are full of a passionate sense of beauty, and as accurate and sympathetic as possible. The poet is parish priest of Store Heddinge, one of the smallest and ugliest of Danish market-towns, a little frightful place set down in the middle of a bare flat, without stream, wood or hill for miles. In such a place the imagination either expires, or revels in vain dreams of woodland avenues and mossy cascades.

Goldoni og Gozzi. [Goldoni and Gozzi. An episode from the Italian literature of the eighteenth century.] Af S. Schandorph. (Copenhagen: Hegel.) Hr. Schandorph seems to be a new and probably young writer, who closes his university career with this diploma-work. He has written a learned and very able critical essay on the life and times of the two rival dramatic poets of Italy at the close of last century. Goldoni was classical, Gozzi romantic. As Carlo Goldoni was born in 1707, nearly twenty years earlier than his great rival, the Danish critic begins with a minute study of his life and work until his first struggle with Gozzi. He then returns to the latter and recounts in a very bright and amusing way the adventures of the young poet, when he started in 1738 with his books and his guitar to be an officer in Dalmatia. The life in Zara, the Dalmatian capital, is very amusingly described, and the essay is not too grave to contain one or two highly characteristic stories. After the lives of the poets and their contests have been carefully chronicled, the author enters into a critical disquisition concerning their dramatic writings, which he dissects with great care and taste. Gozzi is not entirely unknown to Danish readers; S. Meisling published in 1821 a translation of the Fairy Plays at Copenhagen, and in 1825 one of the Masked Comedies.

I Storm og Stille. Skildringer af Holger Drachmann. [In Storm and Calm.] (Copenhagen: Philipsen.) This is a book of prose stories about seafaring life by a young man who has lately won his spurs both as poet and painter, and whose only danger for the future seems to be that he should allow his many-sided talent to lead him into so many trades as to prevent him from becoming master of one. His poems, published a year or two ago, were rough and vigorous, wanting in polish and grace, but not wanting in manly force. His pictures are mostly sea-pieces, and a good idea may be formed of his style in art from the illustrations to this new volume, which are drawn by the author. Some of them are tame and conventional; some very clever. Perhaps the best of all are the two on the cover, one representing a fishing-smack, with its sail full of the gale, driving and cutting through the foam of a dark and broken sea; this is "Storm;" the other, to represent "Calm," is a bit of shingly shore, with boats drawn up on it, and a little quiet pier, with a lighthouse. Beyond, in the background, a brig is moving leisurely along in a shining sea that reflects the summer heavens like a mirror. The stories are bright and full of talent, but the vehemence and redundance of thought and action need to be more carefully kept in check before the author can be praised without reserve.

Esais Tegnèr's Frithiof's Sagæ. Translated from the Swedish. With Notes, Index and a short Abstract of the Northern Mythology. By Leopold Hamel. (Trübner & Co.) We forget whether Mr. Hamel's is the seventeenth or the eighteenth distinct version of Tegnèr's great poem which has appeared in the English language, but, as far as our limited knowledge of Tegnèrians goes, this last translation has attained the proud distinction of being the worst. It is enough to blast all the academic trees in the poet's grove at Lund, and to bring the much-bechapleted statue on to its hands and feet like Dagon, to hear these halting stanzas and grotesque metaphors attributed to the silver tongue of Esaias Tegnèr! In many places Mr. Hamel's version is so wide of the sense that we have found it difficult to be quite sure which stanza of his represented a particular stanza of Tegnèr's. With regard to his poetic faculty we prefer to let Mr. Hamel be judged out of his own mouth. Here is a specimen chosen entirely at random. Be it noticed that it occurs in the section called "Frithiof and Björn," and that Björn, who is speaking, is an old warrior who has no sympathy for Frithiof's sentimental mood:—

"Ne'er shall I, Frithiof, thy folly forgive,
To moan and groan for a woman, though fair;
For one that is lost, a thousand are there
In the world, with smiles and wiles do they live.
Wilt thou, and quickly I'll fetch of the ware,
And bring thee a ship-load from Southern skies;
Then dice shall we throw, and honestly share
These roses and lambs, *and feast on their eyes.*"

This last touch is Mr. Hamel's own! This outdoes the "blood-feasts of the Bassarid," and it would, as penny-a-liners say, be ludicrous if it were not so shocking, to imagine Björn and Frithiof, like two carrion crows, having a hearty feast on lamb's eyes. One has not patience even to laugh at such horrid doggrel.

Mr. Leopold Hamel is not the sort of writer one can counsel to do anything but cease to write; yet since this may chance to fall under the notice of some more talented young aspirant to the honour of translating Swedish poetry, let us remark, as we patiently have remarked several times already in these columns, that the *Frithjofssaga* is not the only good poem in the Swedish language. If people who know Swedish are fired

with the laudable desire of letting the English public know somewhat of Swedish poetry, may we once more entreat them to remember that the tragedies of Stagnelius, the lyrics of Nicander and Vitalis, and above all, those masterpieces of Swedish literature, the romances and ballads of Runeberg, remain utterly unknown to us here in England? No doubt the warning cry is uttered in vain, and next winter we shall be called upon to wring our hands over a nineteenth version of "Tegnèr's remarkable poem," as Mr. Hamel cautiously calls it! EDMUND W. GOSSE.

NOTES AND NEWS.

MESSRS. HENRY S. KING AND Co. have in the press a volume entitled *The Earls of Middleton, Lords of Clairmont and of Fettercairne*, by Miss A. C. Biscoe. It consists of the lives of these noblemen, who were created peers by the Stuarts, of whose dynasty they were devoted adherents.

THE first series of Mr. C. E. Turner's *Studies in Russian Literature*, containing papers on Lomonosoff, Kantemier, Catherine II., Sumarokoff, Von Viezin, Derzhavin, Karamsin, Jukwsky, Kriloff, and Poushkin, is nearly ready, and will be published before the end of the year. Mr. Turner is English Lector in the University of St. Petersburg.

AMONG "Chambers's Science Manuals," that on *Classical Mythology* has been undertaken by Mr. A. S. Murray. The plan of the book will be rather to explain the elements of mythology than to give, as has been mostly done, running accounts of the various deities and heroes under their separate headings.

MR. EDMUND W. GOSSE has in the press a dramatic poem, founded on that part of the *Knytlingasaga* which treats of the voluntary exile and death of King Eric Eiegod. It is being brought out by Messrs. Chatto and Windus.

MESSRS. MACMILLAN have in the press a new and revised edition of Mr. Matthew Arnold's *Essays in Criticism*, containing an additional paper on "A Persian Passion Play." The book will be ready very shortly.

MR. ELLIOT STOCK will shortly publish a facsimile reproduction of the first edition of Walton's *Complete Angler*.

THE Rev. S. Baring Gould has nearly completed an entirely new course of sixty-five sermons for the whole course of the Christian seasons, to be entitled *Village Preaching for a Year*. The work will be published in parts by Mr. W. Skeffington.

MESSRS. G. BELL AND SONS will shortly publish a translation of Molière's plays, by Mr. C. Héron-Wall, of Brighton College. The first volume is in the press, and will appear shortly in Bohn's Standard Library Series.

A NEW volume of Professor MAX Müller's *Chips* will, as already briefly stated, soon appear. It will contain various lectures, articles, and notes, many of them published for the first time, and divided under nine heads. The first four heads, consisting of articles on Comparative Philology and Mythology, will be followed by one which deals with the Science of Religion. The book will also contain a Life of Colebrook, the Presidential Address delivered before the Aryan Section of the Oriental Congress last year, and the "Reply to Mr. Darwin." The *piquant* justice of the last essay, "In Self-defence," will be thoroughly appreciated by every class of readers.

WE hear that Messrs. Macmillan & Co. are bringing out a new edition of Kingsley's Cambridge Lectures, *The Roman and the Teuton*, with a preface by Professor Max Müller.

MESSRS. HENRY S. KING AND Co. will shortly publish a translation of Pindar's Olympian and Pythian Odes, by the Rev. F. D. Morice, Fellow of Queen's College, Oxford, and assistant-master at Rugby School. The translation attempts to combine closeness of rendering with a retention of the general character of Pindaric diction and rhythm. It is in English rhyming verse, with metres designed to suggest, but not actually to reproduce, those of the original. There will be a short preface or Introductory Essay, but no Notes or Appendices.

THE portrait of Mr. James Crossley, painted by Mr. J. H. Walker for the Chetham Library, was presented at a meeting of the subscribers on the 4th inst. The chairman made the welcome announcement that some at least of the veteran bibliophile's scattered writings will be published shortly in a collected form.

MR. WILLIAM E. A. AXON has recently been elected a corresponding member of the Sociedad de Ciencias fisicas y naturales de Caracas.

AN Essay by Professor Josiah P. Cooke, jun., the author of *The New Chemistry*, a recently-published volume of the "International Scientific Series," will shortly be published by Messrs. Henry S. King and Co. It is on the subject of Scientific Culture.

THE fourth volume of Mr. Black's translation of Guizot's *History of France* (Sampson Low and Co.) has just appeared, completing the work as it was left by its author. "The Publishers," however, "beg to state that the lamented death of the great historian will not interfere with the completion of the work as a History of France;" which is, to say the least of it, very kind of the publishers.

MESSRS. G. BELL AND SONS will publish shortly, for Bohn's Theological Library, a new edition of Friedrich Bleek's *Introduction to the Old Testament*, translated from the second edition (Berlin, 1865) by G. H. Venables, and edited by Canon Venables.

A JAPAN contemporary informs us that "there has just been issued a neatly printed translation of the Gospel of St. Luke, prepared by the committee of the American Bible Society in Japan. The translation is printed from wood blocks on Japanese paper, and is in the simple Hiragana character, so that all may read."

AMONG the announcements of American publishers in the *Nation* we notice: *An American in Iceland*, by Professor Samuel Kneeland; *Forty Years in the Turkish Empire*, being Memoirs of the late Rev. W. Goodell, D.D.; *Summer Days on the Hudson*, by Daniel Wise, D.D.; *North Pole Voyages* (American), from the second Grinnell Expedition to that of the *Polaris*, by the Rev. J. A. Mudge; and a *History of Ancient and Modern Philosophy*, by Professor Joseph Haven.

AN English edition of Professor E. L. Youman's *Class-Book of Chemistry*, on the basis of the new system, is in the press, and will be issued in a few days by Messrs. Henry S. King and Co.

THE first course of lectures and classes at Bedford, under the scheme for the extension of University Education, is to be given by the Rev. T. J. Lawrence, Fellow of Downing, Cambridge, on "English Constitutional History from the Revolution of 1688 to the Reform Act of 1832."

BEFORE Mr. William Chappell goes abroad he will finish for the Ballad Society the Seventh Part of his edition of the "Roxburghe Ballads," which will complete the first folio volume of the original collection.

THE *Germania* states, on the authority of a Milan correspondent, that Dr. Arthur Wolanski, while engaged in consulting documents in the Milanese State Archives, discovered various letters written by Galileo which have not been referred to in any printed collection of his remains. These interesting notices relate specially to negotiations pending between himself and the Spanish Government for the adoption by Spanish seamen of his system of employing geographical latitude as a guide in navigation. Some of the letters also refer to Galileo's journey to Rome, in 1624, when he visited the Papal Court to tender his homage to Pope Urban VII.

AMONG the books for children which Messrs. Henry S. King and Co. will publish during the coming season is one by Miss N. R. Meugens, entitled *Little Minnie's Troubles; an Everyday Chronicle*. It will be illustrated by Mr. W. H. Hughes. The same publishers will also shortly issue a new and revised edition of Mark Evans' work entitled *The Story of Our Father's Love Told to Children*.

AMONG some old family papers in the British Museum is to be found a bill of expenses at a Cambridge college, of which the following is the principal portion. University students of the present day will note a marked difference in the cost of things:—

"Ro: Gaudy's expenses from midsommer 1639 untill michaelmas 1639.

	£	s.	d.
"For commons and sisings .	1	16	10 ob
"For chamber rent . . .	0	3	4
"For making up a gowne and sute of apparrell . . .	0	15	0
"For the shoemaker . . .	0	11	9
"For his laundresse . . .	0	3	0
"For bands and cuffes and socks	0	4	6
"For dressing his hatt and lining his cappe . .	0	2	6
"For his salting . . .	0	2	0
"For tuition	0	10	0

&c., &c."

SIGNOR R. PREDELLI, one of the officials in the Royal Archives at Venice, has brought out an edition of the *Liber Communis* or *Liber Plegiorum* (Venezia: Visentini), which is the oldest register of public acts preserved in the General Archives at Venice. The documents, 700 in number, have reference to the years from 1223 to 1253, and were in the original manuscript classified according to their contents, but Signor Predelli has arranged them in chronological order. He adds a descriptive preface and three separate indexes.

M. PAUL REGNAUD is about to bring out a series of translations under the title of "Les Classiques de l'Inde Ancienne," of which the first volume, *Les Stances Erotiques, Morales, et Religieuses de Bhartrihari*, has just appeared. The translation is clear and more readable than translations of Oriental works usually are, and is accompanied by notes which will make the ideas of the royal poet more easily appreciated by readers ignorant of Sanskrit. Though M. Regnaud will scarcely succeed in making Oriental literature popular in Europe, there is an increasing number of those who take interest in it as an important chapter in history, and to them this work will be welcome.

THE *Contemporary Review* opens with some fragmentary notes (mainly *apropos* of recent articles in the same periodical) by the late Bishop Thirlwall. They have no intrinsic importance, but are, perhaps, interesting as proof that the comparative silence observed by the writer on theological subjects of late years was not occasioned by any alteration in his views, and that Dr. Littledale was not far wrong in designating him as a member of "the Broad Church School," *i.e.*, the school whose most prominent tenet is that precise or "narrow" theological doctrines are more likely to be mischievous than true. An interesting article on "Etruscan Art," by A. S. Murray, aims chiefly at suggesting reasons for not seeking more remote affinities for the Etruscans than among the Greeks and Pelasgi; since primitive Greek, Etruscan, and Pelasgic art has certain common features, which survived in Etruria and Thrace after Greek art had assumed a distinct national character; while this similarity, though undeniable, does not prejudge the question of a race-distinction between the Pelasgi, or earlier occu-

Digitized by Google

pants of Greece and Italy, and the historical Greeks and Etruscans. A not very intelligent article on "West Indian Superstitions" contains, among many that are common and unexplained, a few that look like sound empirical generalisations: thus, a person with a sore or bruise on any part of the body is on no account to approach or touch a dead body; which, in a climate where decomposition begins almost instantaneously, seems almost too reasonable a rule to have been raised into a superstition. A way of charming ants out of a house is equally practical, and consists only in capturing one of the leaders of the band, wrapping it up in a bit of meat, and carrying it away to a distance, upon which the ants follow in search of the captive.

In the *Fortnightly* we have a plea for converting to secular and educational purposes the clerical fellowships, livings, and headships which still tempt actual or potential ministers of the Established Church to the Universities by a special provision of loaves and fishes; an article, by Edward Dowden, on the "Prose Works of Wordsworth," which will be useful to the many who will not care to consult the three volumes in which they have been carefully edited by Mr. Grosart; "A Ramble in Syracuse," by A. H. Sayce; "Charles Baudelaire," by George Saintsbury; and a short notice of Mr. Lewes's *Problems of Life and Mind*, by J. Scot Henderson, under the title "Reasoned Realism." Mr. Henderson welcomes the extension of positive methods to the science of psychology, and appears to accept the explanation of "innate" ideas as hereditary predispositions to think in a way determined by the experience, not of the individual, but of the race. He does not, however, seem to have exactly understood the physical hypothesis on which the metaphysical system of Mr. Lewes appears to rest, since his criticisms of it as a "Philosophy of Identity" ignore the most suggestive portions of the work, which bear upon the physics of psychology, *i. e.*, the objective bodily conditions of subjective mental states. The supposed elaboration of feeling into thought does not, according to Mr. Lewes, take place in consciousness; but repeated feelings, or combinations of feelings—or rather the neural vibrations of which the consciousness is feeling—tend to group themselves into new relations, so that a higher form of simplicity supersedes a lower complex, as intuitions that are too numerous to be kept distinct run into one as an idea. Thought and feeling, as such, are not identical, but it is a "positive" hypothesis, though as yet only an hypothesis, that the "laws of thought," or the physical predisposition of the brain to work in given grooves, are the product or reflection of the permanent properties of objective things, to which, in fact, they profess to refer.

In *Macmillan*, M. Creighton gives a fascinating sketch of the life of an ideal "Schoolmaster of the Renaissance," Vittorino de Feltra—born 1378, died 1446, after living for twenty years at Mantua, where he had served as tutor to the Gonzagas. R. L. Stevenson shows the private life of John Knox in a light that will be new to many readers; and Sir Bartle Frere begins a series of papers on the "Traders of the Indian Seas," the first of which is taken up with the "Bhattia Epicureans," a sect whose licentious practices were disclosed in a famous trial some years ago.

The most interesting paper in *Fraser* is one by Professor Owen on "Petroleum and Oil-wells," tracing back the history of the "oil-sands rocks" of Pennsylvania to the unctuous green juice of seaweeds which once covered that region with the densest submarine vegetation. The history of the first oil-diggings and the rapid development of the machinery for piercing, pumping, storing, and conveying both oil and gas is also interesting, not the less so that it affords a singular illustration of the practical extravagance of certain favourite economical doctrines. In the first fury of speculation, wells were dug and the oil not extracted, but allowed to overflow, in such abundance that its price fell to a few cents the barrel, and it had to be extracted faster and more extravagantly than ever to allow the speculators to realise the extravagant profits expected. In a few years the demand had developed, the supply was regulated, and the price rose—but the country had lost without equivalent a large proportion of the firstfruits of this newly-discovered source of wealth, while even the speculators, as a class, were not the better for the loss to the public through their private rivalry.

An article in the *Cornhill*, headed "Money for Science," will provoke protests not only from the advocates of the "endowment of research," but from all those who believe an increasing familiarity with the results and processes of science to be an indispensable part of contemporary civilisation. The writer adopts the narrowest utilitarian standard, and objects in the name of the tax-payer to any expenditure that can be called scientific which the tax-payer cannot be brought to think pecuniarily profitable; whereas, to take no more rational ground than that of national vanity, the average tax-payer is quite content to support observatories, museums, or scientific expeditions on a scale corresponding to the status of the country, and is quite ready to resent the reproach that these things are managed better in France, Germany, or America.

The *Nuova Antologia* for September contains an interesting article by Signor Ignazio Ciampi, on Pietro Martire D'Anghiera, whose letters throw so much light on the history of Spain in the fifteenth and sixteenth centuries. He was a native of North Italy, and after spending the first years of his manhood in Rome among the chief scholars of the day, he was led by love of adventure to Spain. Ferdinand and Isabella received him cordially; he accompanied them in their campaigns against the Moors, and his letters give many interesting details about the war. After the fall of Granada, at the desire of Queen Isabella, he took the direction of a school which she founded for the young nobles. He lived much at Court, being highly esteemed for his learning, and was one of the tutors of Ferdinand's son Juan, Prince of the Asturias. All this time he corresponded diligently with friends in Italy, giving a detailed account of the life he led. He was, above all, deeply interested in the discovery of the New World. He wrote an account of the travels of Columbus and the other discoverers, upon which Hakluyt founded his well-known "Voyages." Signor Ciampi's article deserves attention, not only for his account of D'Anghiera himself, but for his interesting picture of the condition of Spain.

In the same magazine there is an account, by Signor Giulio de Petra, of the waxen tablets (*tabelle cerate*) lately found in a wooden box at Pompeii. The box contained 130 little books, made of wooden tablets covered with wax, which were then strung together. The writing in the wax was extremely difficult to decipher, especially as the tablets were almost entirely crumbled away with damp. Now that they have been deciphered the result is hardly equal to the expectations formed. They prove to be all either contracts of loans, or quittances of payments made to the city.

NOTES OF TRAVEL.

Signor Guido Cora, in *Cosmos*, gives an account of his explorations during the autumn of last year in Lower Albania, a journey undertaken with the praiseworthy object of filling up various blanks in Kiepert's map of the country. Signor Cora remarks upon the strangeness of the fact that a fertile and healthy country like Albania, traversed by important mountain ranges and rivers, should nevertheless be more imperfectly known to us than many parts of Africa, the climate and population of which both present serious obstructions in the way of exploration. It is, he continues, a matter of great regret that the Porte should have hitherto omitted to follow the example of other European nations by organising a topographical survey of its dominions—a step, be it observed, which is the foundation of all statistical enquiry. The consequence is that Turkey is dependent on foreign nations for charts of her coasts, and to the surveys of private travellers like Leake and Barth for maps of her inland territories. Signor Cora landed at the mouth of the Voiuzza river, which is almost exactly opposite to Brindisi, and visited Valona, Berat, Janina, and Corfu. His survey brought to light many important modifications necessary in the present maps, and he proposes to make fresh visits before issuing a grand map of Lower Albania on a conveniently large scale. After reaching Corfu, Signor Cora accompanied Mustafa Assim Pasha to Tripoli, where he stayed till December, and eventually returned to Turin, *vid* Malta, Messina, Naples and Rome.

At a recent meeting of the Hamburg Geographical Society, Herr Tetens gave an account of his journey in 1874 through the State of Magdalena, in South America. Although he was unprovided with instruments, his researches are of value, as Magdalena, though one of the oldest of the Spanish colonies, has from various circumstances remained almost unexplored, and the Government only last year offered a reward of 1,000 pesos to any one who should succeed in crossing the Sierra of Santa Rosa and in making his way to the coast. Formerly the State of Magdalena belonged to the New Granada Republic, but now it forms one of the Colombian States. It is bounded on the east by Venezuela, on the west by the Magdalena river, on the south by the State of Santander, and on the north by the Caribbean Sea. The western, southern and north-eastern portions of the State are mostly plain country; on the north-east the Sierra de Santa Marta, which is totally unconnected with the South American mountain system, rises to a height of 16,000 feet, this being above the snow line. Herr Tetens visited the Guajiros Indians, who live to the east of the peninsula of the same name, and follow a pastoral life (being especially noted for a breed of small horses, which they bring to the market at La Hacha), and the Arnacos Indians, who dwell to the west of the same peninsula, and occupy themselves more with agriculture and industrial pursuits. The former are generally of good stature, of a chestnut brown complexion and smooth black hair. All the other coast-tribes have adopted the Spanish language, but the Guajiros have adhered to their own. The Arnacos are short, of a muddy yellow hue of skin, and difficult to distinguish from Creoles.

Mr. H. M. Stanley has, it appears, succeeded in reaching the Victoria Nyanza Lake, after a rapid march from Bagamoyo of altogether 103 days. He has circumnavigated the lake, thus confirming the views held by Colonel Grant respecting its continuity. He has also taken some height observations which tend to make those of Speke and Grant too low, but it would be premature at present to place too much reliance on these. He seems to have encountered the usual enormous difficulties which most African travellers have ever to contend against, and it is a matter of congratulation, though scarcely perhaps of surprise, that his energy should successfully have overcome them.

Morgenbladet for September 22 quotes a letter just received by Herr Oscar Dickson, of Göteborg, from Professor Nordenskiöld. The Professor, who dates from the ship *Pröven*, under sail in the Kara Sea, takes occasion of the approach of a returning whaler to send a few lines *home*:—

"Hitherto," he says, "all has gone well. After having sailed through a small ice-belt on the west coast of Novaja Semlja, we cast anchor on June 22 off North Goose Cape (Nordre Gaasekap). Thence

we sailed north, hindered by the ice on the west coast, and attempted on July 12 to push through Matotschkin Sound, but were prevented by the ice. Hence we sailed south, and, on the 25th vainly attempted to find a way through the Kara Port, which was blocked up with drift-ice. Outside Wajgats Island we fell in with a particularly heavy gale, which lasted three days; but at last, on August 3, we passed through Jugor Sound into the Kara Sea, which we find almost free of ice. The scientific success of the expedition has been very great; among other things I have found an extremely rich marine fauna in these seas, never before investigated, and we carry with us collections of geological and botanical specimens that are already very rich. I am now about to sail west of the estuary of the Ob direct to the White Sea, where, after leaving some of my colleagues to carry out scientific investigations, I shall myself accompany the *Prören* towards the north-east. In the beginning of September I mean to let the *Prören* sail home to Norway, and myself with four men to row in a boat up the Ob or the Jenisei, and return home that way. We are all well and in good spirits."

The safe return of the expedition to Hammerfest has since been announced.

Professor Hartt, of Cornell University, Director of the Geological Survey of Brazil, has left Rio Janeiro with his assistants, and begun his work. The starting-point at the coast is Pernambuco. It is thought that several years will be required to complete the survey.

The Herzegovina crisis is bringing contributions to our imperfect acquaintance with the debateable lands between Christendom and Islamism from all parts of Europe. In Germany the press teems with Servian and Bosnian notes of travel, and among a number of serviceable books on the Eastern Principalities Dr. Wilhelm Runge's *Reisebriefe aus Serbien* deserves the more attention, perhaps, because it was not written to supply a sudden demand. Councillor Runge was engaged for three months during last year in making a systematic examination of the mineral and other resources of Servia for the Servian Government, and in connexion with this object he travelled over a large section of the adjoining provinces. The results of his observation of the country and the people were originally published in the form of letters in the *Westfälische Zeitung*, and these have now been rearranged by him, and published in a separate volume by Köppen at Dortmund.

Under the title of *Canton and the Bogue* (London: S. Tinsley) Mr. W. W. Mundy has published "The Narrative of an Eventful Six Months in China," the chief event being the attack upon the steamer *Spark*, on board of which he was unfortunate enough to be a passenger, and in connexion with which his name has become known to the public in the columns of the *Times*. Mr. Mundy's brief experiences of China being limited to Canton and its neighbourhood, his ideas about the country at large are necessarily crude, and his little work would probably not attract much notice were it not that it has chanced to appear at the very moment when a considerable share of public attention is concentrated upon the Celestial Empire. About Canton he writes pleasantly enough, though superficially, but he falls into what appears to be a singular error in terming its river the *Kiu-kiang*, instead of the *Choo-kiang*, or, in the local dialect, *Chü-kong* (Pearl River). One portion of this river, where its broad stream is compressed into a narrower channel, the Chinese have named *Hoo-mên* (Tiger's gate), which the Portuguese turned into *Bocca Tigris*—hence the "Bogue" of the title of this book. Beside his notes about Canton, the writer only ventures upon some general observations about religious ceremonies, tea, and a Chinese dinner; to which there are, of course, naturally added chapters on the *Spark* outrage and piracy in China. With the help of the inevitable overland route, a decidedly short *résumé* of Chinese history, and very large type, Mr. Mundy has managed to make out a volume of 261 pages, which will serve to while away an idle hour not unprofitably, until the present difficulty be overpast, and then it will quietly drop into oblivion.

HALFPENNY LITERATURE IN FRANCE.

Nantes: October 2, 1875.

Few readers are, I think, aware of the great impetus given to cheap literature of a solid nature by the last revolutionary movement in France. Liberal writers of every shade of opinion seem to have come to the unanimous conclusion that the only way to develop the democratic idea is by educating the people, and alike those of European reputation and those unknown except within the immediate circle of their journal and various propaganda have put the shoulder to the wheel. It is certainly time. If we study the highly interesting and instructive map published by authority —*Carte Statistique de l'Instruction Primaire en France*—we shall arrive at some startling and melancholy facts concerning the French peasantry. This map is variously coloured, and shaded light or dark according to the more or less generally diffused instruction prevailing in the departments indicated, and while some—notably in the south and centre—are painted bright blue or red, others —especially Brittany and La Vendée—are uniformly black: that is to say, in the former considerable educational progress has been made, in the latter, dense ignorance characterises the rural population. A very small percentage, indeed, can read or write; and superstition of every kind abounds as plentifully as in former days. The first step, therefore, is to teach the rising generation to read, the second to provide them with wholesome reading; and if among the hundreds of halfpenny, twopenny and sixpenny books issued so lavishly for the instruction of young France, much is meat for babes, it must yet be admitted that an immense stride has been made in the right direction. How far these admirable publications and the no less admirable *Bibliothèque Populaire* found in Angers and other French towns, have superseded the poisonous romances and novels of the circulating library, it would be hard to say: but there can be no doubt that these efforts to promote knowledge are appreciated, and that the Republic would in time educate the people if allowed to have its way.

Without, therefore, pausing to consider that excellent series of little books issued at twopence-halfpenny a volume, called *La Bibliothèque Nationale*, except to say that *Bibliothèque Internationale* would be a more suitable title, since it includes not only the master-pieces of French literature, but also of English, German, Italian, Spanish, and Latin and Greek, in translation, I will confine myself more particularly to those publications issued by democratic writers under the title of *L'Instruction Républicaine* and the pocket series of *L'Education Populaire*, consisting of various works of general utility issued in halfpenny numbers. The Société de l'Instruction Républicaine was founded in 1872, and the first number, written by M. Jules Barin, Député de la Somme, formerly Inspecteur Général de l'Instruction Républicaine, clearly sets forth its objects. These are mainly "to enlighten the people upon their rights and duties," by means of cheap elementary works, also journals and book societies, devoted to the propagation of right ideas upon the principles of Republican Government, public morals, political economy, history, and, in fine, all questions interesting to good citizens. A glance at the list of works published by the society up to the present time will show how warmly the cause of "Instruction Républicaine" has been taken up by leading men in France. Among its writers are Henri Martin, the historian of France, Garnier Pagès, Alphonse Esquiros, Jules Grévy, Député du Jura, formerly President of the National Assembly, Victor Schoelcker, the well-known Anti-Bonapartist writer, and many other names familiar to those who study French politics of the day. Their works are of unequal merit naturally, but all afford interesting matter for study, and I am sorry space will not permit me to notice particularly more than two or three. A better little tract could hardly be put into the hands of the young, the ignorant, and the half educated, than *Franklin, sa vie et ses œuvres, par L. François.* "At a time," writes our author, "when we behold with bitter suffering the spectacle of our country defeated and humiliated through our own fault, when we desire so ardently to bring about its moral regeneration, it may be both useful and consolatory to recall the life of a great man who also witnessed his native land distracted by cruel calamities, and who largely contributed towards its final independence and prosperity." Then follows a brief sketch of Franklin's career, with copious extracts from his day-book and *Poor Richard*. *Le Bonhomme Richard*, without doubt, might advantageously be better known in France; but perhaps the French workman needs less admonishing on the score of thrift and energy than intelligent belief and righteous living; and Franklin's biographer does well to emphasise this side of the great American's character. The worship most acceptable to God, Franklin said again and again, is to do good to others. To do good, to be useful, and, in order to accomplish these ends, to raise himself morally and intellectually from day to day, was his constant preoccupation. He belonged to no creed or Church; but, when the end of his virtuous and splendid career came, he met death calmly, fearing no ill at the hands of the Supreme Goodness, in which he had always trusted. The little biography closes with those touching words in which Mirabeau called upon the Constituent Assembly to decree three days' mourning for Benjamin Franklin, adding—"Such was the long, useful, and glorious life of the humble printer, who, by virtue of his own will only, became, not only a great writer, a distinguished *savant*, and an illustrious citizen, but, above all things, an honest man."

Of a very different calibre, but none the less deserving a prominent place in the popular library, are two *brochures* by H. Martin—*Les Napoléons et les Frontières de la France*, 1874, and *Hoche et Bonaparte*—which have just been published. The first contains a map of France, exceedingly well printed, and of a highly instructive nature from a political point of view. The map is printed in black and white, but painted in colours are two sections—the larger, in yellow, bearing this inscription, "Ce que nous a fait perdre le premier Empire;" the smaller, in pink, "Ce que nous a fait perdre le deuxième Empire. A green line indicates the northern frontier of Republican France in 1790, a yellow line that of Imperial France in 1815, a red line that of Imperial France in 1870. Here there is a geographical lesson that all can understand, and the two large slices cut out of the map of France under the two Napoleonic dynasties, thus ocularly demonstrated, must affect the least instructed patriot to be found throughout France. Accompanying the map—which is a marvel of cheapness, *brochure* and map costing only a halfpenny—is a brief survey of the policy of the two Napoleons, the first costing France not only the glorious acquisitions of the Republic and the Rhine frontier, but also several fortresses acquired under Louis XIV.; the second, Alsace and Lorraine with 1,500,000 French subjects. In a word, concludes M. Henri Martin, the first Empire brought about the loss of Belgium and the Rhine provinces; the second, Alsace and Lorraine: what would remain of France after a third? Nothing. The second *brochure*, *Hoche and Bonaparte*, contains an admirably-drawn parallel between the two great geniuses of the Revolution—Hoche, the personification of patriotism, virtue, and disinterestedness; Napoleon, of egotism, calculation, and moral obliquity. While Hoche fired his soldiers with words of lofty encouragement and

self-devotion, Bonaparte spoke to them only of glory and reward: the one honoured the Republic, the other sought to use it as a tool for his own selfish ends. Such is the teaching of this eloquent little memoir, which it is to be hoped will fall into the hands of the young French soldier beset with Bonapartist propagandists, clerical pressure in the same direction, and other influences equally undesirable.

With regret I leave this remarkable series, to say a few words about another, that of *l'Education Populaire* before alluded to, surely the cheapest encyclopaedia ever issued in these days of cheap books. The entire series, now being issued in weekly numbers, can be had on payment of six francs, and for this sum, the purchaser receives sixty-four well-printed little volumes containing not only well-written summaries of history, ancient and modern, scientific manuals, and works of general utility, but also selections from French classics. Take the following as a specimen of one of these halfpennyworths of literature—namely, vol. 5, which contains well-chosen passages from Fénelon, Fontenelle, La Bruyère, Fleury, La Fontaine, Mdme. de Sévigné, and St. Evremont. Again, take vol. 16, which, under the title of *Le Paysan sous la Monarchie*, is made up of selections from La Fontaine and *La Dime Royale* of Vauban. Here the teaching is directly political, but, regarded from a purely literary point of view, I think it is not only the workman who would be glad to pocket many a similar volume. After all, the books we can carry in our pockets are the books we read, and it is a healthy sign for France that such reading as *l'Education Populaire* is put within reach of the poorest. The brief historic surveys are very well written, and in a patriotic and, on the whole, impartial spirit. In a few small pages we have the leading characteristics of Greek civilisation and principal events in Greek history; two volumes being devoted to general history, while the history of the French nation naturally fills several. To show the spirit in which it is written, I will quote one passage from the reign of Louis XIV.:—

"For a long time the Protestants had been persecuted and refused every share in public business; they therefore devoted themselves to commerce and trade, and achieved great things. They were now treated with the utmost cruelty, and efforts were made to convert them by means of torture. St. Simon wrote: 'From the rack to the communion is sometimes a matter of twenty-four hours only.' Their churches were destroyed, their ministers put to death, the men were tortured, women dishonoured, children torn from their parents, whole villages put to fire and sword. This is how the Grand Monarque obtained religious unity, and the Catholic bishops their triumph. All Europe was indignant, even the Pope remonstrated, while on every side asylums were offered to the unfortunate refugees. In spite of every kind of hindrance and persecution, nearly a million persons quitted France, settling in England, Switzerland, Holland, and Germany. Thus the greatest injury was done to France, for the exiles carried our national industry with them and gave new life to the countries in which they settled."

Here we have in a few words the instructive political lesson conveyed so eloquently by Mr. Smiles' *Huguenots in England*. One of the most praiseworthy of the scientific manuals found in this series is the *Cours d'Hygiène*, which contains among many others the following excellent pieces of advice:—

"Directly you wake, jump out of bed and bathe in cold water, face, hands, neck, arms—if possible the whole body. By this means you rid the skin of unhealthy excretions, and give it a greater power of resisting atmospheric changes. You also more effectually awaken and stimulate all the faculties. Use all alcoholic liquors as moderately as possible, and do not drink between meals."

Excellent council this to the French workman, who finds a *buvette* at every corner, but few free baths. I wish space permitted some mention of other marvellously cheap series of educational works now appearing; but it will be seen from this short notice that as far as the democratic party is concerned no efforts are being spared to undo the work of the Empire and to educate the people.

M. Betham-Edwards.

SELECTED BOOKS.

General Literature.

Audsley, G. A., and J. L. Bowes. The Keramic Art of Japan. Part II. Sotheran. 21*s.*

Chasles, Philarète. La psychologie sociale des nouveaux peuples. Œuvre posthume. Paris: Charpentier. 3 fr. 50 c.

Conze, A. Römische Bildwerke einheimischen Fundorts in Oesterreich. 2. Hft. Wien: Gerolds Sohn. 5 M.

Creagh, J. Over the Borders of Christendom and Eslamiah. S. Tinsley. 25*s.*

Cunningham, A. Archaeological Survey of India: Report for the Year 1872-3. Vol. V. Calcutta.

Lenormant, F. Les sciences occultes en Asie. Paris: Maisonneuve.

History.

Amico, G. La vita di Niccolò Machiavelli. Prima dispensa. Firenze: Civelli. L. 2.

French, B. F. Historical Collections of Louisiana and Florida. Second Series. Low & Co.

Lavisse, E. Etude sur l'une des origines de la monarchie prussienne, ou la marche de Brandebourg sous la dynastie ascanienne. Paris: Hachette. 6 fr.

Renard, B. Précis de l'histoire militaire de l'antiquité. Bruxelles: Muquardt. 5 fr.

Physical Science and Philosophy.

Blake, C. Carter. Zoology for Students. With a Preface by Richard Owen, C.B., F.R.S. Daldy, Isbister & Co.

Byk, S. A. Die vorsokratische Philosophie der Griechen in ihrer organischen Gliederung. 1. Thl. Die Dualisten. Leipzig: Schäfer. 5 M.

Regel, E. Alliorum adhuc cognitorum monographia. Giessen: Ricker. 6 M.

Philology.

Cahn, M. Pirke Aboth sprachlich u. sachlich erläutert nebst Angabe der variae lectiones. Berlin: Benzian. 2 M.

Campos-Leyza, E. de. Analyse étymologique des racines de la langue grecque. Paris: Maisonneuve. 10 fr.

Curtius, G. Studien zur griechischen u. lateinischen Grammatik. 8. Bd. 1. Hft. Leipsig: Hirzel. 6 M.

Häggström, F. W. Excerpta Liviana. Upsala: Akadem. Buchhandlung.

Rabbinovicz, R. Variae lectiones in Mischnam et in Talmud babylonicum. Pars VII. Tract. Sabath. München: Rosenthal. 6 M.

Records of the Past. Vol. IV. Egyptian Texts. Vol. V. Assyrian Texts. Baxter.

Smith, George. The Assyrian Eponym Canon. Bagster.

Vieira, Frey Domingos. Grande Diccionario Portuguez ou thesouro da lingua Portugueza. Paris: Hachette. 150 fr.

CORRESPONDENCE.

MICHEL ANGELO'S "CREATION OF ADAM."

London: Oct. 4, 1875.

Mr. W. B. Scott's reply to my letter in the Academy of the 18th ult. amounts to this: firstly, that the only point of any value in Herr Richter's elaborate critical study of Michel Angelo's *Creation of Adam* is the identification and explanation of the figure within the left arm of the Almighty; and secondly, that both identification and explanation are simply borrowed from Mr. Scott, without any sort of acknowledgment. He asserts that I claim the elucidation of this particular figure as a new discovery of the German critic's; but such is not the case: I simply stated that Richter's explanation of the left-hand side of the composition as a whole—*i.e.*, the group of the Creator and the beings which surround Him—appeared to me to be of great value. Bearing in mind the extensive literature on the subject of Michel Angelo and his works, I expressly guarded myself against implying that any special part of the explanation was absolutely new; and I may now say with regard to the figure in question that further reflection has led me to have some doubt whether the idea that it represents "Eve interested in the creation of Adam before her own birth," is so entirely "unquestionable" as Mr. Scott imagines. I am myself, upon the whole, rather inclined to the supposition which I have for some years past entertained, that the Mother of Christ and not the Mother of Mankind is here intended. The notion of Eve clinging familiarly as this figure does to the arm of the Almighty—perhaps under the excitement of the sudden appearance of Adam—would be almost too irreverent, even supposing her to be represented as present only in the idea of the Creator. To the mind of an Italian of the sixteenth century, however, no irreverence would probably be connected with a similar action in an ideal Virgin Mary. The limb being supported by the Eternal Son, here represented as a child, seems also for the same reason rather to indicate the Virgin than the Mother of Mankind. It should also be remembered that the next compartment of the ceiling, and central one of all, depicts the providing of a helpmate for Adam; and it is not probable that the same idea in another form would be repeated by a mind so prolific as Michel Angelo's. Whether, however, Richter's explanation, or the one to which I incline, be the correct one is not of prime importance. The main idea of this portion of the composition remains—viz., that in the mind of the Father the redemption of man was coeval with his creation.

I have no reason to doubt that Mr. Scott was the first person to draw public attention to the figure above referred to and to call it an antetypal Eve; but the discovery is not such a profound one that it could not occur independently to several observers. Mr. Scott, in fact, admits that the German critic might have conceived the idea for himself "*were it not for the mistaken explanation of the figure of Adam,*" &c., &c. This explanation it will be remembered is that Adam is receiving from God the spirit of moral and intellectual life. Now, it so happens that Mr. Scott has given us incidentally his own explanation of the same figure of Adam, in a passage which he quoted from a paper of his in the *Portfolio* of April last. The explanation, which has at all events the merit of simplicity, is merely this: that Adam "is raised up by the touch of the forefinger of the right arm of the Father;" and this poor conception of a mere imparting to Adam of strength to rise from the ground is considered by Mr. Scott as fit to stand side by side with the ideas of God creating the sun and moon and dividing the light from the darkness! As a matter of fact, however, the forefinger of the Almighty does not touch the hand of Adam at all; Mr. Scott's notion of the action appears to be that Adam is raising himself feebly of his own accord, and that God comes to his assistance. One thing, at least, is evident, that Mr. Scott is as far off as Herr Richter from seeing the main point of Michel Angelo's design, as I understand it—namely, the creation (*i.e.*, calling instantaneously from nothingness into existence) of the first man. And here I hope I may be permitted to insert a few parenthetic words in support of my own views on this main point as given very briefly in my former letter. The explanation of an obscure expression in an author is generally arrived at by comparison of parallel passages; and I may not unnaturally be asked, with reference to what I call the main point in this design, whether I can point to any similar conception in other works of Michel Angelo's. I believe we have not far to seek. The next large compartment of the Sistine ceiling towards the altar represents the creation of the heavenly bodies, and appears, by its position and subject, almost to invite comparison. Here the Almighty, borne by a mighty impulse through the universe, has suddenly stretched forth His hands with commanding gesture, and close to the outstretched forefinger of the one hand the sun, and of the other hand the moon, have, at the creative fiat, come out of nothingness. The sublime and almost fierce energy of conception, so characteristic of Michel Angelo, and here so appropriate to the subject, contrasts strongly with the gentle though irresistible power which the painter knew well how to indicate in the creation of Adam; but the action in the two designs is, I think, unmistakeably parallel; the posture of the outstretched right arm and the disposition of the fingers are the same in both. If in the one case the actual creation of the sun and moon is represented as

Digitized by Google

happening, as it were, before our very eyes, may we not also conclude that the actual creation of Adam is also attempted to be depicted; and no mere raising up of, or infusing of life, animal or spiritual, into, an already created body?

But it is time to return to Mr. Scott and his strictures on Herr Richter. A second ground given for denying the competence of the German writer is what Mr. Scott calls "the entirely gratuitous supposition of one of the numerous cherubs being the Second Person of the Trinity." I think that it will not be difficult to show that the supposition is anything but gratuitous. Let us enquire, in the first place, what is the general intention of the elaborate scheme of designs forming the decoration of the Sistine ceiling. Wornum, at p. 224 of his *Epochs of Painting*, says: "The frescoes represent the creation of man, his fall, and the early history of the world with reference to man's final redemption and salvation. The great argument of the cycles of Scriptural representations [on which Michel Angelo's scheme was admittedly based] was the Fall and the Redemption; *to the latter every subject had reference more or less directly.*" Sir C. Eastlake's explanation in the notes to Kugler is to the same effect. If, then, Mr. Scott had waited to consider the design of the ceiling generally, he would not, I venture to think, have pronounced it a gratuitous supposition that in the first compartment of that design in which man appears the idea of the Redemption should be shadowed forth. I am here only arguing against the supposition being a gratuitous one; the actual facts which to my mind tend to prove it are given in my previous letter.

In conclusion, I must mention that Herr Richter does not, as Mr. Scott supposes, refer to the sweep of the mantle recalling a nimbus, nor does he call attention to the emphatic drawing of the left hand of the Father pressed down so significantly upon the shoulder of the Son; neither does he allude to the sorrowful faces both of the Father and the Son. If Mr. Scott will look at my letter again, he will see that for all these I myself am responsible; and I would now further call attention to the prominent position of the figure which Mr. Scott thinks cannot possibly be anything more than that of a boy-angel. Placed as it is in the front plane of the composition, and in a line with the ideal Eve or Virgin, I cannot imagine that any dispassionate person whose attention is called to the subject can fail to see that it is a figure having some special significance. ALFRED HIGGINS.

Barton Rectory: Oct. 4, 1875.

I had always supposed, though without any special authority that I am aware of, that the female figure in Michel Angelo's "Creation of Adam," which Mr. Scott believes to be the "antetypal Eve," was intended to represent Σοφία, or Creative Wisdom, according to the description of Prov. viii. 22–30; Wisd. viii. 4, ix. 9, &c. Is this view quite untenable? W. SANDAY.

THE JUDGE WHO COMMITTED PRINCE HENRY.

Temple: Oct. 5, 1875.

Mr. Clements Markham's persistence in setting up John Markham as the hero of the legend of the committal of Prince Hal renders necessary the following remarks on the so-called memoirs of the Markham family in the British Museum.

This *pièce justificative* is described by your correspondent both as "memoirs" and also as "the diary of Sir Robert Markham of Sedgebrook," and he asserts that it contains a "distinct statement [of the family tradition] contemporary with Sir Thomas Elyot," *i.e.*, about A.D. 1530. He also refers to it as catalogued Add. MSS. 20,721.

In fact, (1) the document is wrongly referred to in its place in the Museum catalogue; (2) it consists of an old pocket almanac, printed in the year 1681, containing on a few blank leaves a number of rough notes written in 1683, and a statement that the writer had inherited an impoverished estate from his ancestors; and (3) there is nothing in these notes (which are nearly all extracts from books) that could justify the description of them as either *memoirs* or *diary*. There is no narration of events, regular or irregular, except an account of the expenses of Sir Robert Markham's wife's funeral, and some particulars about Sir Robert himself and his death, added by a later hand.

Sir Robert appears to have used this little volume as a memorandum-book in which to jot down from popular histories, as they came across him, some particulars of John Markham the puisne judge under discussion, and the much greater judge Sir John Markham, Chief Justice in the reign of Henry VI. John Markham and Sir John Markham are accordingly to a certain extent mixed up together in the loosely arranged notes. At the end of the extracts the writer states that he has made all this research because "my father alwais persisted" in the story. But it is plain that Sir Robert found no confirmatory family archives, nor knew of any person, living or dead, who had heard of it except his father. Sir Robert refrains from expressing his own opinion; but, inasmuch as the MS. contains the best collection of evidence I have seen in favour of the Gascoigne claim, it may plausibly be urged that he was a doubter of the family tradition.

It should be added that Sir Robert could not have heard of the story before 1655, when he was in his ninth year.

Baker's Chronicle, which has been cited as corroboratory, does not either mention or describe John Markham. Indeed it is a late compilation of no historical value. It formed part of the furniture of Sir Roger de Coverley's hall, but has never been made so much of as by Mr. Clements Markham.

This claim has been now for a long time before the literary public. It has been ignored by Shakesperean commentators, and by a very learned writer of judicial biography; is it not time to give it up? ALFRED CUTBILL.

DR. STOKES AND THE ROYAL IRISH ACADEMY:— A RECTIFICATION.

Trinity College, Dublin: Oct. 5, 1875.

I find I have been unjust to Dr. Stokes in my last week's letter, and therefore hasten to correct myself. Mr. Hennessy has just called my attention to the fact that Dr. Stokes published his transcript (containing the word in question, *do*), *from the Academy's facsimile*, as he states also in his preface, and that, therefore, he is innocent of the error of which I had accused him.

Mr. Hennessy has also explained to me the source of my mistake in this matter. Dr. Stokes published his tract in *April*, 1870, and the *facsimile* of the Academy was not published till *November* of the same year, but Mr. Hennessy tells me that, *prior to their publication, the sheets of the facsimile were transmitted to Dr. Stokes*, so that he was thereby enabled to publish his work before the Academy.

Of this fact I was wholly ignorant, and simply allowed myself to be misled by my notes as to the dates of publication.

I must, therefore, apologise to Dr. Stokes for this particular instance of a wrong accusation.

ROBERT ATKINSON.

THE GERMAN URNS WITH HUMAN FACES.

Dantzig.

Very remarkable is the Dantzig collection of funeral urns with rudely-modelled human faces. They are not found in eastern Pomerania as I wrote before, but in the neighbourhood of Dantzig, and thus in that part of western Prussia which is called Pommerellen. They are always found in stone boxes composed of five flat stones, which hardly deserve the denomination of coffins, and contain the ashes and bones of the deceased. This funeral urn stands either alone in a stone box, or in the midst of six, eight, ten, twelve, or even fourteen, empty common vases. The clay of the funeral urns is either yellow, or brown, or black, sometimes of good quality and well burned, sometimes very rough and but little baked. There have in all been discovered as yet fifty-seven such urns, all of them hand-made, but only thirty of them are preserved here; two are in New Stettin, and the remaining twenty-five are in Berlin and in other museums. It is important to notice that, with the exception of one funeral urn with a human face found at Sprottow in Silesia, no such urn was ever found anywhere but here. Of course I do not speak here of the Roman urns with human faces, of which some have been found on the Rhine, and large numbers in Italy. The characteristic of these Pommerellen urns and their difference from the Trojan owl-faced vases is that their manufacturers have evidently always had in view to represent the human face, however roughly and incompletely; that they never and in no instance have either the owl-wings or the female organ or breasts which are always conspicuous on the Trojan vases; that they have always been used as funeral urns, whereas the Trojan vases can, on account of their small size, never have been employed for such purposes, and have probably only served as idols; and finally that they have covers in the form of common caps, whereas the Trojan vases have covers in the shape of helmets, on which the female hair is indicated. And as regards the age of these Pommerellen face-vases, the glass-beads with which they are ornamented, and the iron with which they are constantly found, do not possibly authorise us to ascribe to them a higher antiquity than the beginning of our era, or, at the very utmost, the first or the second century B.C.; whereas I now agree, I think, with all archaeologists in claiming for the Trojan vases a very remote antiquity, and at least 1,500 to 2,000 years before Homer. I will here describe some of the human-faced vases of the Dantzig collection:—

1. Vase with two eyes, a nose, but no mouth; two ears with three perforations ornamented with bronze rings, on which are fastened beads of glass and amber. The ornamentation of the neck is formed by six stripes of incised ornaments representing fish spines. Below is the monogram of an animal with six legs. The cap has also incised ornaments.

2. A vase with *no* eyes, but a nose and a mouth; the ears have four perforations ornamented with bronze rings; a bronze chain fastened to the ears hangs on the breast.

3. A vase with a nose and mouth, but no eyes; ears with two perforations; earrings of bronze with beads of amber. In this vase was found an iron breast-pin.

4. A vase with ears *not* perforated; eyes, long nose, a mouth and a beard; a girdle indicated with points.

5. An urn with nose, eyes, and a mouth with teeth; ears with six perforations, each ornamented with a bronze ring, on which are a large number of small rings of the same metal.

6. An urn without eyes or mouth, but a pointed nose; two ears, each with four perforations, which are ornamented with iron rings.

7. A very rough urn with eyes and nose, but without mouth; ears not perforated.

8. Urn with eyes, nose and mouth, but ears not perforated.

9. Urn with eyes, mouth, and nose; ears with three perforations.

10. Urn with nose and eyes; no mouth; an iron ring is fastened round the vase.

11. Very remarkable urn with a falcon's nose, large eyes; ears with three earrings each, which are ornamented with brown and blue glass-beads. This urn as well as its cover is ornamented all over with incised ornaments.

12. Urn with eyes and nose with nostrils, a mouth, and ears not perforated.

13. Urn with *eyebrows* and eyes; nose in form of a pyramid; very small, not perforated, ears; incised girdle; cover with incised ornaments.

14. Urn *without* either nose or eyes; has only two ears, with four perforations.

15. Urn with nose, eyes, and a mouth with teeth, as well as a beard; the ears have two perforations with bronze rings; the girdle is incised.

16. Urn with eyes and nose; no mouth; beautifully incised collar, which has for a long time been thought to contain runic characters; but it has now been found out that they are mere ornaments.

17. Urn with very small eyes; ears without perforations; no mouth.

18. Urn without either nose, eyes, or mouth; ears with three earrings, ornamented with glass-pearls.

19. Vase with a pyramidal nose, large eyes, no mouth, small ears.

20. Vase with eyes and nose; ears with three earrings, ornamented with bronze rings.

21. Urn without eyes, but with a nose and ears, with three rings ornamented with beads of glass and amber.

22. Urn with nothing but two ears, to which is fastened a neck-ornament of four chains of broad bronze rings, *perfectly resembling* one of the ornaments of the Hallstadt-find described by Von Sacker (*Das Gräberfeld von Hallstadt*).

I call particular attention to the fact that, while the female body and owl-face of the Trojan vases were modelled together with the vases themselves, and form with them one compact mass, the nose and ears of these Pommerellen vases have only been attached to the latter when they were already completely formed but not yet baked; and that while the eyes of the Trojan vases always stand in relief, those of the Pommerellen urns consist, with but few exceptions, of mere depressions made with the finger, or of small holes made with a pointed instrument. I may also mention that, as a general thing, the Pommerellen vases are much more bulky and of much ruder workmanship than the Trojan urns: further, that with only one exception, the *Pommerellen vases have* no eyebrows *at all, whereas the eyebrows form a prominent part of the owl-faces in the Trojan vases, and never fail there.* Besides, the latter have always, with one single exception, two wings, which cannot possibly be mistaken for handles, for in many instances there are both large wings and, just below them, large handles. This most interesting little museum was only founded in 1872 by the finds of the energetic archaeologist Walter Kaufmann, and it has since been considerably augmented by the excavations of Dr. Lissauer, the learned President of the Anthropological Society of Dantzig, who is assisted in his researches by the well-known scholar Dr. Manhardt.

HENRY SCHLIEMANN.

Breslau.

I have just examined here at Breslau the collection of Silesian antiquities of which the learned Dr. Luchs is the keeper. What attracted my particular attention were, of course, the vases with human faces, of which there are two small ones here; but to my great regret I am obliged to declare both to be *counterfeits*; they must have been made here within the last twenty-five years. The aforesaid urn with a human face, which has recently been found in Silesia, has not reached this museum yet; but it will be deposited here. I have seen a photograph of it. It has two eyes, a nose and a mouth, but neither eyebrows nor ears. Of the numerous bronze or leaden German idols in this museum I acknowledge only one or two to be genuine; all the others are forgeries. The characteristic of the ancient Silesian vases is that they have on two sides *horizontal* rings for suspension with a string; but there are four small vases with two *vertical* rings, and one vase with a two-inches long vertical loophole on either side. But very few prehistoric vases of this museum have incised ornaments. There is only one fibula here of that large spiral type which is so frequently found in Sweden, Denmark, and on the Baltic coast of Germany. Very curious is the collection here of broad breast-pins in form of nails, among which there is one twenty inches long.

HENRY SCHLIEMANN.

SCIENCE.

The Borderlands of Insanity, and other Allied Papers. By Andrew Wynter, M.D. (London: Robert Hardwicke, 1875.)

DR. WYNTER in this little volume (reprinted from the *Quarterly* and *Edinburgh*) endeavours to introduce again to the public a subject than which none more demands or would better repay the united study of the physician and the layman. The various asylums which stud the land represent but a small fraction of the loss and wretchedness that the diseases allied to insanity produce. Nor does the medical aspect of the affection represent more than a minor portion of the considerations which claim for the subject the most thoughtful care. The whole question of moral and social order, the basis on which they should rest and the means by which they should be maintained, is bound up with the determination of the relation of moral power to conditions of the brain, and the relative number and position in any society of those in whom that relation is disturbed. How can we judge of crime or innocence, how attach even a meaning to the word guilt, until we have learnt to estimate, with some degree of truth, the influence of imperfect cerebral development, or of the early stages of cerebral derangement upon the will? While these questions remain unexplored or disregarded, the whole moral convictions of the race must repose upon a tottering basis and be liable to shocks, ever increasing in intensity, which cannot but be disastrous in their results; and, on the other hand, how can a legislation truly wise, or really adapted to the people for whom it is supposed to be made, be established on the basis of an estimate which includes, in an undiscriminated mass, the most fully organised of the race and wretched creatures raised but one degree above the idiot? Alike the bases of religious thought and of social polity find a promise of reconstruction in the new and humane enquiries which the physician is now directing into the regions that intervene between sanity and open madness. The field has already yielded many results, of which Dr. Wynter has here gathered some of the more striking, and presented them with his accustomed facility. Into the controversial part of the volume, on the management of the insane, in which Dr. Wynter zealously argues for non-restraint and the Cottage System of Belgium, it is not within our scope to enter. Of the rest, which includes a description of the early symptoms of threatened insanity, an account of hallucinations and dreams, a few remarks on suicide and the like, we may say that while on the one hand it does not attempt to tell all that is known, it is doubtful whether it does not for the class of readers tell too much. And if any reader while perusing it becomes affected with the conviction that he is certainly far on the road to dementia, we would counsel him to close the book, take a breath of fresh air, attend well to his business, and the next time he meets his doctor incidentally mention to him the fact. Most people forget words and other things now and then; anybody will stumble who is thinking whether he is weak in his feet; in fact, there are few symptoms of any disease which a strict attention will not enable most men to discover in themselves. There is a curious inversion between the vices of the mind and of the body; of the former we should read with our attention scrupulously diverted from our neighbours and concentrated upon ourselves: the description of the latter we should peruse in a spirit of the intensest censoriousness. Let each reader, for instance, of this volume, summon about him as he reads every neighbour he can think of, especially those whom he hates most, and study with a microscopic eye whether he cannot find traces of commencing madness in them all. Probably he will succeed; and may find therein reasons for regarding their weaknesses with amiable compassion.

Reprinting papers is a facile method of authorship to which we raise no objection; the more because the very fact of the reprinting is a guarantee of a certain degree of worth. But, easy as it is, it may be done too carelessly—as when, for instance, the very same illustrations are repeated under different heads (see pp. 36 and 196, and 42 and 194). The following quotation is of interest:—

"The sight also gives warnings that are equally unmistakeable to the physician of coming trouble, and more especially the dread symptom of double vision. Dr. Gregory tells a curious and instructive tale of a sportsman who, when out shooting one day with his gamekeeper, complained of his bringing out so many dogs, asking why he required eight dogs. The servant said there were only four, but his master persisted. Convinced, however, of his mistake, probably by the touch, he mounted his horse and rode home; and had not long been there before he was attacked with apoplexy and died."

It must be remembered, however, that double vision may arise from a far more innocent cause than brain disease. It has been pointed out that it may arise, with a consequent vertigo, from very short sight, compelling a reader to hold his book close to the eyes; the convergence thereby induced resulting in double vision. Indeed, in one case a symptom showed itself in an Oxford student studying for honours that so alarmed his medical man that he was induced to leave his university without taking a degree, and to go to Australia for the benefit of his health; from which place, however, he returned without improvement. In this condition he applied to Mr. Carter, who cured him by directing him to wear spectacles, and to practise reading at a distance of eighteen inches from the eye.

JAMES HINTON.

PROFESSOR RAMSAY, the Director-General of the Geological Survey of the United Kingdom, reports that during last year the area surveyed in England and Wales amounted to 1,402 square miles. This is 194 square miles less than in 1873, and 763 less than in 1872.

The Common Frog. By St. George Mivart, F.R.S., and Lecturer on Comparative Anatomy at St. Mary's Hospital, author of the "Genesis of Species," "Elementary Anatomy," &c. (London: Macmillan & Co., 1875.)

This little book, which belongs to the "Nature Series," has a much wider scope than its title implies. It is not only an account of the common frog, but of other *Amphibia*, accompanied with a good deal of collateral information to make the position of frogs in reference to other vertebrates popularly intelligible. It begins, somewhat badly, with a sketch of the classification adopted by modern anatomists, far too incomplete to be of any use. It is, for example, by no means instructive to tell a beginner that "another great sub-kingdom, called *Mollusca*, contains all snails, slugs, cuttle-fishes, and creatures of the oyster and scallop class," without giving the slightest explanation why objects so different in their external aspects and habits are grouped together. The author has tried in the first chapter, in which this passage occurs, to squeeze into ten pages what would require fifty for elementary exposition; and in future editions it would be well to expand it, as much of the subsequent matter would be better understood were the preliminary explanations more complete. Similar remarks may be made concerning the account given of the divisions of the *Vertebrata*, pp. 19–20, which are unintelligible unless the structural resemblances that justify calling birds and reptiles *sauropsida* and amphibians and fishes *ichthyopsida* are explained. It may also be remarked that as a whale is neither a "man" nor a "beast," but is nevertheless a mammal, it is scarcely right to describe mammalia as if they consisted entirely of "men and beasts." As soon as the author gets fairly into his subject, in the third chapter, the book improves, and continues full of interesting and valuable information, which will make it a very welcome addition to the naturalist's library.

Among the remarkable frogs and toads mentioned by Mr. Mivart are the *Nototrema marsupiatum* and the *Pipa Americana* of tropical America. The female of the first-named species has a pouch on her back, in which her eggs are placed for shelter and protection, while the female of the latter (the Great Toad) experiences at the laying season a modification of the skin of the back, which becomes soft and loose; "the male, as soon as the eggs are laid, takes them and imbeds then in this thick soft skin, which closes over them." In this peculiar retreat the eggs are hatched, and the young tadpoles developed, so that it is in the form of miniature toads that they escape from the dorsal cells. A typical amphibian passes part of its life in the water, like a fish, and such exceptions as *Nototrema*, *Pipa*, and others, exhibit capacities for modification such as modern theories of development require. Mr. Mivart asks, Are there any amphibians which can be said in any sense to be aerial animals? He thinks an affirmative answer must be given, as it appears that the large tree-frog which a Chinese workman brought to Mr. Wallace in Borneo, and which possesses broadly-webbed feet, can descend from a high tree in a slanting flight. The most wonderful fact, however, recently ascertained concerning an amphibian is the unexpected transformation of the axolotl into quite a different creature by a process "involving not only the loss of gills and the closing up of gill-openings," but also "great changes with respect to the skull, the dentition, and other important structures."

If this final change, which only takes place at times, and under conditions not understood, is supposed to bring the creatures to their highest stage of development, it is curious that they should suffer under it from an atrophy of the generative organs, so that they have not produced any offspring in the Jardin des Plantes, where the changes have been observed. Perhaps the circumstances, of confinement may be connected with this fact.

We need only say further in reference to Mr. Mivart's book, that when we come to the anatomical details of the common frog, each part is treated in its relation to similar structures in other creatures, the whole forming an excellent lesson in Comparative Anatomy.

Henry J. Slack.

ENGLISH-GIPSY SONGS.

English-Gipsy Songs in Rommany, with Metrical English Translations. By Charles G. Leland, Professor E. H. Palmer, and Janet Tuckey. (London: Trübner & Co., 1875.)

There is a great deal of what by courtesy may be called singing in Rommany, but, as the authors say, these songs, or rather chants, want metre, rhyme, and tune, and, it may be added, are in general too erotic to be included in a collection such as this. Mr. Leland could obtain none possessed of interest, except as indifferent illustrations of the tongue, and only six specimens are given in this book (see pages 129, 130, 187, 225, 233, and 235). These six differ very widely from the fifty ballads, in Rommany and English, which the authors have composed, and believe to be "impressed with true gipsy spirit, and perfectly idiomatic," while written "in current modern Rommany, but retaining as much of the old, as could be done with truth and ease," and without "forming a *lengua del Aficion*, or sham gipsy."

One of the objects of this work was, no doubt, to popularise the study of the Anglo-Rommany dialect, and for that reason it is to be regretted that the authors have not attempted, in the Rommany versions of their ballads, to distinguish between the English and Rommany elements by the use of different type; a course which would have been at once easy and a great help to learners and Continental scholars. There is a chapter on pronunciation, but it leaves the orthography more unintelligible than ever. It is by no means uniform, and bristles with random accents and diacritics. Even English words are arbitrarily misspelt, *e.g.*, kosts, *costs*; hākus, *hawk*; chansus, *chance*; Alis, *Alice*; sindor, *cinder*; fotografengro, *photographer*, &c. The English present participle *-ing* is frequently represented by *-in* or *-en*, *e.g.*, p. 215, "chórinav a grai," for "chor-*in'* *of a* grai;" p. 220, "pa rākkeren āra chinnen a lil," for "pa rākker-*in'* *or a*-chin-*in'* *a* lil," which forms, for want of such a guide as different type, are apt to be mistaken for the contracted form *-en'* of the Rommany 3rd pers. pl. pres. ind. *-enna*.

Mr. Leland contributes some excellent notes, besides various ballads, of which one at least, "Dog-Gipsy," in the English version, will bear comparison with any of his Hans Breitmann ballads. Professor Palmer's "Preaching Charlie" is admirable; while Miss Tuckey's "Told at Windsor" deserves to become better known.

Many of these ballads are of interest as revealing gypsy habits and traditions, *e.g.*, "A Hanging Matter," in which a gypsy states that to talk Rommany is a capital offence. Parliament enacted in 1554, by 1 & 2 Ph. & M. cap. 54, that *Egyptians* remaining in England forty days after proclamation of that Act were to be felons *and suffer death*; and this Act, in 1562, by 5 Eliz. cap. 20, was confirmed and extended to English persons being in company with Egyptians for one month, *or counterfeiting their* apparel, *speech*, or other behaviour. Both of these Acts, however, were repealed in 1783, by 23 Geo. III. cap. 51.

Following the Ballads and chapter on Pronunciation, there is a Dictionary of so-called Rhymes in Rommany; and then a Glossary, which includes a number of words not used in the ballads, and omits several which are so used, or are given in the Rhyming Dictionary. It also includes a few words of provincial English and slang, without marking them as such. Besides these, there are also many words which are peculiar to this book and to Mr. Leland's *English Gipsies*; and, while on this subject, it may be well to advise enquirers after new words to be extremely cautious in accepting those given in reply to questions, for most gypsies are etymologists of the rankest kind, and assonance counts for much with them. Who but a gypsy would have thought of translating *cucumber* by such a compound as gūrni-av-*er*, *i.e.*, cow-come-*er*; or *anvil* by wast-hanik, *i.e.*, hand-well; or *Sunday* and *thunder* both by kooroko; or *Herod* by Shoon-drom, *i.e.*, Hear-road? It was only the other day that I was told by a "stancient" Romanichal that his people used to be called *Bissahaw*, but, after some trouble, I found it was his reminiscence of the word *Bazeeghurs*, which he had seen in a penny pamphlet on the gypsies.

There are two lines on p. 62 which deserve notice, as they contain no less than three words which are peculiarly Mr. Leland's own—viz., *pūrus*, *ūtar*, and *shímál*. Turning to the Glossary, we find the following entries:—Purūb, pūrus, *west* (Hindustani, *the east*); utār, *west*; shimál, *the north*. Diacritics, as we have said, seem to be matters of no moment to the authors; but that is not the point to which we wish to call attention. On p. 125 of Mr. Leland's *English Gipsies* we find: "Although the gipsies have sadly confounded the Hindu terms for the 'cardinal points,' no one can deny that their own are of Indian origin.

Uttar is north in Hindustani, and Utar is west in Rommany. As it was explained to me, I was told that 'Utar means west and wet too, because the west wind is wet.' *Shimal* is also north in Hindu; and on asking a gipsy what it meant, he promptly replied, 'It's where the snow comes from.' *Poorub* is the east in Hindustani; in gipsy it is changed to *porus*, and means 'the west.'" Here, then, we learn that *porus* is the Anglo-Rommany word of Indian origin for west; but in the book before us it is written *pūrus*, and even *purūb*; each meaning west and so distinguished from the Hindustani *poorub*, east; but (if the author of the lines under notice can be depended on for accuracy), the Anglo-Rommany *pūrus* must mean *east* as well as *west*, for the first of these two lines runs *jāla lāki pūrus; keti ūtar*, where *pūrus* is opposed to *ūtar*, which is asserted without variation to mean west. As to the Indian origin of *shímál*, we must confess to preferring the etymological leadership of a sound scholar like Dr. Pott, who in his *Die Zigeuner*, vol. ii. p. 16, while discussing various cant words occurring in Rommany vocabularies, mentions that in the Hantýrka, or Czech thieves-lingo, according to Puchmayer, *sziml* means *snow*, just as, according to von Grolman, the German word *Schimmel* (a white horse) is used for *snow* in German cant. As to *ūtar* meaning west and wet, it is quite possible that the gypsy, on being told the meaning of the Hindustani word, seized the idea of west winds bringing rain, and adopted the assonance of *water* and *ūtar*.

The book, as a contribution to our knowledge of Rommany matters, is welcome; but it is not such a substantial or scholarly addition as was to be expected from the united labours of such a well-selected trio as Hans Breitmann, Professor Palmer, and Miss Tuckey. H. T. Crofton.

SCIENCE NOTES.

PHYSIOLOGY.

On the Upper Limit of Temperature compatible with Life.—A number of statements have been made by various observers concerning the presence of living animals and plants in the water of hot springs. The evidence on this subject has been collected by Professor Wyman in the *American Journal of Science* for 1867. After criticism has done its worst, several apparently trustworthy instances are left which it is difficult to reconcile with the experimental results obtained by Max Schultze, who found that the protoplasm of *Actinophrys*, *Amœba*, *Difflugia*, and the *Polythalamia*, when exposed to a gradual increase of temperature, underwent coagulation at 42—43° C.; while that of the vegetable cell continued to resist up to, but not beyond, 46–47° C. Now, Long asserts that in the hot springs of Onachita, in Arkansas, the temperature of which ranges from 55·6° to 65·6°, "not only *confervæ* and other vegetables grow in and about the hottest of them, but great numbers of little insects are constantly seen about the bottoms and the sides. A small bivalve testaceous animal adheres to the plants, and lives at this high temperature." Again, Dr. Hooker found species of *Leptothrix* thriving in the hot springs of Sorujkund at a temperature of 75·6°. Brewer, the botanist to the Californian Geological Survey, in describing the geysers of Lake County, seventy-five miles north of San Francisco, states that "vegetable forms flourished in these waters at various temperatures up to 93° C., but were most abundant in waters of the temperature of from 52° to 55°. At the higher temperature they were not abundant, and existed as grains like *Nostoc* or *Protococcus*, intensely green and rather dark."

Hoppe-Seyler publishes some additional observations serving to throw light upon this question (*Pflüger's Archiv*, XI. 2 and 3). On the eastern slope of the Euganean hills, near Padua, there are springs of pure water whose temperature ranges from 70° to 77° C. Green *algae* flourish in them; but the temperature of the water in immediate contact with the plants never exceeds 50° C. In some hot springs on the island of Lipari, green *algae* abound; but they thrive only where the water has a temperature of 53° C. or less. In the hotter regions of the current the vegetation disappears. This observation agrees with those made by Cohn on the limit of vegetation in the Karlsbad Sprudel. He confirmed the older statement of Agardh, that no living *algae* were to be found where the temperature of the water was over 53·8° C. Lastly, on the island of Ischia, there is a fissure in trachytic rock from which a jet of pure steam (free from sulphurous emanations) issues. The sides of the fissure are clothed with green *algae*, which extend inwards up to a certain point, and then cease abruptly. Now, although the temperature of the steam-jet itself is 78° C., that of the innermost layer of *algae* is only 64° C. This would appear to show that vegetation may exist at higher temperatures in air saturated with moisture than when actually submerged.

The statements made from time to time as to the existence of live fish in the water of hot springs are probably based upon errors of observation. Hoppe-Seyler noticed that the fish invariably confined their gambols to certain cooler currents, abruptly conterminous with the hotter ones; instant death being the penalty for overstepping the boundary between them.

On the Hypnotic Influence of the Products of Nervo-Muscular Exhaustion. — The drowsiness caused by fatigue has been attributed to the presence in the blood of certain compounds (*e.g.*, lactic acid) resulting from the disintegration of nervous and muscular tissue. Preyer has endeavoured to test this theory by introducing salts of lactic acid into healthy animals and watching the effects produced (*Centralblatt für die Med. Wiss.*, August 7, 1875). Numerous experiments have brought him to the conclusion that the sense of weariness which follows over-fatigue, and a state of unconsciousness apparently identical with normal sleep, may be induced by the subcutaneous injection of concentrated solutions of sodic lactate, or by the introduction of large quantities of this salt into the stomach of animals when fasting. Yawning and drowsiness may even be caused by administering large quantities of sugar, or sour milk and whey, instead of the lactate itself. During this artificial sleep the respirations are deeper and less frequent than in the waking state; the reflex excitability of the spinal cord, and—in warm-blooded vertebrates—the temperature of the body, are lowered, sometimes to a very appreciable extent. The sleep itself cannot be distinguished from that which occurs naturally: when the animals are roused, they behave just as they do when disturbed in their ordinary repose; they are willing to take food and drink, and, if let alone, they go to sleep again, ultimately waking up to their usual liveliness.

On the Existence of Alcohol in the Body.—Rajewsky, working under Hoppe-Seyler's directions, attempted to determine the length of time which must elapse between the ingestion of a dose of alcohol, and the disappearance of all traces of it from the brain. He found that the method of analysis employed (distillation, rectification, and the production of iodoform by adding iodine and a solution of soda) furnished positive indications even when no alcohol had been previously administered. Following up this clue, he was led to the conclusion that the brain and other viscera normally contain a minute quantity of alcohol, or else that alcohol is invariably generated from some of their constituents when they are subjected to distillation in carefully closed vessels (*Pflüger's Archiv.* XI., 2 and 3).

The Development of Unimpregnated Ova.—From researches made on hen's eggs, Oellacher came to the conclusion that the ova of vertebrates are capable of presenting the phenomena of parthenogenesis. Moquin-Tandon (*Comptes Rendus*, August 30, 1875) publishes some confirmatory observations on the unimpregnated ova of the frog. The majority of these periahed without showing any signs of development; a few, however, exhibited the earlier stages of yelk-segmentation to perfection. The evolutionary process never went beyond the formation of the "mulberry mass," the vitality of the ovum being invariably extinguished before the appearance of Rusconi's furrow. The possibility, however, of even this early stage of development being reached by a vertebrate ovum without previous impregnation is enough to show that there can be no *a priori* reason against the progressive differentiation of its elements into the tissues and organs.

The Phosphorescence of Decaying Organisms.—A large number of statements concerning the luminosity of dead fish, decaying wood, sea-water, human perspiration, &c., are brought together and carefully analysed by Pflüger (*Pflüger's Archiv*, XI. 4 and 5). With the aid of experiments designed to clear up such points as seemed doubtful or contradictory in the evidence of previous enquirers, he comes to the conclusion that the phosphorescence is invariably associated with the presence of living organisms of the Schizomycetous kind, forming a viscid scum or *Zoogloea*. Organic matter and sodic chloride are indispensable for their growth and multiplication; free oxygen for their luminosity. The latter is invariably due to a process of oxidation; it is incapable of being excited by the sun's rays, by heat, or by electricity, in the absence of oxygen; it cannot, therefore, be classed with the curious phenomena exhibited by certain diamonds when subjected to a moderate degree of heat.

BOTANY.

The Diapensiaceæ.—In the eighth volume of the *Proceedings of the American Academy*, Dr. Asa Gray proposes to retain this family, adding *Galax* and *Schizocodon* (*Shortia*) to *Diapensia* and *Pyxidanthera*, forming of them a second tribe. In the *Nachrichten der königlichen Gesellschaft der Wissenschaften zu Göttingen*, 1875, there is a report of a paper by Dr. O. Drude, who renews his convictions as to the relationship of *Schizocodon* with *Soldanella*, and deprecates the plan of raising these genera to the rank of an independent family. It is simply a question of regarding these genera as anomalous forms of different families, or as forming separate families. Drude argues that it would be equally consistent to form separate families of the two tribes proposed by Gray, as they represent totally different types; and therefore he thinks it desirable to leave them at present as anomalous types of existing families, for which connecting links may yet be discovered.

Classification and Sexual Reproduction of Thallophytes.—In the fourth edition of his *Lehrbuch der Botanik*, Sachs proposes a new classification of the lower cryptogams based upon the nature of the reproductive organs of the different groups. Modern research has upset the theory of asexuality, so far as most of the Thallophytes are concerned, and a thorough recast of their classification had become necessary. We will give a general view of Sachs's classification, referring those to whom the original German is closed, for fuller information, to Professor Dyer's lucid exposition in the *Quarterly Journal of Microscopical Science* for July, a revised reprint of which has appeared.

On several occasions we have summarised the literature bearing on Schwendener's theory of the nature of Lichens, and therefore it will be sufficient on this point to say that it is accepted by Sachs, and that Lichens in his classification constitute a group of Ascomycetous fungi. This leaves two great divisions of Thallophytes—viz., Algae and Fungi, forming, as Sachs observes, two parallel series of organisms of equal morphological value. The actual difference between the two reduces itself to a physiological one; in the Algae chlorophyll is present, in Fungi it is absent. All Thallophytes, then, are arranged under four classes, each class comprising the parallel groups of Algae and Fungi. The classes are: *Protophyta, Zygosporeae, Oosporeae,* and *Carposporeae,* the names of which will suggest to the cryptogamist the plan of classification. The *Protophyta* form a class in which, as far as is known at present, sexual reproduction does not take place, propagation being the result of cell-division. It includes the *Cyanophyceae* and schizomycetous Fungi, &c. The *Zygosporeae* present the simplest mode of sexual reproduction, conjugation. This class is subdivided into those having mobile conjugating cells, and those in which the conjugating cells are stationary. Examples of the former are the *Pandorineae* and *Myxomycetes*; of the latter *Conjugatae* and *Zygomycetes*. The class *Oosporeae* is almost sufficiently described by its appellation. Here there is a more evident sexual process, inasmuch as the oosphere is fertilised by antherozoids, each one of which forms only a very small portion of the contents of the 1-celled antheridium. Examples: *Volvocineae* and *Saprolegnieae*. The fourth and highest class, *Carposporeae,* show a more complex organisation, the oogonium (carpogonium) being surrounded by a number of cells in which no spores are developed, forming an investing "pericarp." To this class belong, among other groups, the *Florideae* and ascomycetous Fungi; and the *Characeae* terminate the chlorophyll or Algae series. Altogether this proposed classification is sketched out in a very attractive manner, and probably with progressive modifications it may be adopted. Regarding Schwendener's ingenious theory of the composite nature of Lichens, we may observe that conclusive proof of its soundness is still wanting, and it is not likely that it will be accepted by many cryptogamists, in its present stage at all events.

Destruction of Chlorophyll in Living Plants by Light.—Much has been written upon the necessity of a certain amount of light for the production of chlorophyll. Dr. Askenasy contributes an interesting article on the destruction of chlorophyll to the *Botanische Zeitung*. He treats of the winter colour of certain evergreens, and the deep colouring on the sunny-side of many varieties of apple, pear, peach, and other fruits. In all cases the parts most intensely coloured are those most fully exposed to the light; and fruit of the same varieties ripened in the shade retains its green colour to the end. So far the experiments are inconclusive on the main points, and very much remains to be done before anything positive can be said respecting the active agents in these effects, and their physiological importance. It would seem that they are not the same in all cases.

Insectivorous Plants.—The acute Belgian botanist, Professor E. Morren, has published the results of some experiments with *Pinguicula longifolia* and *Drosera rotundifolia* in the *Bulletin de l'Académie Royale de Belgique* for June and July, which he has reprinted in the *Belgique Horticole*. The main point in question is the digestion or absorption of animal matter by plants through their leaves and other appendages. There is not the slightest doubt of the insecticidal powers of certain plants. Professor Morren's experiments lead him to reject the views advocated by Mr. Darwin, Dr. Hooker, and others. He is of opinion that the secretions of the leaves accelerate decomposition, but he could find no traces of digestion or absorption in the plants named. Experiments to ascertain the action of the leaves of *Pinguicula* on coagulated albumen were repeated. Small pieces (about two cubic millimètres) of hard white of egg were placed on the leaves of a luxuriant plant of *Pinguicula*, and similar pieces were placed at the same time on the leaves of a young plant of poplar near at hand. Some of the latter were moistened with the nectar flowing from the flowers of *Aechmea nudicaulis*; other pieces, again, were moistened, some with pure water, and some with sugar-water, and deposited on a porcelain dish. The albumen placed on the smooth poplar leaves and on porcelain, without being moistened, did not undergo any change visible to the naked eye for several days, while in all the other cases it became more or less transparent at the end of one or two days, then gradually dissolved, and in some cases, at least, finished by being overrun with mould. A gnat that had been lying on a leaf of *Pinguicula* for a day or two was examined under the microscope, care being taken to remove the mucus in which it lay with it. The presence of very agile monads and numerous bacteria was at once detected. Three days later this was verified with a more powerful lense. Fungoid growths supposed to belong to *Torula* and the *Mucedineae* were also observed among the remains of the same gnat. These being the ordinary accompanying phenomena of putrefaction, the writer was strengthened in his views. Furthermore, he adds that plants of *Pinguicula* to which no insects had access, were fully as healthy as those which caught large numbers. Similar experiments with *Drosera rotundifolia* gave the same results. But we ought to add that Professor Morren found all the phenomena as described by other observers; though he accounts for the attenuation and final disappearance of animal substances by decomposition.

The last number of the *Hermes* (vol. 10, part 1) contains much important matter. R. Förster proposes a number of emendations on the Declamation of Libanius; F. Blass a fresh arrangement, based upon the Egger fragments, of Hyperides' oration against Demosthenes; Hirzel contributes an elaborate article on the *Protrepticus* of Aristotle, which he contends was probably written in the form, not of a dialogue, but of an oration, adding a discussion on the use made of it by Iamblichus, and some remarks on the probable date of its composition; R. Schubert, in a short paper, discusses the Four Years' War, which he assigns to the years 306–302 B.C. An interesting essay on the forty-third epigram of Callimachus is contributed by G. Kaibel and F. Bücheler. The contributions to Latin scholarship include a paper by Mommsen on the meaning of the word *pomerium*, which he contends was the *Wallstrasse*, or street running *inside* the city, under the wall (*post murum*); one by Gruppe, on books 14–18 of the *Antiquitates Humanae* of Varro, discussing the relation of Censorinus's *De Die Natali* to this work; and one by Conradt on some peculiarities of the Terentian Iambic. All these articles deserve the attention of scholars interested in the special subjects with which they deal. In the "Miscellen," at the end of the volume, there is an interesting paper by Sommerbrodt on the Society of Lovers of Poetry, formed (according to the author's opinion) by Sophocles.

In the *Rheinisches Museum* (vol. 30, part 3) Lange in a long and weighty article replies to Bardt's essay in a recent number of the *Hermes* on the question of the *Promulgatio trinum nundinum* and *Lex Caecilia Didia*, and Mendelssohn and Ritschl answer Mommsen's article in the same journal on the Roman decree quoted by Josephus 14, 8, 5. Förster attempts a fresh solution of the curious puzzle of the Ἑλεατικὸς Παλαμήδης. Bücheler discusses *esuf* and some other Oscan difficulties. Among the critical articles (on Livy by J. Krauss, on Seneca's dialogues by H. A. Koch, and on the fragments of the Greek comedians by Theodor Koch) the first-mentioned deserves especial mention for an emendation, supported by very plausible reasoning, in Livy xxi., 44, 5. The author proposes to read "At liberum est Saguntum" for the senseless "ad Hiberum est Saguntum," which editors have so far attacked without any great success. The Miscellanies at the end of the volume contain a great number of interesting short papers, too numerous to notice in detail; but we may observe that E. Baehrens mentions as of great value two British Museum MSS. of the *Panegyrici*.

The best articles in Fleckeisen and Masius' *Neue Jahrbücher* (vols. 111 and 112, part 7) are Schömann's discussion of the Cylonian conspiracy, the *nauklrari* and the Alcmaeonids—a very important paper—and H. Peter's essay on the double redaction of Ovid's *Fasti*. Gustav Meyer contributes interesting reviews of Clemm's work on the nasal present-stems in Greek and of the third part of Hartel's *Homerische Studien*. Among the numerous short papers which make up the remainder of the first part of the volume may be noticed Hermann Schmidt's contribution to the interpretation of the Theaetetus, and Freudenberg's to Cornelius Nepos. The educational section contains two moderate and sensible, but not very striking, articles—the first by Wohlrab on the proper adaptation of the methods of classical teaching to modern requirements ("Gymnasium und Gegenwart"); the second by O. Lang upon the practical application of the results of Comparative Philology to school instruction.

FINE ART.

The Royal Academy Album: a Series of Photographs from Works of Art in the Exhibition of the Royal Academy of Arts, 1875. (Fine-Art Publishing Company, 1875.)

This large and handsome volume, containing thirty-one careful photographs, is the first-fruits of a project which may perhaps take firm root, and branch out extensively. The aim is to present a selection—a fairly representative selection—of the works displayed in the last Academy Exhibition. Naturally, the countenance and good-will of the Academician body are courted, and the volume is accordingly dedicated to the President and Members; but the works photographed are not exclusively by Academicians. Out of thirty-one subjects, eight are by full members of the Academy, four by Associates, and the remaining nineteen by other artists. In only two instances—those of Mr. Calderon, R.A., and Mr. Poynter, A.R.A.—have two pictures from the same hand been copied. Mr. Poynter's two companion-pictures, *The Festival* and *The Golden Age*, are reckoned, however, in our enumeration as only one—forming as they do but a single photographic sheet.

Has the Fine-Art Publishing Company succeeded in its aim, which we will without demur assume to be sincere, of making this a fairly representative selection? We can scarcely say that it has. Such a selection would fittingly be made up, to the extent of about two-thirds—or say twenty subjects—of works of painting, sculpture, &c., by the twenty foremost exhibitors of the year; and the other eleven subjects should be works which, although not perhaps of the first rank, possessed some marked character, or superior degree of general attraction. Exception should at the same time be made in respect of any contributions which, as to size or treatment might, however meritorious in

themselves, be decidedly ill-adapted for the photographing process. As leading exhibitors we remember Messrs. Millais, Watts, Long, Leighton, Henry Moore, Poole, Hook, Herkomer, Boehm, Sir John Gilbert, and Miss Thompson. We give the names as they recur to our memory, without implying that none others should be included in the list. Not one of these figures in the volume before us. The Publishing Company acknowledges some shortcoming in this regard, dependent chiefly, it appears, on want of full preparedness beforehand.

The artists represented are the Academicians Foley (the sole sculptor), Elmore, Calderon, Frith, Ansdell, Pettie, and Horsley; the Associates Leslie, Marks, Poynter, and Orchardson; and the outsiders G. Hunt, C. E. Johnson, Percy Macquoid, T. Davidson, Prinsep, Dollman, H. Macallum, A. Hill, Wallis, P. R. Morris, S. E. Waller, M. Fisher, Mac Whirter, Ouless, Waterhouse, Storey, C. Hunter, Wynfield, and T. Graham. Out of these thirty-one subjects, nineteen or thereabouts were mentioned with more or less of commendation in our reviews of the Exhibition; the remaining twelve being such as we did not feel called upon to single out from the general mass. As regards the majority of the specimens, we shall not here revert to the question of substantial artistic merit in the works, but mention rather those which have proved more than ordinarily well adapted, or the contrary, to photographic treatment.

In the former category we can name *The Minuet*, by Mr. Prinsep, although it is observable that the gentleman dressed in yellow appears here as if he were in black—a well-known element of photographic falsification; *The Mowers*, by Mr. Morris; the canine subject, *Jealous*, by Mr. Waller; *The Golden Age*, by Mr. Poynter—but not *The Festival*, which is comparatively blotchy; the landscape and cattle picture of Mr. Fisher, *Pennidipie*, which presents here a marked aspect of twilight effect; Mr. Pettie's *Portrait in the Costume of the Seventeenth Century*; *Too Good to be True*, by Mr. Orchardson: *Miranda*, by Mr. Waterhouse; and *Give Way*, the subject of fishing-boats by Mr. Colin Hunter, which comes out clear, but small-looking. The *Waves* of Mr. Macquoid was an interesting and valuable work, worth preserving as a photograph for purposes of study, yet hardly well-adapted, in itself, for the process.

The less fortunate photographs are those after Messrs. Johnson, Mac Whirter, Calderon (*Toujours Fidèle*), and Graham. Mr. Johnson's picture, and Mr. Mac Whirter's, do not define well in form; the former as being a splotchy, though effective, representation of a muddy country road, and the latter as pourtraying a waterfall—subject-matter of a very anti-photographic class. Mr. Calderon's picture looks black and soppy; and Mr. Graham's *Shearing-Time* ineffective and formless in a marked degree.

We cannot forbear saying, in conclusion, that a certain number of the subjects in this volume are too manifestly undeserving of the distinction which has thus been conferred upon them. *Tom Jones showing Sophia her Image in the Glass* is one of the poorest among all Mr. Frith's productions; and *A Waiting-Maid*, one of the most absolutely trivial and valueless out of Mr. Horsley's cheap stock. Mr. Dollman, as author of *His Only Friend* (a minstrel in the stocks tended by his dog), may be regarded as among the fifth-rate exhibitors of the year 1875; and Mr. A. Hill, responsible for *Tired Out*—an apple-girl dozing on a door-step—as among the eighth to tenth rate.

W. M. Rossetti.

Recent Discoveries in a Roman Cemetery at York.

I.

The traveller who enters York either from south or north passes through a considerable tract of ground, outside the wall of the city, which has been long known to have been a Roman cemetery. The railway station to which he is carried is set down upon the ruins of Roman baths, and the modern bridge by which he crosses the Ouse on his way to the minster is parallel with the old Roman bridge, which was some fifty yards below it. The present railway station has been for a long while too small for the traffic that flows into it, and a successor on a grander scale has been in course of preparation for several years in the fields outside the city, a little to the north-east of its predecessor. The new station will literally stand upon the bones of the dead, and the irregular excavations which have been made in placing it there, and in clearing away patches of ground to the distance of nearly a mile from the city have disclosed the resting-place of an enormous population. Wherever you dig, there are bones and remnants of the dead, sometimes laid one above the other in great numbers. The wealthier classes among the Romans seem to have been interred by the side of the road to Tadcaster, and, with a few remarkable exceptions, the persons buried in this particular cemetery seem to have been those of the lower classes in ancient Eburacum. It would have been impossible to pay a minute attention to all the interments that have been discovered; still, the observations which have been made add much to our knowledge of Roman life and customs, and the number of objects which this vast and only partially opened graveyard has yielded, have almost doubled the collection of antiquities in the York Museum, which was by no means ill-furnished before. A brief notice of the inscribed stones which have been discovered will interest archaeologists. In a future communication I may describe the contents of some very remarkable graves, and give a general account of the cemetery in which they have been found. It is much to be regretted that the inscriptions have been so few, and that all seem to have suffered as well from Christian intolerance as from the friable nature of the stone on which they were cut. At the same time it must be remembered that there is no quarry within eight or nine miles of York, and that nearly everything in the shape of a squared stone has been sought for and used over and over again.

Altars were not to be expected; still three have been found, thrown away among alien things. Two are without letters, one bearing an axe and a wreath on its sides. The third, of coarse sandstone, is rudely inscribed—

D . E . O .
GENIO
LOCI
V . S . L . M .

The interpretation of this is evident, although the absence of the dedicator's name is remarkable. The stone was found on a little pile of cobbles at the head of a corpse, with a glass vessel near it.

Of the monumental inscriptions two have, I believe, been already noticed in the Academy, so that a brief allusion to them is all that is required. One is a tablet to a little child called Aelia Aeliana, which bears also a representation of the child and her parents at the last meal. The other is a large stone cist, in which was laid Flavius Bellator, a decurion of the colony of York. This is the only stone coffin among the twenty-five or thirty that have been recently discovered which bears an inscription. Upon one, indeed, there are the formal letters "D. M." on the ledge of the lid, but here the mason paused. On several others there is the label with the carefully smoothed space for the commemorative inscription, which was withheld through carelessness or neglect. But this single stone is of such peculiar value to the history of Eburacum, that in the possession of it the absence of others may well be forgotten.

A fragmentary inscription upon a small slab of limestone, the top of which is ornamented with a kind of vandyked edging, is as follows—

MEMORIAE
C. BASSAEI. IVLI
[ET FR]LICIS. FILI. SVI.
[D]VLCISSI[MI]

The inscription, judging from the character of the letters, is of late date. Two or three lines seem to be lost. They would probably have given us the name of a widow and a mother.

At a short distance from the last-mentioned stone was found a *cippus*, or monumental pillar, about four feet in height, of a circular form, with the upper part cut away in front to give a surface for an inscription, of which the first three lines are all that can be deciphered:—

HYLLO
ALVMNO
CARISSIMO
. . . .
. . . .

It is very remarkable that this in sculpture and words is almost a duplicate of a stone found at Plumpton, and now preserved at Lowther Castle. That monument begins thus:—D.M. HYLAE ALVMNI KARISSIMI. The remainder, as in this case, is much defaced, but Dr. Hübner seems to be able to extricate from it the age of the child and the names of CL. SEVERUS, the erector of the monument. It is probable that some soldier in one of the York legions had two foster-children, one of whom died at headquarters, and the other in Cumberland. The similarity in name, form, and relationship is very suggestive.

A large ossuarium of lead, filled with burnt bones, has been another result of these excavations. It stands about eighteen inches high, and has a lid ending in a kind of cupola. Upon the side there is the following inscription within a label, in letters somewhat of a cursive character:—

D. M.
VLPIAE FELICISSIMAE
QVAE VIXIT ANNIS
. . MENSES. XI. DIES
. . .
P[OSVERV]NT VLPIVS FELIX ET
. . ANDRONICA
[PAREN]TES.

The principal names on this urn occur already in inscriptions in Italy. Upon one stone M. Ulpius Felix is mentioned as a master or keeper of the Lollian fountain at Rome, in the consulship of Bradua and Varus, which synchronises with the year 160 of our era. On another, Ulpia Felicissima, the daughter of Marcus, commemorates her husband, T. Rasidius Amarantus. Whether the York inscription records a member of the same family or not, it is impossible to say. At all events, it may be remarked that this is the first inscribed ossuarium that has been found in this country.

There is another inscription, supposed to refer to the Persian deity Arimanius, which we shall reserve for a future letter. James Raine.

Digitized by Google

A NEW FRONT FOR THE CATHEDRAL OF FLORENCE.

Among the projects suggested by the Michel Angelo festival, the erection of a front for the cathedral of Florence is undoubtedly one of the most interesting. The present hideous rubble-front has long been an eye-sore. The façade was carried to a certain height in the fourteenth century, and remained in the same state till the seventeenth, when in that (architecturally speaking) barbarous age it was pulled down. A plastered and painted front took the place of the original, and from time to time the question of a new design was entertained. Numerous models were made by architects of no mean reputation, but all in the barbarous classic style then prevalent, when the *barrocco* was in the ascendant. Had any of these been adopted, we should now have seen the front of Sta. Maria del Fiore covered with engaged columns in two storeys, divided by panels and cut across by cornices and string courses, without a single feature in harmony with the original architecture of Arnolfo da Lapo and Giotto.

Within the present century the Florentines have had the courage, under the pretence of restoration, to pull down the organ-galleries of Luca della Robbia and Donatello and other ancient monuments of art which the church contained, and to replace these by wholly unsuccessful attempts at mediæval composition. As it is, the interior is heavy in design, ill-proportioned in its divisions, and so unlike true mediæval architecture in its structure that it is held together in every direction by iron rods. It was evidently designed to be covered in every part with coloured decoration, but as the true taste for this had passed away before the contemplated decorations were completed, it is now size-painted in the favourite Florentine manner. The stone-work is a dark greenish grey, and the walls are white-washed. The building looks much smaller than it really is, and after this perpetration there was little room for hope. But some years ago a competition was opened among architects for a new façade, and this time it was decided that it should be in the style of the rest of the exterior of the church.

Many beautiful drawings were sent from various cities in Italy showing much thought, taste, and skill, and one very beautiful design from Germany. But it is difficult to estimate the credulity of architects who could think that the designs of foreigners could find favour in Florence. Italy is nominally one, but the old separate local feelings are strong as ever, and a Lucchese is a foreigner to a Florentine. Consequently, the design selected was that of the Chevalier di Fabbriz, the municipal architect of Florence, on whom, although an able man in many ways, the mantle of Arnolfo da Lapo has not fallen. However, his design is rich and gorgeous, and follows the panelled architecture of the flanks. It has three pediments in front, like the cathedrals of Orvieto and Siena. These have no connexion with the structure, but this is common in Italian mediæval architecture, in which the façade always appears a thing apart from the body of the church. The three doorways are in the manner of those existing, and are very handsome in design, but will manifestly be deficient in relief. The composition is cut across by niches, in the manner of Orgagna, with the twelve apostles placed in them. Above will be three circular windows of the usual radiating design. If the divisions are meant to cut or abolish the existing painted windows it would be better to leave the front unbuilt. The central rose, as it exists, is the work of the immortal Lorenzo Ghiberti; the other two are of the school of Giotto, but are also attributed by the Italians to Ghiberti. The coloured drawing exhibited by the Chevalier di Fabbriz on the occasion of the late festival is at least twelve feet high and nine feet wide; it is executed in tempera, and is admirable in drawing and colour, a masterpiece of technical skill. It is, in fact, a make-up of the fronts of Orvieto and Siena, with all their faults of construction, and with but little promise of the artistic sentiment which makes these fronts pleasing. But it is rich in colour and in detail, and its shafts, pinnacles, cornices and string courses, and its ornaments will, no doubt, be skilfully executed and carefully imitated from the original work. The statues and mosaics will be in the modern manner; and our grandchildren may see this front, but centuries must pass before time can tone it down to the golden hue of Arnolfo's marbles. As the shed for the workmen's tools is built of solid masonry and as sand is laid down, there is every evidence that after so many centuries of varied purpose the front of Sta. Maria del Fiore is to be built as one of the commemorations of the fourth centenary of Michel Angelo.

C. W. Heath Wilson.

CRITICAL WORKS.

Paris: October 1, 1875.

I wish to draw attention to a critical work, just published by Germer-Baillière, called *L'Art et la Critique en France depuis* 1822, par Pierre Petroz, which is distinguished for loftiness of thought, simplicity of form, and soundness of judgment on the subject of modern French art. It is made up of a number of separate articles, and to say that all of them made their first appearance in the *Revue Positive*, edited by M. E. Littré and M. G. Wironbouff, is to vouch for their being free from all traditionary prejudice. M. Pierre Petroz indicates his particular line by his choice of the following proposition of M. Littré's as the motto to his book: "Tout réel n'est pas beau; mais il n'y a de beau, même idéal, que dans le réel"—a proposition which we cannot accept unreservedly, but which, considering the present state of criticism in France, is, it must be owned, a daring one. M. Petroz explains the purpose he has in view, as "l'analyse plus ou moins rationelle des modifications que le mouvement des idées modernes a apportées dans l'invention artistique." We shall not cavil with the following sentence of M. Petroz's introduction, "la question d'exécution n'arrive dans les études, quelle que soit son importance en peinture ou en sculpture, qu'en seconde ligne," which is a mere abuse of words. It is not to be supposed that a pupil of the Positivist school, and a friend of M. Littré, could even pretend to separate conception from execution in an order of phenomena which pronounce and explain themselves solely by their exterior qualities. Just as a philosopher without command of tongue or pen cannot spread his doctrines, so it is not enough for a painter or sculptor to have noble intentions. He must clothe them in striking form if he wishes to rank as a true artist. Plastic perfection is a law that must be accepted without any attempt at compromise. Since the sixteenth century—that is to say, since the literary Renaissance which came to determine the absorption of all national art in favour of Roman antiquity—we have had a great tendency to require artists to explain the work they are going to produce before they have even made the first outline. Such great people as Michel Angelo, Rubens, Rembrandt, Velasquez, Eugène Delacroix, and the English and French landscape-painters, resisted these requirements by their own sincerity of will. But now, when there are no great artists to lead on the lesser, and themselves attract the gaze of all, a stand must be made against these doctrines which tend to reduce artists to complete subjection to those who dictate the programme of their subjects. It must be admitted as a fact that a great artist more or less represents the highest æsthetical ideas of his age and race. Otherwise it would be impossible to range on parallel lines and to compare our own artists and those of other nations, to organise and arrange museums of the due comprehensiveness and variety, which are in reality the great libraries of modern times, where every one may find artistic enjoyment and instruction suited to his capacity, and turn it to account either in conversation, work, or writing, or as food for reflection.

But we are dwelling too long on this subject. This secret of pre-eminence in artistic work—work which then only can be really superior when the conception out of which it grows equals the execution—has been admirably set forth by Victor Hugo in one of his most thoughtful and least read prose works, in his *William Shakespeare*. M. Pierre Petroz's book comprises the whole period from 1822 to 1855, beginning with the dawn and ending with the greatest triumph of romanticism, *l'Exposition Universelle*. The introduction takes us back to the eighteenth century—to Diderot, who was the real founder of impassioned active criticism in France; to David, who had some splendid inspirations during the ten years of the great Revolution, 1785 to 1795.

The first chapter is headed "Le Mouvement," and the larger portion of it is, with reason, devoted to Eugène Delacroix, his wide literary learning, the new life he breathed into the ancient mythology, his travels in Morocco, his broad conception of colour and movement, and his remarkable talent for decoration, both the graceful and magnificent style. Delacroix is only known in England through his easel-pictures, in which the vehemence with which he seeks to render an impression is often detrimental to correctness of detail, and I believe he is judged with considerable severity there. England does not know the works to which he owes his fame and which are the glory of our modern school, the ceiling of the Galerie d'Apollon, the Chapelle des Saintes Anges in the church of Saint Sulpice, the cupola of the library of the Luxembourg, and, above all, the extensive decorations in the library of the Chamber of Deputies. There his superiority in originality of conception and effective power is more especially displayed. Such is the awe this great genius inspires in the partisans of the old doctrines that when the Alsace-Lorraine exhibition was being held last year, permission to have the door—one simple door leading to this library—opened to the public was withheld; and not only to the public generally is the library quite unknown, but also to amateurs and many critics of the day.

The second chapter is called "La Résistance," and is devoted to Ingres, his doctrines and his pupils. Curiously audacious in its operations was the bank started under the Empire by mediocre artists, who, aspiring to a place in the Academy, used the works of Ingres as the reserve upon which they drew. M. Petroz proves by the passages he quotes from the older critics and from the most devoted upholders of academical doctrines, Lenormant, Delécluze, &c., that opinion was always very severe with regard to his incorrect drawing, feeble colouring, and poverty of imagination. He remains a violent, obstinate artist, who could draw detached things well, fragments of which again in their turn served as materials to those painters whose dull commonplace productions belong to no one particular period.

Paul Delaroche and Horace Vernet represent "Eclecticism." "Nature" follows next—that is to say, Decamps and Meissonier. In connexion with the latter, M. Petroz draws attention to the attempt made to reproduce contemporary history in its most exact conditions of moral and physical representation. He takes the picture *Napoléon pendant la Campagne de France*, 1814, as a type,—a strikingly realistic picture certainly, in which the hero is put upon the scene with all simplicity. It may fairly be compared with good passages of M. Thiers' *History of the Consulate and the Empire*.

The chapter on landscape-painting, which, together with poetry, grew to such importance in the romantic school, is rather short; so is that on the attempt headed by M. Gustave Courbet, and known as "Realism." The author is evidently more drawn to artists whose exclusive study is man, his thoughts, his actions, and his superiority in the scale of living creatures;

Digitized by Google

for which reason he includes critics as well as artists in his observations. The judgments he has singled out are characteristic. Altogether it is a most suggestive book, and conducive both to thought and study.

Victor Hugo's last book, published by Michel Lévy Frères, also promotes critical thought. Entitled *Actes et paroles: avant l'exil*, it is a collection of speeches delivered by the author on various memorable occasions from 1841 to 1851, either in his capacity of poet, or politician. I leave the political and literary parts of the book to my fellow-correspondents, but there are pages here and there which bear directly upon liberty in connexion with art and artists, and these I wish to point out to you: the address, for instance, delivered at the Assemblée Constituante in 1848 on the granting of state-subsidies to art and literature, the speech in reference to the completion of the Louvre, the representations laid before the Chamber of Peers in 1846 respecting the copyright of works of art, and manufactory marks. His eloquent pleadings in favour of the freedom of the stage, &c., I pass over in silence. M. Victor Hugo not only strikes a lyre whose notes awaken love or hatred in our hearts and in the ears of the monsters; he is a singularly practical and hard-working man besides, and most solicitous for the dignity of artists. Owing to his prodigious memory, he was always quite at his ease in technical discussions when the deputies and peers thought he was going to take flight to the airy regions of general considerations. Added to which he was able to say in the preface to this book:—"L'auteur avoue avoir traversé beaucoup d'erreurs. Jamais dans tout ce qu'il a écrit on ne trouvera une ligne contre la liberté. Là est l'unité de sa vie." That constitutes the unity of his literary work also, which, by the light it shed abroad, so greatly furthered the liberation of modern plastic art in France.

The fourth number of Hachette's *Dictionnaire des Antiquités Grecques et Latines, d'après les Textes et les Monuments*, has just been issued. The work is a credit to all the writers, archaeologists, and professors concerned in it. It contains articles on the most interesting and less known subjects connected with art, science, commerce, manners, customs, and legislation, during the long period extending from the earliest Hellenic civilisations to the latest convulsions of the Roman world. It was begun under the direction of M. Daremberg, and has been carried on since his death by M. Edmond Saglio, who is himself a contributor. His papers on art are subtle, thoughtful, and well-written, and their merit is all the greater when we consider the enormous labour involved first in the distribution of the articles, then in the reading them through, and in providing that they should supplement, and not, as might so easily happen in a work of this kind, repeat or contradict each other. He has also to superintend the choice and execution of the illustrations. The dictionary will contain 3,000 in all engraved from the originals, hitherto either unpublished or little known, so as to satisfy the requirements and the scruples of modern science.

This number alone contains 723 engravings. They are all drawn by the same artist, by M. P. Sellier, who gained a *grand prix de Rome* some time ago, and was, therefore, early trained in the careful study of the antique, its sculpture, frescoes, and medals. They are all engraved by M. Rapine with extreme care, and without the smallest concession to the purely picturesque element. I point out these details because they play a new and important part in works like the present, designed to put the highest learning within everybody's reach.

This number begins with the syllable Ast, and the conclusion of M. Th. H. Martin's paper on "Astronomy," and ends with Bac. Particular mention is due to the following articles: "Athlete;" "Attica Respublica," the political history of Athens; "Auctoritas Patrum;" "Augures;" "Aureus," the gold coin current in Rome under the emperors; "Aurifex;" and, lastly, a long paper on "Bacchus," his different origins, his transformations, worship, attributes, &c., by M. François Lenormant. Papers such as these, so able, comprehensive, and thorough, are a credit to the rising French school of criticism generally, and give the dictionary international importance.

The centenary of Michel Angelo does not belong to my province. You have had letters direct from Florence on the subject. Here it is only talked of now in connexion with a hope expressed in some circles that the governing body of the Beaux-Arts will take advantage of the newly-awakened interest in the great Florentine master, and collect all the plaster-casts of his works for public exhibition. Why should the museums not follow the example of the public libraries, who make it a point of honour to possess the complete works of the great authors? The desire to be talked about in connexion with a sculptor who was anything but academical, which the Academy of the Beaux-Arts then manifested, made some people smile. M. Charles Blanc, whose tongue is as ready as his pen, was equal to the task. M. Meissonier was not of that opinion. He made a short speech which, considering that a painter's proper function is to paint and not to speak in public, might have been less well-worded. If we assume that the old masters dwelling in the Elysian fields follow the labours of their successors with curious eye, then Michel Angelo is acquainted with M. Meissonier's drawings. They have their originality and power, are truthful and vigorous. He also knows that, when Germany besieged Paris, M. Meissonier remained within its walls, placed himself at the disposal of the Government of National Defence, and did all that a brave citizen could. Michel Angelo himself superintended the fortification works round Florence, and must assuredly have grasped the hand of M. Meissonier in spirit.

The pictures by the competitors for the Troyon prize were exhibited this week in one of the outbuildings of the Institute. The prize was founded by the artist's mother. She was more than eighty years of age, and already very rich, when her son died from the combined effects of work and pleasure. His death brought her a large accession of fortune, and she founded a biennial, not an annual, prize of 1,200 francs, to be awarded by the Academy to artists under thirty years of age. On this occasion the subject chosen was "un chemin creux bordé de grands arbres et coupé par un ruisseau que des animaux traversent à gué." Thirty-six pictures were sent in, feebly painted most of them, without method or vigour save for a few broad sunlight-effects. But the sites were in general well-chosen, and showed no trace of the influence of the old academical routine. The successful picture is harmonious and refined, and gracefully drawn. It augurs well for the future of the young artist, whose name will be known to the public by the time this letter appears in print.

Ph. Burty.

NOTES AND NEWS.

The Liverpool Art Club have decided to open their new gallery with an exhibition of the works of David Cox. The committee hope that possessors of his works of all kinds—that is to say, of his drawings in oil, water-colour, sepia, and black and white—will kindly come forward and help them to make the exhibition as complete and representative as possible.

The *Globe* states that Mr. Warrington Wood has received a commission for three figures of heroic size, representing Michel Angelo, Raphael, and the Genius of Art, for the adornment of the Walker Art Gallery at Liverpool. The two former will be placed on pedestals at the front entrance, while the figure of Art will form the apex of the building. Mr. Wood will also carve the large bas-reliefs at the front and ends of this fine gallery.

The eighth volume of R. von Eitelberger's valuable series, the *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance*, contains an historical account of the remarkable development of art that took place at the Bavarian Court under Duke Albert V. and his successor, Wilhelm V., compiled by Dr. J. Stockbauer from various documents and correspondence preserved in the Imperial Archives at Vienna. In his introduction, Dr. Stockbauer gives an interesting sketch of the Duke Albert of Bavaria and his surroundings.

A gift of 400,000 francs has recently been made to the town of Lille, by a M. Rameau, uncle of the Deputy for the Seine-et-Oise, for the construction of a Fine-Art Museum.

An exhibition of wood engravings has been opened this summer at Berlin. The many new methods of reproduction now in vogue have in some measure replaced the old art of wood-engraving, which has fallen of late years greatly into decline. Many efforts, however, have lately been made to revive this mode of illustration and to bring it to greater perfection. The French journal *L'Art*, in particular, has adopted it with considerable success, and has published several woodcuts that are really of worth and interest. Germans also, the earliest practisers of the art in the Middle Ages, are beginning to remember their achievements in former times and to seek to emulate them, though their most important works of the present day fall far short of their marvellous specimens of Xylography in the fifteenth century, such, for instance, as Dürer's series of the Apocalypse, and the astounding Arch of Maximilian in ninety-two blocks, forming together one huge woodcut of more than ten feet high by nine wide. Hitherto, in modern times, the wood-engraving done at Stuttgart has always been esteemed as the best Germany could produce, but in the present exhibition it is said that Munich and Leipzig contest the palm of excellence. Among the Munich wood-engravers, Herr Hecht is spoken of as taking the first rank. His engravings, by the fineness of their execution and the tenderness and depth of their tones, almost resemble Rembrandt's in their artistic effect. One of the chief hindrances to the artistic development of wood-engraving at the present day is that but few of those who practise the art are in any sense artists: they are generally unable even to draw correctly, much less to work from their own designs. In Germany, especially, Xylography has sunk into a mere mechanical process, but it is to be hoped that this exhibition and other efforts that are being made for its revival will at least have the effect of bringing German work up to the level of French. At present, even in its highest examples, it must be owned that it is far inferior.

The regalia of the City of Rochester are at present being exhibited at Guildhall. Among its treasures are a large silver-gilt mace handsomely worked in relief, made in the year 1661, in the mayoralty of John Mabb; a loving cup of 1719 with the arms of the city engraved upon it; and a highly ornamental silver oar of 1748, typical of the jurisdiction of the Corporation of Rochester over the Medway. These are interesting as specimens of English goldsmith's work in the eighteenth century; the other objects of the regalia are mostly modern.

The American and German papers report the death, at New York, under painful circumstances, of the Italian painter, Pietro Vanino, well-known in the artistic circles of Munich and Vienna by his residence in Germany prior to his removal to New York, where he had resided for more than five years. His pictures, chiefly devoted to historical subjects, were held in high esteem for the animation of style and the brilliant colouring which they exhibit.

Digitized by Google

The directors of the Romano-Germania Museum of Mayence have recently been carrying on an extensive course of excavations at the great barrows of Weilerbach near Kaiserslautern. Among other objects found, special attention is due to the huge remains of a waggon, more particularly the iron circle of one of the wheels. The most characteristic of these relics have been removed to Speyers, where they have been provisionally deposited in the Museum of Natural History.

An interesting discovery of numerous civic banners, belonging to the fourteenth century was lately made in the Town Hall at Cologne, in clearing out the contents of some ancient chests. In one of these receptacles thirty-three painted banners were found, bearing the civic cognisance of the three golden crowns as they appear on the west-end of the Cologne Town Hall under the date 1340. These banners, which are of linen, are painted with great care, and still exhibit the severed loops of tape through which the ashen standard-shafts had been passed, and from which they had been forcibly torn. Such torn loops are significant of the fact that they had been used in the field, since it was the custom in mediaeval warfare to tear down the banners of each company or detachment when its time of service was over, or the campaign closed, and also when the vanquished army had to surrender its men, horses and arms. Beside a few smaller silk bannerets there was also found a large banner, bearing on a highly burnished field of gold the Imperial Eagle of Germany; but this relic, although probably not belonging to an earlier period than the beginning of the sixteenth century, is in a far more dilapidated condition than any of the others.

The Report of the Trustees of the Public Library, Museums, and National Gallery of Victoria for 1874–75, which has just reached us, notifies the purchase for the fine-art collection at Melbourne of W. E. Frost's *Samson slaying a Philistine*, and of a painting supposed to be by Cornelius Bega, of which the subject is "An old woman stricken by death in the form of a skeleton, while fortune-telling." A water-colour drawing, the *Death of Jean Goujon*, by E. H. Wehnert, has also been added. Shortly after the opening of the new gallery the committee hoped to receive the painting by Mr. J. R. Herbert, R.A., of *The Descent of Moses from the Mount*, upon which the artist has been engaged since 1870. It is to be of the same size as the original fresco in the House of Lords. On beginning the work Mr. Herbert wrote:—"I can make it in every respect equal to the one in the House of Lords, so that at Melbourne you might say, we have it every bit as much as it is at Westminster." The cost of this replica is 1,700*l.*; and nearly double that price has been paid for a duplicate in oil, quarter size, for Berlin. The number of visitors to the Melbourne Gallery in 1874 was 391,705, an increase of 26,869 on the number returned for the year preceding. The Museum of Natural History here is rapidly increasing in value and extent.

The Troyon prize has been awarded to M. E. Lebas-Ponson, who is set down as a pupil of M. Cabanel. But this in reality only implies that he attends the Ecole des Beaux-Arts, and works in the studio under the official superintendence of the distinguished academician, who must have been greatly surprised to learn that he had hatched a landscape-painter with such brilliant plumage. M. J. Dameron was honourably mentioned for a very energetic painting of a sun-effect striking the bushes and the white sand of a road in the South.

M. Reiset, the Director of the Louvre, on the occasion of the Michel Angelo centenary, has published a small pamphlet addressed to M. Barbet de Jouy, on the authenticity of the beautiful white marble group of the Madonna and Child attributed to Michel Angelo, in the Church of Notre Dame at Bruges. This statue has always been assigned by tradition to Michel Angelo, even from the earliest times. Albrecht Dürer mentions in his journal having seen "the alabaster figure of our Lady that Michel (Angelo) of Rome has done," but some doubt has rested upon its authenticity in consequence of Condivi describing the statue that Michel Angelo executed for the noble Flemish family of Mouscron (undoubtedly the same work) as being cast in bronze. It would seem, however, that Condivi must have been mistaken in this particular, or perhaps his master really executed at some time a bronze repetition of the work, which he confounded with the Mouscron example. At all events, there is no reason to doubt that the Madonna of Bruges, as the statue is usually called, was purchased direct from Michel Angelo himself by a certain Jan Mouscron; for in an original document preserved in the archives of the church of Notre Dame at Bruges, and published by Mr. W. H. J. Weale in his interesting guide-book, *Bruges et ses Environs*, recently noticed in the Academy, it is stated that this same Jan Mouscron, son of Alexandre and Jeanne Lootins, had set up a sumptuous altar in the chapel of the Holy Sacrament, ornamented with a beautiful niche, in which he had placed a statue of the Virgin described as "eene sumptuese tabernakele met eender excellente beelde van Marie, seer rikelic ende costelic, de welcke beelde men niet verstellen en sal moghen in toecomende tiiden, ten sii bii consente van de vrienden van den voorseiden Jan."

This document certainly does not state that this "excellent statue" was by Michel Angelo; but Dürer's testimony proves that it was attributed to the great Florentine when he saw it in 1521, only ten years after it had been placed in the church, and when the noble owner was still alive. (Jan Mouscron died in 1522. He and the greater number of his descendants are all buried in the chapel of the Holy Sacrament.)

It remained in its place, according to the injunction of the document, escaping even the destruction of images by the Gueux in 1579, until it was carried off to France during the Napoleonic wars. Mr. J. T. Smith, the garrulous author of *A Book for a Rainy Day*, tells us that he was present when the Madonna was restored to Bruges in 1815. It was received by the people with the greatest honour and rejoicing, and was carried in procession to the church of Notre Dame, where mass was sung to celebrate its reinstallation. It is pleasant to find that modern research and criticism, while throwing doubt on so many venerated works, still admit this noble and solemn figure of the Virgin to be genuine. M. Reiset has no hesitation on the subject. He considers it one of the most happily conceived works of the great master. It bears, indeed, such an impress of original power that it seems impossible that it could have been, as some critics have thought, only the work of a pupil of Michel Angelo's. There is, we may remind our readers, an excellent cast of it at the South Kensington Museum.

The *Zeitschrift für bildende Kunst* is enlivened this month by a clever etching by W. Unger, from a painting attributed to Dirk Hals in the Royal Gallery at Vienna, representing a merry company of ladies and gentlemen (*Lustige Gesellschaft*) dancing and feasting. Of quite a different character is another etching—a landscape in Holland—*Motiv aus Holland* it is called, a view of a lonely Dutch mill and pool with quite Rembrandtesque effects of light and shade, giving a poetic sentiment to a very prosaic scene. It is by a young German artist named Hugo Charlemont, and is one of his first attempts, we are told, in this line of art. It is certainly a successful one, and promises much for the future. The most important articles of the number are a historical sketch of the French sculptor Josóphe Salz, and a critique of his equestrian statue of Frederic V. at Copenhagen, by G. Knudtzon; the ninth and concluding chapter of Dr. Woltmann's "Tour in Elsasz"; an account, by Albert Ilg, of the bronze statue of Don Juan of Austria in Messina, erected in the sixteenth century in memory of the battle of Lepanto and the deliverance of Europe from the Turks, and still held in great honour by the inhabitants of Messina; and some interesting particulars from the life of the painter and engineer, Biagio del Bianco, of Florence, who exercised his professions both in Germany and Spain at the beginning of the seventeenth century. The autobiographic sketch of this versatile artist, given in Baldinucci's *Notizie de' professori del disegno*, is translated by Dr. Albert Jansen for the benefit of the readers of the *Zeitschrift*. It is extremely naïve and amusing.

As a comment on the recent Corot sale, *L'Art* directs attention to the astounding industry of the great French landscapist, even in his later years. Among the works sold at the Hôtel Drouot as pictures and finished sketches, there were forty-seven dating from 1822 to 1824, seventeen of the single year 1834, and even in the years immediately preceding his death—that is to say, from 1870 to 1875, when the veteran artist was nearly eighty—we have as many as thirty-nine finished pictures, without counting sketches and unfinished works. This marvellous facility of composition and indomitable industry becomes the more remarkable when we remember that among the works sold there could scarcely be reckoned any, at most one or two, of these great and lovely landscapes that have made the name of Corot known all over the world. Only two of his more important works were left in his studio at the time of his death, and these as before stated were secured by the nation, and are now in the Luxembourg.

A new museum of art and industry under the title of the *Nederlandsch Museum* has just been opened in that pleasant little Dutch town of museums and picture galleries, the Hague. It is the fifth museum in that small place. Art museums after the pattern of South Kensington have been springing up all over the Continent of late years, and will no doubt prove of value in promoting the education of the industrial artist, and a more general cultivation of artistic taste. This Nederlandsch Museum in particular, though at present only a small affair, aims at reviving an interest in the old national industries of Holland, many of which have fallen into decay of late years, and stimulating the Dutch artisans of the present day by the sight of the more artistic works, accomplished very often with far inferior technical means, by their forefathers. The exhibition of works of ancient art-industry, Dutch pottery, glass, &c., is especially designed with this view, and already forms an important collection.

But what will more particularly interest lovers of art in this museum is a very excellent series of casts taken from the monuments, sculptures, and carvings found in the old churches of Holland. These churches are for the most part but little known even to Dutch students of art. They are often situated in out-of-the-way places, and so escape notice from travellers; but many of them contain extremely curious and splendid works of mediaeval sculpture. Such, for example, are the tomb of Gerard of Nassau, a work of the thirteenth century; the fine statue of St. Gervais from Maestricht, of the same early date; the tomb of Enghelbert of Nassau, of the fifteenth century, supported by six figures of the size of life; the armed statue of Charles of Egmont from the Church of Arnheim; and other equally unknown and interesting specimens of mediaeval and Renaissance art, casts from which can now be seen without journeying farther than the Hague. A picture-gallery is included in the museum, which contains works by Goltzius, Frans Floris, and other masters of the time when Netherland art became Italianised.

Digitized by Google

THE STAGE.

THE NEW COMEDY AT THE HAYMARKET.

One is apt to come back to town in what Lady Teazle described as a monstrous good humour. One's geese are swans when one comes back to town. So that if one happens to be a playgoer, so good is everything, that one finds a queen of comedy in a second-rate actress, and an epigram for Sheridan in a joke for *Punch*. I remember a critic who came back, last year, to discover that *Two Roses* was equal to *As You Like It*. The honest playgoer, giving his account of a new piece, will admit that he is influenced by the state of the weather and the state of his digestion. The honest playgoer deals not only with facts, which do not vary; but with impressions, which do. He sits, therefore, on no judicial seat. "Go to! we are arrant knaves: believe none of us!"

But yet, without accidental enthusiasm, the new comedy at the Haymarket may be pronounced Mr. Byron's best: a work in which, as in one or two other works that have preceded it, he has confined himself chiefly to the higher aims of a writer of comedy—the conduct of intrigue and the presentation of character. The force too often scattered in detached scenes crammed to the full with verbal pleasantries, but without other interest than these can give, is here concentrated, and, as in *Cyril's Success*—played some years since at the Globe—the humour finds only rightful vent, and is not displayed to the injury of the interest of the story or of the consistency of the characters. The story, after all, is a slight and not an elaborate one. It is managed with great neatness. And the characters, too, are slight, but they are pointed. One or two of them are almost original. It is a curious question, which one asks involuntarily as one sees this play, How far would Mr. Byron have written better if he had written less? And one is in doubt as to the answer. To me his mind appears like a Lombardy hay-field, which will bear a harvest several times a year, and will give, as I suppose, no better crop by being drawn on less often. Fertility is one of his prime qualities. His mind grows weeds as well as flowers; but the weeds do not seem to choke the flowers. He turns both to account. He takes his poorer work to a smaller theatre, or makes it serve as an after-piece. He keeps his flowers for a preferable place: displays them himself, as now, at the Haymarket. At the more insignificant theatre, if you judge him indulgently, he never fails to amuse: at the more important, if you judge him severely, he never wholly satisfies. His new comedy is always vigorous: now and again it rises to touch the skirts of excellence.

The Graingers live in a great country house, with memories of Bloomsbury. The neighbours have been long in calling, but a judicious selection of Charities to be supported has at last brought the beginning of social recognition; and Miss Grainger—the merchant's daughter—adds the charm of culture to the charm of wealth. She is a painter in water-colours. A most improbable imprudence has allowed her father to invite as his guest a poor young artist who was to give her lessons. Augustus, staying in the house, has been teaching Ethel from the book of Nature, till there came a time when, like Paolo and Francesca, they laid the book aside, and read no more that day. The father surprises them in act to lay the book aside, and the young man is informed that his visit must be at an end. With confidence, hard to explain for the moment, he bids Ethel wait, for she will not have to wait long. And so he takes his departure. There arrives, as he departs, a lounger at the clubs—one Mr. Gibson Greene, who has seen everything and knows everybody—and it is part of his business to know Augustus; and Augustus, he declares, is like a Lord of Burleigh. He is an artist, indeed, by profession, and one who is little valued, but he is a man of easy life and luxurious habits, and heir to the great wealth of an uncle. Clearly, then, he is the wrong man to send away. He is a man who will make Miss Grainger happy. They send quickly after him, and he is good enough to return. And the curtain falls as Mrs. Grainger, who had sent him away convinced of his worthlessness, is sympathetically wringing his hand, convinced of his excellence.

In the second act, the two are married, and their honeymoon, at the Lakes, is getting dull. For the uncle has set a limit on the money that may be drawn, and the landlord is clamorous for his bill. The uncle, Mr. Pendragon, has never been seen by his nephew; so that when a sallow and wizen-faced collector of *bric-à-brac* arrives at the hotel, and begins by asking peremptorily what the landlord will take for a Chelsea figure, Augustus de Vere has no conception that it is his relative, and with the easy geniality of youth, that does not think, he lays bare, in casual conversation, his indifference for that uncle and his disgust at the limit now placed on the supplies. The uncle declares himself, accuses Augustus of very wrongful indifference, and says that he is to look to him for no more. An irritable disposition impels him to this severe treatment, of which, in due time, he will probably repent. But, meanwhile, the hotel bill is owing, and the world is not anxious to buy Mr. De Vere's pictures. Fortunately Mr. Gibson Greene arrives again, and the momentary difficulty is smoothly settled.

But the third act finds the De Veres still poor, and the world still unpersuaded of the excellence of Augustus de Vere's work. He cannot sell his pictures, but his wife could sell hers. And he will not allow her to, for he is impatient and ill-pleased at the discovery that her artistic gift is the greater of the two. His character is not all that it should be. His devotion to his art is not of the deepest. And his wife is rightly annoyed at this. So things are going ill with them, for the wife's grievance is not only that genuine one that her husband is but a half-hearted artist: she is likewise displeased at his association with a certain Lady Leycester who takes him driving in the park when he should be in his studio. And here is one of the weak points of Mr. Byron's comedy—the inadequacy of the association with Lady Leycester to prompt the resentment which Ethel expresses. The artist has been painting her portrait, and has been a long while over it. Lady Leycester has blonde hair, and a park phaeton. These are hardly reasons why Ethel De Vere should confide to Mr. Gibson Greene—who is everybody's friend—the story of her miseries: still less are they reasons why, on hearing that Augustus has been seen in the phaeton, Ethel should determine to go back to her friends. But she does so determine, in a very pretty scene, acted by Miss Carlotta Addison with a quiet intensity wholly unexpected and remarkable; and one's sympathies are almost with her—though Mr. Greene, as a man of the world, is aware that she is foolish—one's sympathies, I say, are almost with her until she has finally departed, and the thoughtless painter comes in from his drive, which was a necessary bore, and looks forward to the evening he will spend with his wife. He enters unperceived of Greene, who is writing—and reading as he writes—the note which shall inform the painter that his wife has left him. Hearing that, Augustus gives a very natural stagger, and is overcome, while the curtain falls on the third act.

Joint-stock companies, whose prosperity is even more "limited" than their liability, have brought Mr. Grainger back from the country place to a Bloomsbury lodging. His wife, who was pretentious in the country, is devoted and quiet in the shabby street. His daughter, living with them, is doing her work and selling it—finding that scope for her ability which is usually denied to the women of the middle class. Again are Mr. Gibson Greene's good offices to be useful. He will introduce the old lover of art and *bric-à-brac* to a lady whose drawings Mr. Pendragon's discerning eye has already seen to be meritorious. And Mr. Pendragon calls in Bloomsbury, to look over the lady's portfolio. He is just now most easy to be touched. He has disinherited his nephew, and there is nobody he can trust. The beggar in the street is a happier man, because he finds some fellowship. Mr. Pendragon is lonely and restless; his admiration for art is enthusiastic, but it is not restful. Here, however, is a disciple of Art: an interesting young woman whose ill-fortunes touch him, as he draws from her the *naïve* narration of them. Nobody should have ill-treated her, or omitted to value her: thirty years ago he would himself have been too happy—"but perhaps we had better look at the portfolio." And Mr. Hermann Vezin's acting, as the old collector, is here of the highest and most suggestive the modern stage affords. He owes undoubtedly much to the true imaginative power with with the author has risen to the needs of this scene. But the author also owes much to the actor, who gives here touches of a subtle and suggested pathos to be compared in the whole range of his performances to the Man o' Airlie alone. But quickly it becomes known to Mr. Pendragon that the woman before him is the wife of his nephew, and he is incensed at what he believes to be a scheme for bringing them together. For he has lost too much of his belief in humanity, and author and actor indicate this with some penetrating skill. But Mr. Gibson Greene persuades him that his thought has wronged the girl. And he declares himself to her, and would gently make amends: "I am your husband's uncle, and I am sixty-six years of age, and I beg your pardon."

After that there is nothing of great interest. The difficulties are safe to be solved; the adroit dramatist wrests nature to his will a little that all may come right. De Vere arrives opportunely; he has been doing some work, and they have been good enough to accept it at the Academy, and he has got his first commission. Moreover, Lady Leycester has good naturedly married herself, and Ethel de Vere may be at peace.

The comedy sparkles with bright things, only a few of which are inappropriate. The story, though slight, is sufficient. The characters are all entertaining, and they contain among them one or two that seem new and suggestive. Augustus—played most pleasantly by Mr. Charles Warner—is an entirely natural and accurate sketch of the flabbier and more pliable persons of the artistic race. His wife is fresh by reason of her sagacity: her practical acceptance of the advantages of money and the usefulness of talent. She is tiresome when she makes a mountain of that molehill, Lady Leycester, and unwarrantably silly and inconsistent when she vows of her lord that "she can live in the meanest lodging on his love alone." The part gains much by Miss Carlotta Addison's highly intelligent and forcible interpretation. In general grasp and in significance of gesture and of utterance, it is the best thing the actress has done. Mr. Hermann Vezin, whose most excellent moments I have already signalled, is throughout consistent and interesting. The quiet old-world plainness and shabbiness of dress—a kind of shabbiness only permitted to acknowledge wealth—is happily chosen. It is Mr. Byron's mistake not once to have put into the old collector's mouth the really characteristic remarks which the old collector would have made. His talk about Chelsea and Sèvres has none of the true touch in it. It is pure layman's talk, which Mr. Byron himself could pick up in three minutes in Wardour Street. And before Ethel de Vere's portfolio, he has no words but "breadth" and "delicacy"—terms principally employed by writers in the smaller newspapers, not very sure of their ground. Practically this mistake is of little importance: as the really characteristic talk would be *caviare* to the general. But as the character of Pendragon wants nothing but this to make it truthful and remarkable in detail, as well as what

it is already — good in conception — it is well to point it out. For the comedy has some high literary merit, and would be good to read as well as to see. Mr. Byron's own part is that of the omniscient man of the world. He fills it with smart comments, and shows it to us wholly on its brighter side. Nor is he wrong to do this; especially as a foil to Mr. Pendragon. But the part suggests also another method of treatment, more serviceable probably in a novel than in a play. There is a touch of Major Pendennis in it. He, too, was everybody's acquaintance—nobody's friend. He was cheerful when he read his notes of invitation in the morning, at the Club breakfast-table. But Thackeray has shown him also in undress—at hours when his meditations were lonely and cheerless. That life has its tragedy as well as its comedy; but its comedy is for the stage, its tragedy for the closet.

FREDERICK WEDMORE.

MR. BURNAND's management of the Opéra Comique will begin on Saturday the 16th. The nature of the performance to be presented is not yet announced.

THE Criterion Theatre will immediately open with a performance of *Fleur de Thé*, in which Mr. Walter Fisher, and Miss Burville—the very young lady who sang in the Drury Lane Pantomime and recently in the ill-fated piece at the Charing Cross—will take part. Mis Bessie Sudlow, a *débutante* regarded as promising, is also announced. Mr. J. W. Currans will be the acting manager.

THEY are probably wise, at the Prince of Wales's, in deciding to revive *Masks and Faces*, a comedy which was last seen, if we remember rightly, at the Adelphi. Mr. Webster's name, and Mrs. Stirling's, are associated with the principal parts. Mr. Bancroft is now to play Triplet and Mrs. Bancroft Peg Woffington.

THE Philharmonic Theatre, at Islington, reopened on Saturday. Mindful, as the *Observer* remarks, of the success of *Geneviève* and other works of the French school, the new manager, Mr. Solomon, has resorted to the prolific Offenbach, and has selected one of the earlier of the composer's successes:—

"*Les Georgiennes* was first given to a Vienna audience, and was transferred some ten years ago to the Bouffes Parisiennes, but it has not been, before last night, presented to an English audience. There may be a reason for this in the fact that of the music there is little that catches the ear, although it has some elaborate passages. The work is made up of stirring and decidedly florid choruses; but whatever is good in these is familiar to the public through the instrumentality of Mr. Farnie, who has, we believe, on more than one occasion, resorted to the score for his pieces. The story suggests at once recollections of Tennyson's *Princess* and *Babil and Bijou*. The Georgians are the fair ones of a town in Georgia."

Mr. Wilson, the adapter, has placed some "topical" allusions and many bewildering puns in the lines of a story which is hardly worth narration. Mdlle. Rose Bell, Miss Zerbini, Mr. Temple, and Mr. Cotte appear in the piece. Mr. Cotte is generally encored in a ballad. A Strand farce and Mr. Sullivan's absurdity *The Zoo* complete a performance which we doubt if western Londoners will travel very far to see.

MR. BUCKSTONE reappeared at the Haymarket, on Saturday, after the performance of the new comedy which we review in another column. The piece chosen was *Spring Gardens*, which some thirty years ago was adapted by Mr. Planché from the French. It is stated that it has not been played at the Haymarket for twenty years. Then, many worse pieces have been played since. Mr. Buckstone's appearance was, on Saturday, the signal for the usual demonstrations of approval, and the genial comedian was considered to be in good condition. So was Miss Walton—the favourite stage hoyden—who was as buoyant as ever. Mr. Conway, the very graceful young actor whom the Lyceum has probably done ill to lose, also appeared in the trifle which followed Mr. Byron's comedy.

SIGNOR SALVINI is taking holiday, a contemporary is informed, at his house in Florence.

AT the Théâtre des Variétés they have mounted the *Saltimbanques*, a classical farce, which may still be read as a curiosity, but is hardly, it appears, very amusing to behold. This piece is followed by the revival of a piece rarely played in Paris—hardly played there for the last fifteen years—though very popular in the provinces. It is called *Les Trois Épiciers*. Its period is that of the First Empire, and the actors appear in the costume of the time from which the piece dates. Baron, Pradeau, and Coquelin, *cadet*—who has left the Théâtre Français—all appear in it. They are waiting at the Variétés for the new piece which Meilhac and Halévy, their purveyors in ordinary, have promised.

THE *Demi-Monde*, revived at the Théâtre Français, and *La Fille de Roland*—M. de Bornier's admirable poetical drama—have been, from a pecuniary, as well perhaps as from an artistic, point of view, the most successful things played at the national theatre for a very long while. On the revival of the work of Dumas, and the occasion of his third visit—made not wholly without regard to service in that "theory of *dénouements*" on which he is just now priding himself—M. Francisque Sarcey institutes very interesting comparisons between it and *Les Idées de Mdme. Aubray*. *Les Idées de Mdme. Aubray*, if we remember rightly, was the first piece in which M. Dumas determined to be a philosopher. It shows the struggle between love and social prejudice, as the *Demi-Monde* does, but shows it under very different conditions. For Suzanne of the *Demi-Monde*, as M. Sarcey says of her, is—

"une courtisane qui, à force d'esprit, de mensonges et de roueries, est arrivée jusqu'à la porte du vrai monde, qu'elle prétend forcer." . . . "Les deux femmes ne se ressemblent donc pas. Oui, mais le préjugé social ne distingue pas entre elles deux au point de vue du mariage. Il les condamne également. Vous pouvez individuellement préférer l'une à l'autre, plaindre Jeannine par exemple, et redouter ou mépriser Suzanne, c'est votre affaire. Aussitôt qu'il s'agira de mariage, la répugnance sera aussi vive pour la courtisane qui veut se relever que pour la jeune fille tombée une seule fois. . . . Dumas, lui, a cru devoir plaider, cette fois, la cause de la femme tombée, contre laquelle il avait requis dans le *Demi-Monde*."

And in the one case the talked of marriage never comes about, and in the other it does. But do you not, asks the critic, feel very strongly that the end of the play settles its character finally, while you are still curious to know what can be the ultimate fate of the characters in the second? M. Dumas, thinks M. Sarcey, was more logical in the *Demi-Monde* than in *Les Idées de Madame Aubray*.

MUSIC.

IT is not often that the fates seem adverse to the Crystal Palace Concerts; but an unfortunate combination of circumstances appeared to militate against the success of the first concert of the present series last Saturday. In the first place, a steady and pouring rain set in about the middle of the morning, which doubtless had considerable effect upon the attendance; and besides this the programme was deprived of two of its chief attractions by causes for which neither Mr. Manns nor the directors of the concerts can be held responsible. Bennett's overture to *Parisina*, one of his best works though but seldom heard in public, had been announced as the opening piece. On making application for the necessary copies it was found that they had been sent to Germany to be engraved, and, the printed copies not being yet ready, it became necessary to substitute another piece. The overture to the *Naiads* was therefore given instead. The special novelty of the concert was to have been Hégar's violin concerto, played by Herr Wilhelmj. Owing to some misunderstanding, however, this could not be given; and the talented violinist performed instead the first movement of a concerto by Paganini, which had been brought forward by him at one of the concerts of last season—a brilliant show-piece, admirably adapted to display Herr Wilhelmj's wonderful tone and execution, but of very slight musical interest. The only instrumental novelty was therefore Wagner's overture to *Der Fliegende Holländer*. We are inclined to consider this almost, if not quite, the finest of its composer's orchestral preludes—that is, regarded as a concert-piece. It has been several times heard in London, especially at the concerts of the Wagner Society; but, strange to say, it had not previously found its way down to Sydenham. Its performance was worthy alike of Mr. Manns and his band. The same may be said of the symphony of the afternoon—Beethoven's No. 1—which was given with that finish of detail which is to be heard nowhere as at the Crystal Palace. The vocalists at this concert were Mdlle. Cristino and Mr. Edward Lloyd. This afternoon's programme is a very interesting one, including a recently-published symphony by Haydn (first time), Mr. Cusins's overture to *Love's Labour Lost* (first time), Chopin's concerto in E minor, played by Mdlle. Anna Mehlig, and Mendelssohn's "Trumpet-Overture."

AT the Princess's Theatre *Il Trovatore* was produced by Carl Rosa's excellent company on Thursday week, and repeated last Monday. The performance of this opera was characterised by that general satisfactoriness in every department which has marked every work as yet given under Mr. Rosa's direction. Both plot and music of Verdi's opera are so familiar that it is needless to enter into any details on them here. The part of Leonora was most excellently sustained by Mdlle. Torriani, who fully confirmed the high opinion of her abilities formed from seeing her in other characters. Particular mention may be made of her singing in the first act. Her opening song, "Tacea la notte placida," was given with charming taste in the slow movement, and extreme brilliancy in the following *allegro* "Di tale amor." This air, one of the most popular pieces of the work, was perhaps the most successful with the public; but the excellence of the opening was fully sustained throughout the performance. Increased familiarity with singing in English is also doing much for Mdlle. Torriani's pronunciation, in which a marked improvement is perceptible. The part of Manrico was capitally acted and sung by Mr. Nordblom. This gentleman has a really superb tenor voice, of such power that its owner has occasionally a little difficulty in keeping it in bounds. The music of Manrico is, however, emphatically written for a *tenore robusto*, and it therefore suits Mr. Nordblom's style well. In the great trio in the first act, in the "Di quella pira," and in the whole of the last *finale* he was heard to great advantage. Mr. Santley was the Count of Luna. The part gave him but little opportunity as an actor; for the Count has not much to do except to look alternately fierce and sullen; but the music suits our great baritone exactly; and nothing could have been better than his rendering of it. It is needless to say that his greatest effect was made in "Il balen," one of Verdi's most charming melodies; but the whole performance was admirable. We have left till last the mention of the Azucena of Miss Lucy Franklein, as one of the most finished pieces of acting and singing of the evening. The character is a very trying one in all respects; but Miss Franklein showed herself fully equal to its requirements. The subordinate parts were adequately filled by Miss Laura Hyde and Messrs. Ludwig and Petre, and band, chorus, and *mise-en scène* were all alike satisfactory.

Digitized by Google

Last Wednesday week (September 29), the Opéra Comique at Paris gave the 600th performance of Donizetti's *La Fille du Régiment*. Though chiefly known in this country in an Italian form, the opera was originally written to a French text with spoken dialogue, and was first produced on February 11, 1840.

M. Théodore de Lajarte, a gentleman employed in the archives of the Grand Opera, Paris, is preparing for publication an annotated catalogue of the musical library of that institution. The catalogue will form no less than five duodecimo volumes, the first of which is expected to appear early in the winter.

At Dijon it is proposed to erect a statue of Rameau, who was a native of that town.

News comes from Ostend of the death of the composer and conductor J. B. Singelée, in the sixty-third year of his age. He leaves behind him one daughter, well known both abroad and in this country under her professional name of Mdlle. Singelli.

The liberal support granted by the State in Bavaria to institutions connected with the development of art has had a very marked effect in improving the musical training of amateur as well as professional performers. Music schools have already been established at Würzburg and in many other towns; and in consequence of the rapidly increasing demand for good musical teaching at Munich since the Government has assumed control of the Royal Conservatory of Music, the Minister of Instruction has deemed it advisable to establish a new school in the Bavarian capital, which will be an affiliated branch of the former, and is to be under the immediate direction of Herr Theodor Kirchner, with an efficient staff of teachers in all the various departments of concerted, instrumental, and vocal music.

TABLE OF CONTENTS.

	PAGE
Miss Trench's Life of Saint Teresa, by G. A. Simcox	371
Marshall's International Vanities, by Mrs. Bury Palliser	372
Drew's Jummoo and Kashmir Territories, by Major-Gen. Sir F. J. Goldsmid	373
Elze's Essays on Shakespeare, by J. W. Hales	374
Ficker on Italy in the Middle Ages, by A. de Reumont	376
New Novels, by G. Saintsbury	377
Scandinavian Literature, by E. W. Gosse	378
Notes and News	379
Notes of Travel	380
Halfpenny Literature in France, by Miss M. Betham-Edwards	381
Selected Books	382
Correspondence:— *Michelangelo's "Creation of Adam,"* by Alfred Higgins and the Rev. W. Sanday; *The Judge who committed Prince Henry*, by Alfred Cutbill; *Dr. Stokes and the Royal Irish Academy: a Rectification*, by Professor R. Atkinson; *The German Urns with Human Faces*, by Dr. H. Schliemann	382–4
Wynter's Borderlands of Insanity, by James Hinton	384
Mivart's The Common Frog, by H. J. Slack	385
Leland, Palmer, and Miss Tuckey's English Gipsy Songs in Rommany, by H. T. Crofton	385
Science Notes (Physiology, Botany, &c.)	386
The Royal Academy Album, by W. M. Rossetti	387
Recent Discoveries in a Roman Cemetery at York, I., by Canon Raine	388
A New Front for the Cathedral of Florence, by C. W. Heath Wilson	389
Critical Works, by Ph. Burty	389
Notes and News	390
The New Comedy at the Haymarket, by Frederick Wedmore	391
Stage Notes	392
Music Notes and Table of Contents	393–4

OVERLAND ROUTE and SUEZ CANAL.

Under Contract for the conveyance of the Mails to the Mediterranean, India, China, Japan, and Australia. The Peninsular and Oriental Steam Navigation Company despatch their Steamers from Southampton, viâ the Suez Canal, every Thursday, from Venice every Friday, and from Brindisi, with the Overland Mails, every Monday.

Offices—122 Leadenhall Street, E.C.; and 25 Cockspur Street, S.W.

DEDICATED by EXPRESS PERMISSION to H.R.H. the PRINCE of WALES.

INDIA AND ITS NATIVE PRINCES:

TRAVELS IN CENTRAL INDIA AND IN THE PRESIDENCIES OF BOMBAY AND BENGAL.

By LOUIS ROUSSELET.

Carefully Revised and Edited by Lieutenant-Colonel C. BUCKLE, and containing 316 Illustrations and 6 Maps. [*October* 15.

The EIGHTEENTH CENTURY: its Institutions, Customs, and Costumes. France, 1700-1789. By PAUL LACROIX. Illustrated with 21 Chromo-lithographs and 351 Wood Engravings. [*October* 15.

The LIFE and TIMES of PRINCE CHARLES STUART, Count of Albany, commonly called the Young Pretender. From the State Papers and other Sources. By ALEXANDER CHARLES EWALD, F.S.A., Author of "The Life and Times of Algernon Sydney," "The Crown and its Advisers," &c. 2 vols. demy 8vo. [*October* 12.

A CONCORDANCE of the ORIGINAL POETICAL WORKS of ALEXANDER POPE. By EDWIN ABBOTT, formerly Head Master of the Philological School. With an Introduction on the English of Pope, by EDWIN A. ABBOTT, D.D., Author of "A Shakespearian Grammar," &c., &c. Medium 8vo. [*October* 12.

CHAPMAN & HALL, 193 Piccadilly.

COLLINS' GUINEA ATLAS.

Just published, in imperial 8vo, mounted on guards, cloth extra, 21*s.*; half-bound morocco, 28*s.*

COLLINS' LIBRARY ATLAS.

CONSISTING OF ONE HUNDRED MAPS.

(60 Modern, 16 Historical, 14 Classical, 8 Railway, and 2 Astronomical), and Descriptive Letterpress (208 pp.) by

JAMES BRYCE, LL.D., W. F. COLLIER, LL.D., and LEONHARD SCHMITZ, LL.D.

And a copious Index, containing upwards of Eighty Thousand Names of Places.

This work can be confidently recommended to the public, and they will find it the cheapest and most complete Atlas ever issued.

"This excellent book meets with our hearty approval."—*Publishers' Circular.*

"It is in itself a Library of Geographical Information."—*Bookseller.*

"It is, as far as we have been able to compare, characterized by fulness and accuracy, and, what is of great importance, it is up to date."—*Birmingham Morning News.*

WILLIAM COLLINS, SONS & CO., London, Glasgow, and Edinburgh.

MOODY AND SANKEY.

AMERICAN ORGANS in every variety of CRAMER'S Manufacture and on CRAMER'S Three Years System.

Prices from 15 Guineas, or £1 11s. 6d. a Quarter.

CRAMER and Co. by no means wish it to be understood, as in some quarters it would seem to have been, that their AMERICAN ORGANS are used by Messrs. Moody and Sankey at their interesting meetings.

CRAMER'S instruments are much more solid in manufacture, and infinitely superior in quality of tone, and are certainly not open to the objection made by perhaps the most influential literary and musical journal to the imported organs:—

"Judged from the artistic point of view, the instrument is no more agreeable to the ear than is the stentorian power displayed by the singer."

Moreover, while CRAMER'S AMERICAN ORGANS are more satisfactorily made, and better finished in all respects, they are sold at prices varying from 15 to 25 per cent. below those of all imported instruments.

These, and all other instruments of CRAMER'S manufacture, can be had on the three years system, which, originated by CRAMER'S, has been partially adopted by other firms, but is carried out on a thoroughly large and liberal scale only by themselves.

REGENT STREET, W., and MOORGATE STREET, E.C.

Digitized by Google

SATURDAY, OCTOBER 16, 1875.

No. 180, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Camden Miscellany. Vol. VII. (Camden Society, 1875.)

THE tractates published in this volume are all of them useful additions to our knowledge of past times, and are without exception conscientiously edited. The one which will be of the least general interest is the churchwardens' account-roll of Bodmin from 1469 to 1472. Such records are "of great concernment" to the architect, the philologer, and the antiquary, but the details they give are always presented in the driest possible form. This Bodmin account-book is no exception to the general rule, but it furnishes one of the most important lists of local guilds we have ever met with, and is specially curious from containing many Southern words, and as furnishing noteworthy examples of local spelling. The greater part of the obsolete words are glossed, but there are a few others which might have been interpreted with advantage. The entry of a payment of five shillings for a "Player yn the church hay" has led, however, to an inaccurate note. The statute of Winchester, 13 Edw. I. c. vi., which forbids fairs and markets being held in churchyards "pur honure de seint eglise," has nothing whatever to do with the custom of performing dramas in churches and churchyards. The practice during the whole of the Middle Ages of using religious buildings and burial-grounds for secular purposes was extremely common. Edward I. himself received the oaths of the competitors for the crown of Scotland in the church of Norham. In 1326, the tythes of Fenham, Fenwick and Beele were collected in the Chapel of Fenham, and when that building would hold no more, the monks of Holy Island turned the chapel attached to their manse into a tythe-barn. Law courts used to be held and books sold in the porch of the church of St. Peter at Sandwich; and, if tradition may be trusted, Lincolnshire farmers have stored their wool in churches almost within human memory. It was to meet some of these abuses that Edward's Act was passed. That they were abuses all good men acknowledged, and they were freely condemned by ecclesiastical writers (See Myre *Instruc. for Parish Priests*, p. 11); but, as is evident from the wording of the Act and from many other sources, certain spiritual persons encouraged these things, and especially the holding markets and fairs in sacred places, because the custom brought money to the Church—that is, to themselves. The enacting of plays in holy places was quite another matter. That did not seem to the mediæval mind a desecration, but rather a good and holy exercise, for which the church or churchyard was the most fitting place. The great destruction that has taken place among our parochial records renders it impossible for us to say with certainty that it was the universal custom, but we have ample evidence that these church-plays were very common. So late as 1595 there was a dramatic performance in the church of Leverton, near Boston (*Archæologia* 41, 367).

There is another error it may be well to notice: "for making two *sengelere* yn Ilde of Corpus Christi and yn the Chancelere." The editor glosses this: "Figures of wild boars for some ornament, perhaps armorial." This is certainly wrong. *Sanglier* is, indeed, the French for a wild boar, as the readers of *Quentin Durward* will call to mind; but the notion which the Bodmin account-keeper struggled to express in somewhat lumbering spelling had nothing ferocious or armorial about it. What he intended to write was "sinkler"—*i. e.*, a sink, or drain; what we, since the revival of ecclesiastical art in this country, have been accustomed to call a "piscina."

The article on "Boy Bishops" is but a fragment compared with what, under other circumstances, it would have been. It was the intention of the late Mr. John Gough Nichols to compile an exhaustive treatise on these mimic ecclesiastics, as an introduction to two sermons preached by them. Death unhappily cut short his labours when but little had been done beyond collecting together from printed books the principal English notices of boy-bishops and their companions. These notes have been carefully arranged and edited by Dr. Rimbault. As far as they go nothing could be better; but it is very much to be regretted that the Continental customs, with which Mr. Nichols was so competent to deal, have received no illustration at his hands. The two sermons will be new to almost every reader. One has existed up to the present time only in MS.; and of the other, which is by far the more curious of the two, but two copies are known to have come down to us. Its title is "In die Innocentium, Sermo pro Episcopo puerorum." Though preached by the child-bishop it was, of course, written by some one of graver years for the boy's use. Its precise date has not been ascertained, but it must belong to a very late year in the fifteenth century. The language, when not spoiled by useless Latin quotations, is flowing and not ungraceful, reminding one, at times, of a form of English current in the middle of the succeeding century. It is, on the whole, far from a burlesque or satire. The writer, whoever he was, had evidently at heart the desire of blending religious instruction with amusement, and, as the former was very much the more important matter in his eyes, he forgot except by fits and starts that it was incumbent on him to write in character with the occasion. He has, however, now and then, as if by afterthought, tried to enter into the minds of the children, or at least to put in the mouth of the child-bishop some of those conventional things which school-boys are in the habit of saying of their masters:—

"And for theyr true dylygence that all my maysters the whiche taughte me ony connynge in my youthe gave to me, I wolde they were promytted to be perpetuall felowes and collegeners of that famouse college of the Kynges foundacyon in Southwerke that men do call the Kynges Benche. . . . . and for by cause charyte is parfyght yf it be extended as well to the ende of lyf as it is in the lyf self, I wolde they sholde end ther lyf in that holy waye the whych often tymes I rade whan I was a Querestir, in the Marteloge of Poules, where many holy bodyes deyed, called in Latyn *Via Tyburtina.*"

This seems to us but sorry fooling, but we can well imagine that the lad who read it and those to whom it was addressed would laugh heartily. It is much in the manner of some things in Rabelais, and would be set down as a far-off echo of the words of that supreme jester were it not far too early. We can well imagine that the light words of this sermon would sink deep into the children's young hearts and come back as the words of prophecy when, in after years, they in very truth saw martyrs for the faith—Catholic or Protestant, according to their then convictions—on the sad journey to Tyburn gallows.

Canon Raine has furnished as a contribution to the scanty history of the boy-bishop in England an account-roll, of which it would hardly be possible to exaggerate the interest. It gives the receipts and payments of Nicholas de Newark, guardian of the property of John de Cave, boy-bishop at York, for 1396. The income was mostly made up of presents. Some people gave the lad money, some money's worth. A silver ring, a silk purse, and a silver spoon, are among the presents. William de Kexby, the Precentor, gave xx^{d}; the Chancellor was more liberal—he contributed ij^{s}. The Archdeacon of Richmond, the Abbot of St. Mary's Without-the-Walls, and other high ecclesiastics, encouraged the children very liberally, each giving vj^{s} viij^{d}.

Many days seem to have been spent in amusements and feasting, with which, no doubt, religious things were blended in a manner very discordant with modern notions. On the second Sunday of his episcopate the child, with his attendants, set out on a long mock visitation of the diocese. The account-roll traces them step by step by the notes of their receipts and expenditure. Running the eyes over this old document is like reading a catalogue of the higher nobles and the nobler monasteries of that great shire. Percy is there as ever the first, Scrope, Roos, Darcy, and Marmion; we find the boys entertained in the great Augustinian house at Bridlington, when we may well imagine some of the party for the first time in their lives caught sight of the sea; thence we trace them to Selby and Pontefract, until they reach another great Yorkshire home of the Augustinians, the priory of St. Oswald of Nostel, built on the margin of the lake that bears its name, and so on to Monk-Bretton, Rievaulx, Byland, Newburgh, and home once more to York. The fancy can well picture this strange cavalcade of humoursome children, acting under some sort of elastic Church discipline, and themselves, it may be, conscious along with their jollity of some religious motive in

Digitized by Google

their pilgrimage. We are not aware of any other itinerary of this sort being in existence; if more are known it is important that they should be published, for the whole subject is both obscure and interesting. It seems certain that the boy-bishop of Lincoln made an annual visitation from 1501 to 1524, and that Louth was one of the towns visited yearly. The church accounts of that parish show an annual payment of sixpence to the child-bishop, and in a few instances the gift of a pair of gloves. It must not be supposed that sixpence was all that the boy and his companions would receive there. Louth was an important town, and we have good evidence from several quarters that its inhabitants took deep interest in religious concerns. Gifts would flow in upon them of much more value than this small payment, which, as it is always the same, one is led to conclude was a charity left by some deceased Church benefactor in his will.

Where so much is excellent it is really ungracious to find fault, but we must protest against the notion that the boy-bishop was ever permitted to celebrate Mass. Mr. Nichols held strongly the opinion that it was the custom for him to do so (xvii., xix.), and there is a proclamation of King Henry VIII. which asserts this to have been the case in plain words, as well as some strong secondary evidence elsewhere by no means lightly to be discarded. Notwithstanding all this, however, it seems impossible. We believe what really did take place was that the child went through a form at the altar, vested in Eucharistic vestments, which was intentionally made like the Mass in most respects, but from which the act of consecration was omitted.

We have left ourselves no room to speak of the historical documents with which Mr. Gardiner has enriched the volume. The speech of Sir Robert Heath on Alexander Leighton's case is interesting, as everything must be that bears on that horrible wrong, which, we believe, even more than ship-money itself led to Edge Hill, Naseby, and the scaffold before Whitehall. The biographical notes concerning Leighton, of which a great part are to be found in the introduction written by the late Mr. Bruce, are perhaps of more value than the document they illustrate, as we for the first time get something like a biography of one who, if neither good nor great in any marked degree, was certainly through the fault of his enemies one of the most noteworthy men of his day. The letters relating to Roe's mission to Gustavus Adolphus are, for the purpose of history proper, the most important part of the volume. We see here as in a picture how incompetent Charles was to manage any concerns which required promptness and direct dealing; how the strange Government of Poland was preparing itself for dissolution a century before the end came; the political intrigues of the Society of Jesus; and among all the noise of politics, trade, and theology we meet at times with Elizabeth, Queen of Bohemia, bright, light-hearted and genial as ever, who addressed her friend the ambassador as "Honest Thom," assures him that she will always be his "true frend in spite of the divill," and breaks off from weary talk of politics—Sir Harry Vane, Lord Cottington, and Don Carlos Coloma—to tell how the "hunting at Rene was verie good, where Rura lost much leather and her hatt, and sat bare a whole day, to the great hinderance of her ease." It is worth while to note in passing that Sir Thomas Roe and his correspondents commonly spell the names of foreign towns much less corruptly than is the practice among the people of the present day who compile books of geography or write in newspapers.

EDWARD PEACOCK.

The Peasantry of Bengal. By Romesh Chunder Dutt, B.C.S., Barrister-at-Law. (Calcutta: Thacker, Spink & Co. London: Trübner & Co., 1875.)

PROBABLY no measure, devised with the best intentions, has ever left such an heritage of oppression and misery to millions of the human race as the Permanent Settlement of Lord Cornwallis. For the sake of creating a class of landed proprietors, it not only alienated to individuals the rights of the State to the increasing rent of the land, it also handed over to their tender mercies the rights of the whole class of cultivators, and left these for ever as miserable serfs of the soil. With the natural leaning of Englishmen towards the sacred rights of property, the governors of Bengal have been the jealous guardians of the rights of zemindars, which their own policy had created, and the outcry of that class against what they are pleased to call a breach of faith as to the Permanent Settlement has been sufficient to muzzle any attempt to reform abuses, or to protect the cultivating classes. Even the Civil Service of Bengal, led away by the advantages of the private wealth created by the system, have been too much blinded to its evils, and the Indian press is naturally on the side of the powerful aristocracy, and can find little sympathy for the oppressed Helots of the soil. The treatise under notice is written by a Bengal civilian, who is himself a Bengali by birth, brought up as a zemindar at the feet of Gamaliel, and who by his own efforts has made himself one of the official ruling class. The book is an emphatic protest on behalf of the oppressed ryot, and calls on the English Government to face the evils it has created, and to make a new Permanent Settlement on behalf of the ryot with the zemindar, to rectify the former one made on behalf of the zemindar by the State. The advocate of the ryot could not wish for a more unimpeachable witness. As a native he has a familiar knowledge of facts to which no Englishman can lay claim; his instincts by birth are on the side of the system he denounces; the educated Bengali is called upon to bless the zemindarry tenure, and lo! he curses it altogether. His book would gladden the heart of Mr. Long, the missionary, and is the best fruit yet gathered from the measure which threw open the Civil Service of India to the natives.

For a truthful description of the present condition of the Bengal peasantry, I would refer every one interested in the subject to the book itself. No unprejudiced reader can fail to be convinced of the necessity of some remedial measure, from its candid statement of facts. The step proposed by Romesh Chunder Dutt is simple, sufficient, and just. He suggests that the rates of rent now paid should be carefully ascertained after an extensive survey, and such rates be declared fixed for ever. Such a reform would be in perfect accordance with the intentions of the Permanent Settlement, under which the rights of the cultivators, which in practice have been entirely sacrificed, were professedly reserved. The zemindars would lose none of the legal profit with which they were invested: they would enjoy all fair increase of rent from the extension of the area of cultivation; but a stop would be put once for all to illegal exaction, and the status of the hitherto oppressed ryot would be assured.

As our author admirably puts it, no less measure will be final.

"Every Englishman called upon to administer the country cannot but sympathise with the Ryot, maltreated and ejected by his Zemindar—notwithstanding that such ejection may be sanctified by the law of the land—and it is this sympathy that gives the Ryot confidence and assurance in spite of masses of legislation. If the general awakening at the present moment be put down with a strong hand, and by mistaken legislation, these very English instincts will in a future day cause a fresh rising of the masses, and the problem will rise again and again, demanding a permanent and intelligent solution."

Romesh Chunder Dutt writes vigorous English, and thus sums up the effects of his proposed measure:—

"It will for ever put a stop to Zemindarry extortions and oppression which, in spite of the goodwill and vigour of English administration, have not ceased to the present day: it will bestow the fruits of labour not on a class of enervated idlers, but on those who toil and sweat, and hold the plough: it will bestow the blessings of the British rule on the million, and not on the upper ten thousand; and it will reflect eternal glory on the Crown of England."

JAMES INNES MINCHIN.

THE LONDON POOR.

The Wilds of London. By James Greenwood. (London: Chatto & Windus, 1874.)

Homes of the London Poor. By Octavia Hill. (London: Macmillan & Co., 1875.)

THESE two books are very different in appearance and in object, but they have this in common that they give us some insight into the life of the London poor. *Miscellanies* would have been a more appropriate title for Mr. Greenwood's book than *Wilds of London*, for about two-thirds of the volume has little or no connexion with the Metropolis. At page 255 we have a chapter on "The South Coast Fisherman," and the same personage re-appears at page 326. Between the two apparitions we find accounts of visits to Hastings and to the "Derby," and sundry chapters on subjects equally foreign to the title of the book. Those portions that really bring before us some of the little-known phases of London life are pretty equally divided between the criminal and dangerous classes, and the lowest poor who are attempting to earn a precarious living

Digitized by Google

in the most unremunerative of occupations. There is good reason for calling attention to the pestilent literature which is sold in large numbers under such titles as *The Boy Bandit*, *Claude Duval the dashing Highwayman*, *The Wild Boys of London*, &c., by shopkeepers who ought to be ashamed of their trade, because the fact of its existence requires to be continually hammered into the consciousness of rightminded people until the poison is prohibited and destroyed. The thieves themselves see no romance in their hardworked and miserable lives, and the author remarks of some of the fraternity, with whom he spent an evening at a public-house in the neighbourhood of the Kingsland Road, that they were in evident fear of the landlady, who treated their civil requests with a scowl. Very different heroes these from Dick Turpin, who when carousing in the Red Lion in Drury Lane, cried out, "What ho there, drawer! hand me a light or I'll slice thee to mincemeat," as we read in the veritable history of the *Knights of the Road*. Instead of the party being amused by "Nix my dolly, pals," or "Hurrah for the Road!" the songs most applauded were "Why chime those bells so merrily?" and "Take back those gems." The chapter on these books is well entitled "A Short Way to Newgate." We allow the poison that fills our prisons to be disseminated wholesale, and, when criminals have been punished, we allow facilities for their immediate return to crime. Opposite to the gates of a certain prison is a public-house to which the prisoners, on their discharge, direct their steps, in the sure expectation that they will find some friends ready to stand a pot of beer and a pipe of tobacco. They soon learn what has happened during their retirement, and are again ready to follow their profession. It appears that the prisoner feels the want of his tobacco more than he does the want of spirits and beer, and we learn of several expedients that are resorted to to obtain it. Friends have been known to evade the prison rules by carrying in their mouth a neatly-rolled "quid," and deftly shooting it through the bars when the warder's attention is withdrawn for an instant. At Portland, where free men work with the convicts, an understanding has been come to between them. The free man places the tobacco under a stone, and winks at the convict, who takes it when he has an opportunity. Mr. Greenwood has visited many of the haunts of the lower circles of the sporting world, but the most interesting of his revelations are those relating to the bird-fanciers and their singing matches, in which we find some additions to our slang vocabulary. These men carry their birds about with them in cages tied in a handkerchief, and set them on the table while they smoke and drink. The birds hop about and chirp in the midst of a dense fog of tobacco smoke, and seem as merry as if they were in the fresh air. Goldfinches, chaffinches and linnets are the favourite birds, and the terms of the matches are as follows:—Each man hangs up his bird against the wall in the position he best fancies, and the one that utters the greatest number of perfect notes within a quarter of an hour is the winner. The linnet is said to possess sixty-four distinct notes, but there is some dispute as to how many "slams" a "slamming" goldfinch can execute within a given time. Mr. Greenwood was long puzzled to understand in what consisted the peculiarity of a "pegging finch," but at length he was enlightened by one Mr. Chick—

"A good pegger should be able to make hisself at home anywhere, and pipe up at word of command as well when carried in the jacket pocket as when hanging quiet agin the wall. Dark or light should make no difference to him, nor carrying about, nor nothink."

The pegging chaffinch is used as a decoy in bird-catching expeditions, and by his means as many as twenty singing chaffinches may be captured in a morning.

There is a sad account of those abjectly poor who have no money to spare for any of these amusements, and we can only marvel how they manage to keep life in their bodies at all. Perhaps the best chapter in the book is that entitled an "Exploration into Jack Ketch's Warren." The author was conducted over this district by a worthy City missionary, who had gained the confidence of the inhabitants and could explore where few would care to venture. How Mr. Catlin obtained his ascendency over these people we learn from his own account of an interview with a sweep which nearly cost him his life:—

"He was a very hard character to deal with, and the worst of it was that you could scarcely ever catch him to have a few words with him. When he wasn't out, and in an unfit state to talk with, he was down in his cellar there amongst his soot. But one day I was coming past, and I heard him at work, and, as I thought, in a good humour. I couldn't see him, because the cellar runs a good way under, and is as dark as night, and there wasn't any ladder. 'Never mind,' thought I, 'I'll have a jump for it,' and so I did, and alighted fairly in the middle of a heap of soot as high as my waist. I thought I should have been smothered. In an instant the soot flew up and filled my eyes and nostrils, and there I was floundering until he came to help me. I shouldn't have been surprised if he had grumbled a bit, but as soon as I was able to speak and make some sort of explanation, 'And d'ye mean to say that you've took all this trouble over me?' said he, and from that time we have been the best of friends."

In a room about 12 feet long by 8 feet wide and about the height of a tall man, lived a family whose means of livelihood was the collection of scraps of paper out of the gutters and dustholes. For these they received 1*s.* per cwt. for the poorest sort, and 1*s.* 6*d.* per cwt. for the pretty clean bits.* In another hovel were a man, his wife and sick son. The father was cutting up billets with a sharp knife, while the mother was sharpening the blunt sticks. The price obtained for the cat's-meat skewers was sixpence a thousand, and out of that they had to buy materials—wood, billets, and string. The wood per thousand cost twopence, and if they both worked from morning till night they could cut and point three thousand skewers, and so earn a shilling, out of which one halfpenny went for string. Yet these poor people pay high rents, and they cannot help doing so, because the things they do can only be done in a big city. This skewer-maker paid 2*s.* a week for his room, and when Mr. Greenwood suggested that for that sum he might get a three-roomed cottage in the country, he very pertinently replied, "Ah, but they don't use many skewers in them parts." In one of the houses fifty-six persons find shelter, and the rent of the dilapidated, dark, and miserable structure amounts to 26*s.* a week. As might be expected, these alleys reek with a pestilential atmosphere; water is scarce and little used. Up one alley a man pays no rent for his room on account of his giving the place a wash down every morning; in the next alley the landlord will not pay for the job, so no man can undertake it, but an old woman does it, and the neighbours give her their cinders for her trouble.

It is cheering to turn from Mr. Greenwood's pictures of the houses of the London poor to Miss Hill's account of her successful attempts to better them. Hers is a plan of gradual improvement. She says, "the people's homes are bad, partly because they are badly built and arranged; they are tenfold worse because their habits and lives are what they are. Transplant them to-morrow to healthy and commodious homes, and they would pollute and destroy them." In this scheme the tenants are not driven into cleanliness, but are raised by the sight of something better than what they are used to. Miss Hill gives jobs of whitewashing and painting to lodgers who are out of work, and she has formed a little band of scrubbers. The money thus earned stimulates the workers, and eventually the homes are improved also. "One little girl was so proud of her first cleaning that she stood two hours watching her passage lest the boys, whom she considered as the natural enemies of order and cleanliness, should spoil it" before the "landlady" came to see it. This is a book to be unhesitatingly recommended to all who wish to see their fellow-creatures happier and better. It contains a clear account of the noble work that Miss Hill has been doing for several years, and we sincerely hope that a large army of helpers will flock to the standard she here sets up. There is much to be done, and the remedy must be widespread, for we learn that "since the Metropolitan Association, which was the first to begin the work, commenced its operations some thirty years ago, it and its successors have provided accommodation for only 26,000 people—not a great deal more than half the number which is yearly added to the population of London."

Happily for the final success of these efforts at improvement, they are remunerative, and while sets of two rooms are often let for little more than the rent of one, the financial result is that an interest of five per cent. has been paid, and a certain sum set aside for the repayment of the capital. We may therefore look forward hopefully to the time when the labourers in this large and all-important field will, with the help of the Artisans' Dwellings Bill, make the evil we now groan over a thing of the past. Miss Hill does honour to the wisdom of one of

* This is no longer an available occupation, as it appears from the *Journal of the Society of Arts* for November 20, 1874, that these waste scraps of paper can now with difficulty be sold for 6*d.* per cwt., and often cannot be got rid of even for nothing.

Digitized by Google

whom all Englishmen are proud, when she tells us that Mr. Ruskin alone believed the scheme could be worked, and gave fully and freely all the money spent in the first two courts.

Before concluding we have still something more to say about Mr. Greenwood, who pleads for the Hospital for Sick Children in Great Ormond Street, and tells what some kind ladies have done for the poor children in Westminster. He visits the Home for Lost and Starving Dogs at Battersea; he sits on the box with a poor night cabman, who thinks himself fortunate if he "can make up seventeen or eighteen shillings at the end of the week," and often has "been 'bliged to pawn something for a couple of shillins or half-a-crown to make up the gaffer's money;" and ends his book with a serious complaint against Mr. Bumble, the beadle, for his treatment of his old enemy the Casual. It appears that certain paupers have been sentenced to imprisonment with hard labour for neglecting to perform the task of work assigned to them in return for a supper, night's lodging, and breakfast. By this means the parish officer will shirk some of his responsibility; but, the author adds, "he will not scare away those dexterous-handed ones, the Dodger and his friends. They can perform the oakum trick with ease, and without doubt will continue to avail themselves, to the exclusion of all decent and deserving folk, of the accommodation afforded by the casual ward."

The workhouse system doubtless requires reform, but how this should be begun is a difficult question. The worn-out deserving poor should certainly be separated from the worthless, who at present obtain the chief privileges of the poor-house. Almost all the nearly starving people we have been noticing agree in an invincible dislike to the workhouse. "It's a hard way of getting a crust, but it's better than the work'us," said the poor paper-scraper. "Go to the house yourself; I shan't go to the house; I won't go; what do you mean by it?" shrieked the dying woman, who with a companion lived on less than half-a-crown a week; and "Better in my grave, where I shall be afore long, God willing, but no workhouse for me, thanky," was the answer of the poor rheumatic old soldier, who was gathering watercresses at Hackney three hours before daylight on a winter morning. It is not needful to moralise over such facts as these, as they speak for themselves.

Henry B. Wheatley.

Transatlantic Sketches. By Henry James, jun. (Boston: James R. Osgood & Co., 1875.)

It is a pity that the title of this pleasant little book should be so misleading to English ears. After taking up the volume under the impression that it contains sketches of American life and manners, the English reader experiences a slight shock on discovering that the point of view from which the relative term *Transatlantic* is used is that of an inhabitant of Boston, U.S.A., and that the sketches are mostly of Italy. Mr. James is apparently too modest to look for readers out of America. It is to be hoped that his work will be found to have a wider interest, and that the title-page of subsequent editions will assume a more cosmopolitan form.

Like Hawthorne's *Our Old Home*, these sketches consist of selections from the notebook which every American seems bound to fill while travelling. More than half the volume is devoted to the author's impressions of the chief Italian towns ordinarily visited by tourists. We have, besides, descriptions of certain cathedrals and picturesque spots in England, some notes on Switzerland and on the Parisian stage, and a few pages about Holland and Belgium. There is, of course, no pretence of systematic or exhaustive treatment. Mr. James wisely does not publish—perhaps more wisely does not write up—his diary, unless he has something to say. Well-worn as is his route, the freshness and individuality of his remarks amply justify his adding another to the many recent books about Italy. His sketches do not come into competition with historical hand-books like *Walks in Rome*, or *Walks in Florence*. His descriptions of Siena and Perugia are too slight to be compared with those in Mr. J. A. Symonds's *Sketches in Italy and Greece*. His knowledge of history and art does not profess to be deeper than that which a man of ordinary cultivation would be likely to possess, and many of his readers will probably sympathise with his predominant impression at Ravenna: "the lively realisation, namely, of my imperfect acquaintance with Gibbon and other cognate authorities." He naïvely describes his appeals to Murray and Baedeker (why does he not use the excellent guide-books of Gsell-fels?), and fairly justifies his claim to the title of "sentimental tourist." All who travel are tourists in Mr. James's eyes:—

"Though as a fastidious few we laugh at Mr. Cook, we have all pretty well come to belong to his party in one way or another. We complain of a hackneyed and cockneyfied Europe, but wherever in desperate quest of the untrodden we carry our much-labelled luggage, our bad French, our demand for a sitz-bath and pale ale, we rub off the precious primal bloom of the picturesque, and establish a precedent for unlimited intrusion" (p. 63).

Still there are tourists and tourists, and it would be well if all were as Mr. James is. To read his sketches is like listening to the talk of a genial fellow-traveller, freshly inspired by the presence of some beautiful object. It is not too much to say that he recalls the sweetest memories of travel. Yet he fairly recognises the occasional weariness and waywardness of the traveller's imagination, the variable mood which will not let us always be pleased with what we know should please us, our "alternate radicalism and conservatism in museums and palaces."

In his English sketches, Mr. James is as complimentary to the aesthetic merits of our counties and cathedral towns as Mr. Horace White has recently been to our social and political institutions. An American, "born to the idea that on his walks abroad it is perpetual level wall ahead of him," he finds "a perfect feast of crookedness" in the Chester streets. His descriptions of Wells and Glastonbury are equally enthusiastic. The Warwickshire landscape indeed "sins by excess of nutritive suggestion; it savours of larder and manger; it is too ovine, too bovine; it is almost asinine." But North Devon makes amends; if at Ilfracombe the comfortable a little too much outweighs the picturesque, Lynton is too enchanting to be described in vulgar prose. Mr. James has but one fault to find with English scenery, that the country is a crowded one. "The English landscape is always 'a landscape with figures.'" It is a relief to an Englishman to find that some of the crowding is due to American "figures," and that Mr. James's own pilgrimage to Haddon Hall was somewhat marred by the thought that the region was "infested," as he apologetically says, by his fellow-countrymen. Yet we may well afford to put up with a little extra crowding for the sake of the appreciation of the old country, which her cultivated American visitors have always shown. If Mr. James's praises of our cathedrals are hardly a match for the powerful piece of special pleading on the opposite side which Mr. Ruskin has inserted in his *Stones of Venice* as an introduction to St. Mark's, he nevertheless shows himself a worthy successor of Washington Irving and Hawthorne. His sketches contrast very favourably in point of terseness and general effect with the moralisings on Westminster Abbey and Stratford-on-Avon in Irving's *Sketch Book*, and are richer in colour, if less solid and penetrative, than Hawthorne's notes on Lichfield and Peterborough.

It is the Italian part, however, of Mr. James's diary which is most attractive. He has the genuine Italian enthusiasm. As he descends the St. Gothard from Bellinzona to Como, the beauty of Italy lies spread before him—

"in the luxurious tangle of Nature and the familiar picturesqueness of man; in the lawn-like slopes, where the great grouped chestnuts make so cool a shadow in so warm a light; in the rusty vineyards, the littered cornfields, and the tawdry wayside shrines. But, most of all, it is the deep yellow light which enchants you and tells you where you are. See it come filtering down through a vine-covered trellis on the red handkerchief with which a ragged *contadina* has bound her hair, and all the magic of Italy, to the eye, seems to make an aureole about the poor girl's head" (p. 251).

Exactly the same vein of sentiment runs through his descriptions of the towns. It is not merely the famous churches and palaces which attract his eye: dingy arcades, grass-grown piazzas, out-of-the-way street-corners, mouldering fragments of sculpture, all have their charm. The enthusiast cares for everything of Italy—Italian flowers, Italian marbles, even Italian dirt.

"'What you call dirt,' an excellent authority has affirmed, 'I call colour'; and it is certain that if cleanliness is next to godliness, it is a very distant neighbour to *chiaroscuro*. That I have come to relish dirt as dirt I hesitate yet awhile to affirm; but I admit that as I walk about the streets, and glance under black archways into dim old courts, and up mouldering palace façades at the coloured rags that flap over the twisted balustrades of balconies, I find I very much enjoy their 'tone'" (p. 129).

(It is only fair to add that subsequent remarks about the accommodation at Cortona

and Siena make it perfectly clear that Mr. James does not relish dirt as dirt in his hotel.) Perhaps this intense passion for everything Italian tends to make the author occasionally too facile and uncritical, and it certainly is responsible for the view—superficial as he himself admits—that Germany is ugly. Still an Italian enthusiasm is a very pardonable weakness, especially in an American who feels his country's want of a past. There is something pathetic—a sense of yearning as for a birthright withheld—about the conclusion of the reverie in the Boboli gardens:—

"There hovers over the place a perfume of something done. We can build gardens in America, adorned with every device of horticulture; but we unfortunately cannot scatter abroad this strange historic aroma, more exquisite than the rarest roses" (p. 314).

Mr. James is certainly not a professed art-critic, but his desultory remarks on pictures and painters are vigorous, definite, and, within their limits, appreciative. It is not to be expected, of course, that the pictures which he selects for special mention should be always those which have most pleased his readers. Yet it is strange to find no mention of Luini at Milan, or of Luca Signorelli at Siena. It is a mistake, too, to talk of "the two great works of Orcagna" in the Campo Santo, as if there were no doubt about their authorship. Perhaps the most effective critiques are those on Tintoret (p. 90), Perugino (p. 225), Sodoma (p. 266), and Rubens (p. 395). Sodoma's *Christ bound to the Column* is well described as "resolutely pathetic," and it is a characteristic remark that Perugino's portrait of himself "might serve for the likeness of Mr. Worldly-Wiseman in Bunyan's allegory." The account of Botticelli would hardly, perhaps, be thought adequate by Mr. Pater, but there is truth, if not originality, in the idea that Botticelli of all painters stands in the closest relation to the modern pre-Raphaelites:—"When we read Mr. William Morris's poetry, when we look at Mr. Rossetti's pictures, we are enjoying, among other things, a certain amount of diluted Botticelli."

There are a few expressions in the sketches against which an English reader feels bound to protest: such as "vastly picturesque"—"the blessed arcades of Italy"—"the Florentines may rest on their laurels all along the line." But Mr. James exhibits, as a rule, a success in phrase-making, which makes one willingly pardon an occasional slip. If the charm which one experiences in reading his book is partly due to memories of the past or anticipations of the future, it is still more due to the happiness of his language, the liveliness of his fancy, his quiet humour, and, above all, the sentimental colouring with which his descriptions are charged. H. G. Woods.

Histoire Diplomatique de la Guerre Franco-Allemande. Par Albert Sorel, professeur à l'école libre des sciences politiques. (Paris: E. Plon, 1875.)

M. Sorel has not had new and unedited pieces at his disposal for the composition of his work: we do not, at any rate, find therein any of those diplomatic indiscretions, those illegitimate publications of secret papers, which form the only interest of most of the books published by the personages who have taken part in the events of 1870–71; but he has been the first to subject the numerous documents published to a minute and sagacious criticism, and has extracted from them light and truth. He was, besides, personally engaged in the negotiations conducted during the war by M. de Chaudordy, and if his testimony in this part of the narrative has not as much objective impartiality as it has in the preceding and following portions, it possesses the interest attaching to a keen-sighted eye-witness of events in which he has himself taken part.

The five first chapters, devoted to the Hohenzollern candidature, the negotiations of Ems, and the declaration of war, are perhaps the most remarkable in the work. I do not think anyone has ever better disentangled, not only the different threads of a diplomatic intrigue, but also the secret psychological springs which have been the true cause of events. The part taken therein by Bismarck is analysed with as much subtlety as moderation: M. Sorel shows him to have been desirous of war, but, nevertheless, unwilling to assume the responsibility of it, ready to take advantage of peace as of war, and to take the folly, the weakness and the ignorance of the Imperial Government into account in his calculations with enough precision to find events turn out exactly as he had foreseen. It is in the history of the pretended offence offered by M. Benedetti to the King of Prussia that M. Sorel has displayed most sagacity. It will be remembered that the French Ministry and several members of the Chamber of Deputies asserted that M. Benedetti had given notice of this offence by telegraph; this was false, and M. Benedetti has entirely freed himself from responsibility on that score. Nevertheless, at the same time, an account of this pretended offence was sent by Bismarck to all the Prussian agents, and it was by this means that the French Government obtained cognisance of it. From whence did this false news reach Bismarck? It is very probable, as M. Sorel supposes, that the despatch was fabricated at Berlin, under the eyes of the Chancellor, and that its object was to precipitate events, to inflame minds at once in France and Germany, and to make up for what, in his minister's eyes, was too pacific and conciliatory in the conduct of King William. Most assuredly this despatch was not the cause of the war, since the war was decided upon in the counsels of the French Government, but it is *piquant* to observe that the only serious offence committed by France against Prussia was invented at Berlin, and that the Emperor's ministers so obligingly made themselves the accomplices of Bismarck.

M. Sorel's verdict on the Empire is all the more terrible that it does not bear the impress of passion; it is the cold and decisive expression of history. The author is careful neither to approve nor to blame the Revolution of September 4. He records it as an inevitable catastrophe.

"The Empire," says he, "had not taken deep roots in men's minds (n'avait pas formé de profondes assises dans les âmes). Blind confidence, exaggerated prosperity, were its principal instruments of dominion. If it lost its *prestige*, it lost its *raison d'être*; so was not loved for its own sake, but for the advantages it procured. This Government had worked the country too much; the country felt this too much for very deep regrets to exist. Those who had so enjoyed France could hardly talk of ingratitude when France forsook them. Besides, they had never asked of her but one thing—to give herself up to them. They answered for the public welfare, they were taken at their word. When they fell, so far from thinking of supporting them, the nation deemed itself betrayed by them. They were not pitied, they were condemned."

M. Sorel also disposes of an assertion often repeated by the partisans of the Empire—namely, that if the Revolution of September 4 had not taken place, France would not have lost Alsace and Lorraine. He proves by an aggregate of most conclusive facts that the conquests assured to Prussia by the Treaty of Frankfort had been fixed by her from the outset, and that her intentions on this head were declared from the month of August.

Indeed, things were involved in such a manner that events unwound themselves by a kind of fatality, and that there existed no diplomacy which could have modified their course. M. Sorel says so several times, but it appears to me that he has not always remembered this sufficiently in that part of his book relating to the negotiations undertaken during the war. After having rightly said that the Imperial diplomacy would have been powerless to obtain better conditions of peace than the diplomacy of the Government of National Defence, he seems to attach an exaggerated importance to the plans and combinations of M. de Chaudordy, which may have been conceived according to all rules and in conformity with diplomatic traditions, but which were inevitably to fail, owing to the force of circumstances. He is also very severe upon England, and I am willing to believe that the statesmen who managed foreign affairs at that time did not rise to the height of the occasion; but is it easy to act when one knows that, whatever may be done, one cannot in any way alter results? The antagonism of Russia and of Austria on the one hand, the designs of Italy upon Rome on the other, those of Russia in relation to the revision of the Treaty of Paris, made Russia and Italy tacit allies of Prussia, reduced Austria and England to impotence, and gave France over, without defence, to her enemy. M. Thiers—whom M. Sorel judges with excessive severity, reproaching him for having allowed himself to be taken in by Russia, and for having thwarted M. de Chaudordy's efforts to draw nearer to England—may, indeed, have, according to his habit, given way to exaggerated hopes and unseasonable optimism; but he none the less took a true view of the state of affairs when he thought that Russia alone could modify the situation of France, and that from the moment Russia would not do so, all was lost beyond recovery.

Generally speaking, it appears to me that in all those parts of the work in which M. Sorel relates facts in which he personally took part, he has too much confined himself

Digitized by Google

to relating the details of diplomatic negotiations, and does not lay sufficient stress on the moral and psychological motives which guided or hindered them. He has done this for Jules Favre, and while bringing to light the grave faults committed by this assize-lawyer, made Minister of Foreign Affairs on the spur of the moment, he gives prominence to all that was generous, disinterested and even heroic in his conduct. But he has not, on other occasions, laid sufficient stress upon the psychology of the history he had to tell. He has not stopped to analyse the character of M. Thiers, doubtless because he dreaded giving way to an instinctive antipathy which, in spite of himself, breaks out in many a passage. He has not, though he has pointed them out, dwelt sufficiently upon the difficulties created by the moral disposition of the Parisians towards all negotiations for an armistice. He even seems to share in the opinion which prevailed at the end of the month of October, 1870, and caused the refusal of an armistice without revictualling, the armies retaining their respective positions. It is, however, evident that such an armistice was entirely to the advantage of the French. Paris remained in exactly the same situation, while the armies of the Loire could be reinforced, and Frederick Charles continued motionless before Metz. At the end of the armistice the French might have beaten the Bavarian army at Orleans as they did at Coulmiers, and found themselves in a condition to march on immediately, instead of being stopped as they were by Frederick Charles's army.

The part played by Russian diplomacy is one of the points best treated in M. Sorel's book. He shows wonderfully well with what skill Russia contrived to evince enough sympathy with France to prevent her from drawing closer to England, and at the same time to obtain from Prussia more complete liberty of action in the matter of the Black Sea. Amenities shown to France were to Russian diplomacy but means of making Prussia feel the worth of its friendship. With a diplomacy so cold, so sagacious, and so prudent, M. Sorel contrasts the sentimentality of M. Jules Favre, who refused to go to the London Conference, and thus lost the only chance of producing an intervention on the part of Europe, and a mitigation of the conditions of peace, because he would not appear to fly from besieged, bombarded, and famished Paris.

In the last chapters of his work, devoted to the negotiations of the peace of Frankfort and to the evacuation of the territory, M. Sorel has denied himself all vain recriminations, while showing with what inexorable rigour Prussia made the most of each of the difficulties which the insurrection of the Commune, succeeding to the disasters of war, raised against the French Government.

M. Sorel has, in his introduction and conclusion, pointed out the philosophy of his subject, and what lessons France may draw from the tragical events of 1870–71. None of those ostensibly patriotic declarations in which one seeks consolation for past defeats by the faults or the lives of one's enemies, and by the hope of future reprisals, are here to be found. M. Sorel accepts the sentence of history, and thinks with Schiller that "Die Weltgeschichte ist das Weltgericht." He even thinks that good intentions, ignorance, and negligence are no excuse for politicians. Political morality requires that those who throw their country into such disasters as those of 1870–71 should be considered great criminals, and bear the penalty of their want of success. Finally, he sees the true cause of French defeat in the shortcomings of national education, in a want of seriousness, of solidity of character, which may be imputed to the whole nation; and, instead of preaching the duty of prompt reprisals by force, he exhorts his fellow-citizens first to regenerate themselves, and regards the reform of public education as the first duty imposed by the events of the last war.

M. Sorel's monarchical regrets have made him unjust towards the diplomacy of the Government of National Defence and that of M. Thiers. He several times recalls recollections of Talleyrand at Vienna, and contrasts these with the impotence of the diplomatists of the third Republic. Nothing can be more unfair. Talleyrand spoke in the name of a country which for twenty years had made head against the whole of Europe, and which had only been beaten by a coalition; he addressed himself to allied but rival Powers, having equal rights and opposing interests. France had in 1871 experienced nothing but reverses; and these unparalleled defeats were inflicted by one single Power. Prussia had a right to speak alone, and she was served by the interests of Russia and of Italy, as also by the fears and weakness of Austria. England could only have opposed her wishes in an altogether platonic manner, and would have been but ill-disposed to make efforts the futility of which she knew beforehand. France Monarchical would not in 1871 have been more fortunate than France Republican.

This is the only point on which M. Sorel seems to me to have failed in his habitual impartiality and objectivity. This, however, takes nothing from the solidity of his book, which is unquestionably one of the most remarkable historical works that France has seen for a long time. G. Monod.

Recent Controversy on the Catholic Question.

Protestantism and Catholicism, in their Bearing upon the Liberty and Prosperity of Nations. By Emile de Laveleye. With an Introductory Letter by the Right Hon. W. E. Gladstone. (London: John Murray, 1875.)

Essays on Catholicism, Liberalism, and Socialism. By John Donoso Cortes, Marquis of Valdegamas. Translated from the Spanish by the Rev. William McDonald, Rector of the Irish College, Salamanca. (Dublin: W. B. Kelly. London: Simpkin, Marshall & Co., 1874.)

The New Reformation: a Narrative of the Old Catholic Movement. By Theodorus. (London: Longmans & Co., 1875.)

There is sufficient real depth and scope for intellectual vigour in the political and religious controversies of our time to make it remarkable that more literary and scientific ability is not engaged in their conduct. The questions of Church and State, Catholicism and Protestantism, Legitimacy and Liberalism, Cosmopolitanism and Patriotism, call forth newspaper articles by thousands and pamphlets by scores: it is to be wished that some of the disputants had the patience to concentrate their thoughts in a volume. As it is, of the three authors before us, M. de Laveleye, the most eminent, gives us what does not pretend to be more than a pamphlet, in seventy pages, with paper covers. "Theodorus'" book is a volume in form, but in substance a *résumé* of the newspaper and pamphlet records of his subject during the last four or five years. The Marquis of Valdegamas alone, because he lived more apart from the main current of intellectual activity, has found the leisure to think out all that he thinks, and say what he has to say as well as he can say it; but, for the same reason, there is a certain narrowness in his thoughts and eccentricity in his mode of expression that prevents even his book having an assured and permanent literary value.

As to M. de Laveleye's pamphlet, its thesis will appear to Englishmen a truism, so familiar as to be oftener exaggerated than neglected. Everybody here knows that Protestant countries have been more progressive than Catholic, and that with few exceptions they have, in the ages since the Reformation and the contemporary growth of absolutism, been more successful in working their way into political freedom. Every one knows it so well that when Mr. Hepworth Dixon visits the Canton of Appenzell we expect him to find the Protestant part of it flourishing and the Catholic miserable. M. de Laveleye, not knowing that everybody expects him so to find it, cites Mr. Hepworth Dixon as an impartial witness to the fact. He might just as well have cited Murray's *Handbook*, which makes the same assertion. Less typical Englishmen than Mr. Hepworth Dixon sometimes fail to see the difference.

But still this is a point of detail, and it cannot be denied that the thesis is true in the main. Admitting then the fact, what is its cause, and what should be its lesson? Lesson, according to M. de Laveleye, there is none, except for Protestant nations to hold fast their Protestantism; countries that, like France and Spain, had the misfortune to take the wrong side in the sixteenth century have lost their one chance, and cannot hope to escape from the alternations of despotism and anarchy in which they labour now. But a suggestion is made, not of course very clearly or explicitly, but yet one which seems to explain the success of Protestantism in a manner not altogether favourable to its truth. Protestantism is a compromise between the religious and the secularist spirit; and it answers better than either, because both this world and the other are realities—one self-destructive, and the other destructive of all but itself.

It is the fault of Donoso Cortes' book that he fails to see that this Christian dualism suggests the practical utility of a compromise, which he may call anti-Christian if he likes. A kingdom not of this world cannot expect to govern this world so well, or to be so popular in it, as a kingdom that *was* of this world, if only this world were able to

Digitized by Google

produce one. He is quite successful in proving that it cannot—that religion is the only practical alternative to anarchy and dissolution of society: and his statement of what the Catholic Church does or has done for society is often eloquent, even in Father McDonald's halting translation. But, while he proves that Catholicism can keep society together when nothing else can, he fails in proving that it can make society advance in the directions it desires: and this Liberalism can do, until its advance brings it into collision with that Stone on which whosoever falls shall be broken. It is as easy now to tabulate the inconsistencies of Liberalism as it was in Bossuet's time to enumerate the variations of Protestantism: but Liberal principles, whether in religious thought or in the more general regulation of life, do the work men require of them: and most men, Liberals included, care more for success in life than for the knowledge of unpractical or unpleasant truths.

"Theodorus," like M. de Laveleye, is too good a Protestant to admit expressly that any non-Catholic religion is a compromise with irreligion: and, being less of a political philosopher than he, he does not come so near to admitting it by implication. He cannot conceive that anybody will deny, as Donoso Cortes does (using rather captious arguments for the denial, which, however, proceeds from a sound instinct), that the only sure means of arriving at truth is by free discussion. He easily proves that, at the Vatican Council, the discussion was not free: and he thence infers that there is no security whatever that the right side prevailed. So far, of course, the conclusion is clear and legitimate; the Vatican Council has no claim to the respect of any Protestant or Liberal; but one could wish that the author were able to see that its claim to the reverence of Catholics is scarcely affected by his allegations. It is not exactly virtuous, on Catholic principles, to bully or howl down anybody; but still the reason why the intelligent minority in the Council were bullied by the Roman wire-pullers, or howled down by the stupid majority, was that they were out of harmony with the sentiment of the Catholic world. Now, anyone not a Catholic may think that they were right and the Catholic world wrong, but in the eyes of any Catholic (their own included) the fact of opposition to the Catholic world is its own condemnation. It is really much to be wished that "Old Catholics" and Liberals generally would admit that there is no dishonesty or cowardice in the submission to the doctrine of infallibility, when pronounced, of those who opposed it before it was pronounced.

As a history of the Old Catholic movement, "Theodorus'" work is likely to be useful, or at least convenient. His "Historical Introduction" is substantially fair and tolerably accurate: his account of the Vatican Council not unfair, though he seems to have used none but hostile sources; and his account of the later proceedings of the schismatical body gives all the information that can be wished. But for insight into the principles at stake we may look in vain. If the history of Old Catholicism has any significance, it is that a Liberal Catholic is a monster—that a man may be a Catholic or a Liberal, or he may be neither in attempting to be both. "Theodorus" puts as mottoes on his title-page expressions of sympathy with the movement from Dean Stanley and Canon Liddon; he could not better have expressed how little spiritual consistency the movement has and must have.

William Henry Simcox.

Preliminary Report of the Epping Forest Commission, Dated February 27, 1875. (London: Printed by Eyre & Spottiswoode.)

The Report of the Epping Forest Commission is a somewhat disappointing document. After an enquiry extending over nearly four years, and taking a mass of evidence that occupies some 3,000 printed pages, some twelve pages contain the Report of the commissioners. It only briefly recounts their proceedings, and indicates the line of the different arguments adopted before them, but it contains a promise, which we shall hope to see fulfilled in their final Report next year, of giving a full account of the customs and matters relating to the forest. But, meagre as the Report is, some very interesting facts are to be found in it in relation to the early history of the forest and those celebrated Forest Laws. It proves conclusively that several popular theories on the subject are untenable; and it opens out a new source of evidence from which very important instances may be cited as to the ancient history of landed property and the ancient customs of villages.

The popular idea that the Conqueror introduced the Forest Laws is refuted by the evidence that the Forest of Waltham existed as a forest, and was under the control of the Forest Laws, long before the Conquest, and we find it stated that of only two of our forests can any date be fixed as to when they were afforested, viz., the New Forest and Hampton Court, and that the other forests of the country, whenever they might have been made, existed long before the time usually assigned for their origin.

The great question at issue in the Chancery suit of the Commissioners of Sewers *v.* Glasse, and also before the commissioners was, Were the enclosures made by the lords of the different manors within the forest legal or not? and this involved the further question, Had all the persons who dwelt in the forest a right of common over the whole waste of the forest, or only over the waste of the particular manor in which they dwelt? Within the forest there were twenty-three manors, and the lords contended that the right of common was confined to each manor; the commoners contended that the right existed over the whole twenty-three. To prove this they showed that the manor never formed a unit in the forestal divisions—or, in other words, that the forest was much anterior to the existence of manors; that here we met with a state of things that existed over all the country anterior to the time when manors were formed. The parish was the division; the regulations as to the forest were enforced, not in the manorial but in the parochial courts, not in the court leet but in the vestry—or, in other words, the units of the forest were a series of village communities, and the inhabitants, not the lord, were the governors of the forest. It was proved clearly that any beast marked with a brand known as the forest-brand had a right to wander over the whole forest. Each parish had its own brand, which was kept by the parish officer, the reeve, who was elected by the parishioners in the vestry. The reeve used to attend on four fixed days in the year at fixed places for marking the cattle, and was entitled to a fee of 3*d.* a head for each beast marked. They also marked cattle at other times if brought to them for the purpose, but were entitled to be paid a larger fee for this. This custom of marking still exists, and the present reeves value the fees they derive from it at an average of 13*l.* a year.

This right of intercommoning over the whole waste of the forest, regulated by parish officers, seems to have formed a point of dispute with the different lords of the manor; for a long period of years it was, in fact, the struggle that went on all over the country, whether the old parochial system of local government was to be superseded by the manorial. Almost everywhere, except in the area of the Royal Forest, the lords of the manors were successful: that they failed in the forests was owing mainly to the Forest Courts.

These courts were the Court of Attachment, or Forty-day Court, the Court of Swainmote, and the Justice Seat. The Court of Attachment used to meet every forty days and hear presentments of offences as to vert and venison; in this court the verderers were the judges. The rolls of the court from 1713 to 1849 have been published by the Commissioners; the earlier ones seem to have been lost. The Court of Swainmote, which had power of imposing penalties, does not seem to have been held in Epping Forest since the reign of Charles I. The Justice Seat, held before the King's Justice in Eyre, has practically fallen into abeyance, for the office of Justice in Eyre was abolished by a statute in the reign of George III., and the duties appertaining to it were subsequently vested in the First Commissioner of Works.

With the forest institutions thus decaying, the lords of the manor seem to have made a bold stroke to gain the whole control of the forest. Since the beginning of the present reign the Forest Laws have been practically in abeyance, and the age of inclosures has begun. This fact, the enclosure of the forest land, shows more forcibly than anything else the decline and decay of the forest laws. Before 1600, it seems from the forest records that only six acres of the forest had been inclosed; in the next century only four acres; between 1700 and 1800 some seventy acres; in the next fifty years 600 acres; but since 1851 over 3,600 were inclosed from the waste. Had the Forest Courts retained any of their old power, these wholesale enclosures would never have been allowed.

But still, though the Forest Courts were in abeyance, the forest customs remained. The Fence month was observed, officers were appointed, the Crown refused to allow any one to shoot without its licence, and enforced its forestal rights in some cases. These

Digitized by Google

rights the Crown found were of some pecuniary value, and so sold them to the landowners at a price varying from 4*l.* to 5*l.* an acre. In this way, out of a total of some 6,000 acres, of which the present waste of the forest consists, over about 3,500 the forestal rights were sold. The lords of the manors vehemently contended that the forest has ceased to be a forest, alleging among other arguments that it was no longer replenished with "beasts of venerie and chase;" but the commissioners have distinctly decided against the lords on this point.

Over the 6,000 acres, the present waste of the forest, various persons have put in claims to rights which the commissioners are now engaged in deciding upon. Some of these claims are curious; the City of London claims the right for the celebrated Epping Hunt—

"That the mayor, commonalty, and citizens of the City of London, and their predecessors, from time whereof the memory of man is not to the contrary have been accustomed and still of right ought to have a right of hunting in the Forest, by themselves, their families, and servants, beasts of the chase and Forest."

The claim of the Lord Warden contains the following items:—

"Amerciaments of all Courts, Swainmotes, and all other Courts called 'Wood Courts,' holden or to be holden within the Forest (except for venison and the bodies of oak).

"Of every covert and every haia called a hedgerow, sold, or exposed for sale within the Forest, of every shilling one penny.

"Tolls for carriages and horses, and packs of wool, within the Forest in every year during fifteen days before the Feast of the Nativity, and during fifteen days after the said feast, and upon the said feast day.

"Of every great wood sold or to be exposed for sale within the Forest, the second best oak, and also of the seller and buyer, one ton and one crossbow, and one penny besides of every shilling produced by such sale.

"The gaol or prison of Stratford Langthorne for the safe custody of offenders in the Forest. The right to appoint the gaoler or keeper of the said prison, and vert and venison without stint."

We look forward with considerable interest to the final Report of the commission. As appears from this Report they have collected abundant materials from which to give us a complete history of the forest. The documents, they say, extend from the reign of Edward the Confessor to the present day, and we thus hope to have a history of those Forest Laws which we have been taught were so arbitrary, but which seem to have had some reason for their existence beside the mere preservation of game.

J. W. Willis Bund.

NEW NOVELS.

Lady Louise. By Kathleen Isabelle Clarges. Three Vols. (London: Samuel Tinsley, 1875.)

The Shadow of Erksdale. By Bourton Marshall. Three Vols. (London: Samuel Tinsley, 1875.)

A Modern Parrhasius. By E. O. Blanchard and A. A. Clemës. Three Vols. (London: Tinsley Brothers, 1875.)

Signed in Haste. A Story in Two Parts. By Bertie. (London: Smart & Allen, 1875.)

"Lady Louise" has scarcely the right to put herself on the title-page of Miss Clarges' novel as its heroine, for although she is the choice prize for which the hero, or one of the heroes, contends, and thus ranks technically as *première dame*, yet she does nothing but stand about handsomely dressed on two or three occasions in the narrative, and is only a milliner's doll of the fashions, neither saying nor doing anything, except once tumbling down a cliff, of the least importance to anybody. Two other characters in the story, Miriam Fairleigh and Eva de Winton, have a much better right to the rank of first lady, so far as active share in the plot and distinct impersonation are concerned. A consequent fault is that episodes which the author means to be subordinate push the main plot off the stage, and usurp such interest as the book possesses; for the *premier jeune homme* is of as little account in the story as the lady he admires, and serves merely as a peg on which to hang some Crimean scenes, which have been conscientiously adapted from the *Times* correspondence in 1854–1855, and wrought neatly into the woof of the novel. There is an episode of a false marriage and its ending, which is the best thing in the book, and so handled as to promise better work next time, if Miss Clarges will only take pains.

"The Shadow of Erksdale" is a very deep one indeed, no less than a secret debt of 20,000*l.*, running for so many years that, with compound interest accumulating even at three and a half per cent., it forms a very uncomfortable subject for meditation to the debtor who cannot pay it, and to the creditor who cannot get it. The point is brought out with some ingenuity by representing the debtor as a squire nearly mad with pride on the score of his unbroken pedigree in the male line from a Noblespeare on the Battle Abbey Roll, and the creditor, a mere country Dr. Aungier, who is, however, much more certainly the great grandson and representative of a Jacobite Earl Aungier beheaded in 1745, than his debtor and foe is a lineal descendant of a Norman noble. The story turns on the courtship of the squire's son and the doctor's daughter, and has the merit of some very tolerable character-drawing, though by a comparatively unpractised hand. It is worth pointing out that when a special study, such as genealogy, is dragged repeatedly into a story with the desire of letting the author's mastery of it be understood, it is as well not to make two such errors as are involved in the names and histories of the rival houses. In the first place, no name approximately like Noblespeare in its formation—here a hybrid of French and English—either was or could possibly have been on any roll of the Norman invaders. There are plenty of local appellatives, like Beauchamp and Montagu; of titles derived from offices, like Despencer and Chamberlaine; of patronymics, such as Fitz Roger; there is one Longspes, presumably Longue-épée, but neither in Duchesne, nor Bromton, nor Leland is there the like of Noblespeare. The other mistake is no better. The Aungiers were Protestant refugees of the date of the Revocation of the Edict of Nantes, and there was not time to convert their descendant into a Jacobite peer and defender of a Roman Catholic autocrat between 1685 and 1745. It would have been just as easy to have taken any name which did not bear the Huguenot mark quite so distinctly. It may be added that occasional scraps of theological controversy, much in the style of those in Plumer Ward's forgotten *Tremaine*, do not improve the quality of the book.

The joint writers of *A Modern Parrhasius* appear to have entered into partnership for the purpose of giving more variety of treatment to the difficult style of narrative they adopt than is feasible with a single author. Their plan is to make it consist of three monologues, two of them by ladies and one by a gentleman. The ladies are, severally, a strong-minded spinster and a weak-minded clergywoman; the gentleman is a doctor of brilliant abilities, and the Parrhasius of the book. It is not easy for one writer to keep two distinct strands of story twining so as to be clearly discernible one from the other, and to make each part of the narrative dramatically appropriate to the supposed speaker or writer without mixing them up, and substituting the author's own personality for either or both. Mrs. Craik tried it in *A Life for a Life*, one of her less successful stories, and cannot be said to have done it very well; and, of course, the difficulty is much increased by introducing a tritagonist, as in the book before us. As it is, the two ladies at first write very like one another, though one is represented as clever and the other as a fool; and, albeit the likeness wears off later, yet it is enough to suggest that one hand drew both, while the doctor was entrusted to the other. The title of the book has nothing to do with painting, for it is not an art-novel. It takes its rise from Seneca's legend that Parrhasius tortured an old captive to death, in order to get hints for his picture of *Prometheus Gnawed by the Vulture*. Only the writers have got the story from Burton, and not from Seneca. They apply it to a doctor who deliberately sacrifices a woman, body and soul, by using her as a mesmeric medium and clairvoyante. The precise notion is but the expansion of a brief episode, much more delicately handled, in Hawthorne's *House of the Seven Gables*, with a point or two from Lord Lytton's *Strange Story*. It is readable enough, and not without clever touches, especially in the part assigned to Elizabeth Russell; but the authors might have known better than to represent their brilliant scientific doctor as describing the processes of mesmerism as being magnetic—a delusion which was exposed so far back as 1785 by Bailly, Franklin, and Lavoisier, acting as members of a commission named by the Ministers of Louis XVI. to inquire into Mesmer's pretensions. A common charlatan might use such language publicly; a scientist would never employ it in his own most private diary.

Signed in Haste is the slightest of novelettes, turning entirely on the misconstruction of a too rapidly concluded letter written to India. The anonymous author is very inexperienced, and has not got out of the jerkiness of style usual with beginners. But the book exhibits one faculty which is by no means too common. The conversation in it is really like what the sort of people de-

Digitized by Google

picted would probably say under the circumstances imagined, and though their talk is for the most part poor enough, yet it is not also unreal, as the greater part of the dialogue one reads is. Here is a vein which is worth working out a little more, and if "Bertie" can get next time a plot of somewhat stronger texture, and a better company together, their conversation ought to make the new book sell. *Signed in Haste* has been signed in so much haste that there has been no time left for correcting the press, nor even for getting the volume bound. The imprint, however, is Guernsey, and there may have been local obstacles.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

Cates's Dictionary of General Biography (Longmans) has been before the public for the last eight years in its enlarged form, and has met with deserved approval. So far as we have been able to test the merits of the work, we have found it superior to most of its rivals in accuracy, completeness and impartiality. The new edition is not a mere reprint of the original book, but contains much extra matter and many useful corrections. Annexed to it is a supplement of about 160 pages, in which are noticed 550 "eminent persons recently deceased." The eminence of some is not very remarkable, and we doubt whether they will retain their place in a Dictionary the pages of which are already inconveniently crowded. We think that space might be saved by curtailing the length of some of the memoirs, which are occasionally out of proportion to the importance of their subject. Thus the Duke of Persigny occupies more space than Lord Bacon, Guizot than William Pitt, and Sir Edwin Landseer than Sir Joshua Reynolds. Some few omissions also we notice, in no spirit of disparagement, but to aid the industrious compiler of the Dictionary in attaining the still higher degree of completeness at which he aims. We look in vain for any account of Thomas Blount, the legal antiquary; of Nicholas Hereford, Wickliffe's co-adjutor; and of Bishop Miles Smith, who wrote the preface to our English Bible. Beau Nash finds a place in the Dictionary, but none is given to Nash, the dramatist; the De la Poles are treated at great length, but not one of the De Bohuns is mentioned; Lord Burleigh is commemorated, but neither Burley the schoolman nor his illustrious kinsmen are noticed. Such oversights as these are almost inseparable from a work of this nature and magnitude, and scarcely detract from its value as a book of reference.

THE second volume of *Molière's Dramatic Works*, translated by H. von Laun (Edinburgh: Paterson), shows in most points a very decided improvement upon the first. The only drawback to the completeness of the get-up—the absence of running headings, on which we commented in the ACADEMY some months ago—has, we are glad to see, been removed. The translation itself has gained very much in spirit and freedom, the rendering of the charming "Critique de l'Ecole des Femmes" being specially successful, and pleasant to read even after the original. Mr. Von Laun's illustrations of the performances of Molière's English followers—or plunderers—continue to be very interesting; and of M. Lalauze's etchings it may, at the very least, be said that they are something more than "maps or modest remembrancers to the text," to which office Charles Lamb doomed certain illustrations to Shakspere.

Beeton's Public Speaker. (Ward, Lock, and Tyler.) A combination of specimens of oratory, ranging from Demosthenes to Spurgeon, but consisting of the merest extracts, must be of very small value. Two pages of Cicero, for instance, done into English, will scarcely convey an idea of his oratory, far less impress anyone with the individuality of his style. It is like exhibiting a brick to commend the sale of a house. There is, doubtless, a want of good public speakers now, and possibly a change might be effected if the established oratorical models were more generally studied. But the present book is neither likely to conduce to improvement in this direction, nor suited to excite due respect for the orators who are therein quoted.

Letters to a Sceptic on Religious Matters. By the Rev. James Balmes. Translated from the Spanish by the Rev. William Macdonald, A.B. (Simpkin, Marshall, & Co.) This is a series of letters by a Roman Catholic priest, written with much earnestness and zeal, which sceptics, real or imaginary, will no doubt look upon with their usual respect for such phenomena. Mr. Balmes is not an uncandid writer, yet his devotion to his Church can betray him into citing as a reason for his faith in her "the degradation and debasement" he finds where she does not hold sway. This from the heart of Spain! The Introduction (by another hand) falls into the same mistake as the book itself, on which it bestows adulation that can only be termed fulsome.

The Roxburghe Ballads. With short notes by W. Chappell, F.S.A. Vol. II. part iii. (Ballad Society.) The Ballad Society does not proceed rapidly, but it does its work well even at the present rate of progress, which is much slower than one would wish. We shall soon have *The Roxburghe Ballads* complete with handy notes explaining the same, and facsimile copies of all the curious woodcuts. The part just issued does not contain any very memorable ballads, always excepting some of the Robin Hood series which have appeared at various times before. The woodcut annexed to the "Two Unfortunate Lovers" (p. 644) is worth notice. It represents the coffin of a young woman being carried to the grave. On the centre thereof is a coronal such as used formerly to be suspended in village churches in memory of virgins when they died. We were not aware before that there was any evidence proving that these wreaths, before they were hung up in the churches, were laid upon the bier or coffin. This beautiful custom has fallen into disuse, and church-restorers have swept away most of the memorials of it that time had spared. A few, however, yet remain in secluded parts of the country. The editorial work is well done. The note (p. 659) on the origin of the name of Holland Street in Southwark is curious. It seems that it took its designation from a notorious house of ill-fame that once stood there, fortified by moat and drawbridge like a castle, which was kept by a Mrs. Holland. There is strange irony in the way men and women are forgotten or kept in memory.

Familiar Quotations. By John Bartlett. (Sampson Low, Marston & Co.) This is an elegant edition of a very good book of its class, the popularity of which may be gathered from the fact that it has reached a seventh issue. Interesting foot-notes are scattered throughout, giving parallel passages or tracing the descent of a thought. In an appendix we have the history of numerous proverbial expressions; an alphabetical list of authors' names; and a very copious index of leading words, rendering the book exceedingly easy of reference. In such a work accuracy of text is of course a first requisite, and for this we specially commend it to those who "with just enough of learning to misquote" ever and anon set our teeth on edge by maltreating a favourite line.

MR. RICHARD LEWIS in his *History of the Life Boat and its Work* (Macmillan) gives us a readable account of a noble invention and its results. Rendering honour to whom honour is due, he assigns the merit of having constructed the first unimmergible boat to Mr. Lionel Lukin, a coach-builder in Long Acre. This invention was patented in 1785, but in spite of royal patronage (and it is to the credit of George the Fourth that he showed an interest in the subject) it failed to secure the favour of the Admiralty or Trinity House. Lukin himself died in 1834 without any public recognition of his services, and even before his death his invention had been appropriated by others who were at best mere improvers upon his original conception. From it, however, there sprang that most valuable institution of which Mr. Lewis is the active secretary, and he points with pardonable pride to the work it has accomplished during its fifty years of existence. Since the reconstruction of the National Life-Boat Institution in 1850 "it has contributed to the saving of 22,153 lives from wrecks on our coasts either by its life-boats or by other means, for which services it has granted 940 gold and silver medals, besides pecuniary rewards to the amount of over 42,000*l.*" At the present time it has under its control more than 240 "valuable and splendid boats, perfectly equipped, for the most part mounted on well-designed and admirably built carriages for land transport, kept in solidly constructed and durable boat-houses, and manned by brave and practised crews." Upon the claims of such an institution to public support very little need be said, but we cannot help asking whether it ought to be left dependent, as it now is, on private benevolence and the voluntary contributions of the few who know anything about it. It is surely an anomaly that the Board of Trade should undertake the management of the rocket apparatus (a valuable means for saving life), but neglect the more important work of furnishing our coasts with a due supply of efficient life-boats. Mr. Lewis has enlivened his pages by transferring to them (with proper acknowledgment) Mr. Gilmore's glowing narrative of the gallant services rendered by the Ramsgate life-boat: it is a pity that he has omitted to mention that he is indebted to Sir D. Brewster's article in *Good Words* (vol. iv. 688) for much of the history of the life-boat's invention.

THE Rev. E. M. Geldart has published a lecture entitled *The Antiquities of Modern Greek*, which is characterised by the same learning and cleverness, together with the same occasional rashness of speculation and want of philological accuracy, that are found in his book, *The Modern Greek Language in its relation to Ancient Greek.* He divides the antiquities of Modern Greek into philological, philosophical, and mythological, and much interesting information will be found under all three heads. By the philological antiquities he means the primitive forms, anterior to the great Attic period of Greek literature, which survive in modern Greek; these have been discussed in a very instructive manner, but the author is too apt to think that because a modern Greek form corresponds to one in early Greek, or in the Aryan language, the later form is the earlier form retained, and not, as sometimes happens, a similar form produced by phonetic corruption. And when he tries to persuade us that ἰῳθιμος was in reality the same word as ἠϋθυμος, an Epic form of εὐθυμος, he is in error, because the correspondence of the two in pronunciation, as in modern Greek, could not have arisen till long after classical times, since *υ* was not pronounced like *ι*, nor in diphthongs like our *v* or *f*, until quite a late period of the language. In speaking of the philosophical antiquities, by which term he apparently means the history of the meanings of certain words, especially philosophical ones, he uses the term "antiquities" in a different sense from that in which he had used it before, for whereas in dealing with the forms of words he means that modern Greek has *retained* primitive forms, in speaking of their significations he means, that though these are the lineal descendants of the old meanings, they are strangely *different* from them. In the mythological part also, though many of his remarks are quite sound, he does not sufficiently distinguish between accidental correspondences and those where there is a traceable connexion between the beliefs of ancient and modern times.

In particular, the idea that the word Κόρη, as applied to "The Maiden in Hades," has any reference to Persephone, is very far-fetched. To illustrate these points he has introduced some well-chosen specimens of the modern Greek ballads, with translations, that of the last of which—the ballad called Ὁ Ἄνθὸς καὶ ἡ Αὐγή—is very graceful. This is one of the longest, and perhaps the most beautiful, of the rhymed modern Greek ballads, and is evidently allegorical, though the meaning is very hard to discover; but we cannot think with Mr. Geldart that it embodies a solar myth, for the form, style, and sentiment all stamp it as a modern poem. EDITOR.

NOTES AND NEWS.

MESSRS. MACMILLAN will shortly publish a volume entitled *Shakespeare's Plutarch;* being a selection of lives from North's translation of Plutarch's *Lives of the Noble Grecians and Romans.* The lives are those of Coriolanus, Brutus, Julius Caesar, Antonius, and Octavius Caesar, with extracts from those of Theseus and Alcibiades. A copious index of names will be appended, together with a glossarial index of the more uncommon words. Some remarks upon the use made by Shakspere of North's translation will appear in the preface.

MESSRS. TINSLEY BROTHERS will shortly publish the posthumous writings of Oliver Madox-Brown, the youthful author of *Gabriel Denver,* who died nearly a year ago. Young as he was (nineteen) his literary remains will fill two well-sized volumes. *Gabriel Denver* (which has already been reissued in a cheaper form by the original publishers, Messrs. Smith and Elder) will not be precisely reproduced in the forthcoming edition, but, in its stead, the first and in some respects more striking version of the same tale, entitled *The Black Swan.* There will be two other novels, in a shape carried well on towards completion: a Devonshire story, named *The Dvale Bluth* (Nightshade), and a London story named *Hebditch's Legacy;* likewise various pieces of a more fragmentary kind, including a few in verse. Dr. Hueffer and Mr. William M. Rossetti act as joint editors of the volumes, which will also contain a poem (an elegy on the author's untimely death) by Mr. Philip B. Marston.

MR. WILLIAM M. ROSSETTI is to deliver at Newcastle-on-Tyne in January next the lecture on Shelley which he gave to a Birmingham audience in March last. At that time it was a long single lecture: it will now be enlarged and divided into two discourses.

WE hear that the lecturing-tour of Mr. Moncure D. Conway in the United States has been a great success. He has gone back for the occasion to his native country, with a considerable repute acquired during his many years' sojourn in England.

THE Rev. Alfred Gatty, D.D., has announced in some of the Yorkshire papers his intention of publishing a new edition of Hunter's *South Yorkshire,* with corrections and additions. The original edition is now extremely rare, and the success of his republication of the *History of Hallamshire,* a few years ago, has induced Dr. Gatty to undertake this as a companion work.

MESSRS. R. CLARKE AND CO., of Cincinnati, are about to publish a *History of the Army of the Cumberland,* written at the request of Major-General G. H. Thomas, chiefly from his private military journal and official and other documents furnished by him, by Thomas B. Van Horne, U.S.A.

MESSRS. A. AND C. BLACK will publish next month a work on *The Epistle to the Ephesians,* by Dr. R. S. Candlish, late Principal of the New College, Edinburgh.

MESSRS. BLACKIE AND SON will issue, in the course of the month, a work entitled *The Southern States of North America,* by Edward King, with illustrations by J. Wells Champney, being a record of a journey through the "fifteen ex-slave states" during 1873 and the spring and summer of 1874.

MR. J. BOUTON, of New York, will publish, next month, *Monumental Christianity: or, the Art and Symbolism of the Primitive Church as Witnesses and Teachers of the One Catholic Faith and Practice,* by the Rev. John P. Lundy.

THE new article on "Bristol" in the *Encyclopaedia Britannica,* by Mr. John Taylor, will contain the date of the departure from the port of Bristol of the Cabots on their great voyage of discovery in the ship *Matthew,* and the day of their return, being points of information that none of the biographers of these distinguished navigators, nor any of the maritime histories, have recorded.

THE comic annual projected by the late Mr. Tom Hood, and published for the last seven years under his name, will be published this year by the same proprietors, under the editorship of Mr. Henry Sampson. It will contain contributions in prose and verse by James Albery, Dutton Cook, Ashton Dilke, Austin Dobson, A. Dowty, H. S. Leigh, Joaquin Miller, Moy Thomas, the author of *Lilliput Levee,* and other well-known writers, and will comprise twenty-six pages of illustrations engraved by the Brothers Dalziel from drawings by artists of note. The annual will appear with the November magazines.

MESSRS. HENRY S. KING AND CO. will shortly publish a new work by the Rev. Charles Anderson, entitled *New Readings of Old Parables.* It is an attempt to show that the thought of a later day but adds a new and deeper force to the first teachings of the parables. A second edition of *The Curate of Shyre,* by the same author, is likewise in preparation.

MR. WILLIAM S. F. MAYERS, Chinese Secretary of Her Majesty's Legation at Peking, whose *Chinese Reader's Manual* has been noticed in these columns, has published a second edition, with considerable additions, of the *Anglo-Chinese Calendar Manual,* a handbook of reference for the determination of Chinese dates from 1860 to 1879, which was originally issued six years ago.

WE hear that M. Henri Cordier, the Secretary of the North-China Branch of the Royal Asiatic Society, is engaged upon a complete bibliography of works, papers, articles, &c., published in China on Chinese matters. Mr. Cordier's book will shortly go to press.

THE Rev. W. Scarborough, Wesleyan missionary, of Hankow, has recently published *A Collection of Chinese Proverbs,* with an introduction, and a translation of the Chinese text.

M. H. TAINE is to read his first volume on the *Revolution* before the University of Geneva. The volume will appear about December 10.

M. E. RENAN is at Ischia, where he is at work upon a novel.

BESIDE the *Historical Review,* edited by MM. Monod and Fagoing, Messrs. Baillière will, from January 1 next, publish a *Philosophical Review,* edited by M. Ribot, to which MM. Caro, Janet, Wundt, Professor Bain and Mr. Herbert Spencer will contribute.

THE foundation of the new University of Czernowitz, the capital of the Bukovina, which took place at the Centenary Festival of the annexation of that country to Austria, has produced a most valuable contribution to Vedic studies, in the shape of a "Gratulationsschrift" from the pen of Dr. Ludwig, Professor of Sanskrit at Prague. Professor Ludwig has long been known as an independent student of the ancient language and literature of India, and this latest work of his, *On the Philosophical and Religious Ideas of the Veda,* published at Prague, marks a decided advance in the investigation of the primeval religion of India.

THE series of papers on "The International Working Men's Association," which recently appeared in *Fraser's Magazine,* and are written by Miss M. Betham-Edwards, are about to appear as a *feuilleton* in the Italian newspaper *Diritto,* published at Rome.

MR. ARBER has just sent out the second volume of his *Transcript of the Registers of the Stationers' Company,* carrying the book entries down to 1595. He has also made considerable progress with Volume III. The book-entries down to 1606 A.D. are already in type. This volume ends in 1620, though there are some occasional entries as far as 1631 A.D. Mr. Arber trusts to issue it in December next, and Volume IV., coming down to 1640 A.D., in February following. In both Volumes II. and III. will be found much information about the London printing-houses, and the succession of master-printers in them, for the whole period of the *Transcript;* as well as about those who simply ventured in publishing.

THE New Shakspere Society now numbers 508 members. It has just issued its last book for this year, Mr. P. A. Daniel's edition of Arthur Brooke's *Romeus and Juliet,* and William Painter's *Rhomeo and Julietta,* an expanded translation of Boaistuau's French paraphrase of Bandello's Italian story. In his "Introduction," Mr. Daniel has given for the first time a full and connected account of all the Novels, Poems, &c., from which it is possible that Shakspere may have derived hints for his tragedy. In a Postscript, Mr. Daniel describes Bernard Garter's unique *Tragicall and True Historie which happened betwene two English Lovers,* 1563, and also discusses the date of *Wily Beguiled,* which he shows to be long after that of *Romeo and Juliet,* from which play it copies part of the Nurse, &c. The volume forms No. 1 of the New Shakspere Society's Third Series, "Originals and Analogues of Shakspere's Plays."

MESSRS. HENRY SOTHERAN AND CO., of Piccadilly, have purchased the very interesting collection of Thackerayana formed by the late John Camden Hotten, who was indefatigable in tracing out and securing all those books disposed of at the sale of Thackeray's library containing the pencil and pen-and-ink sketches on the margins or flyleaves illustrative of the text, for which he was so noted. Nearly six hundred of these sketches have already been engraved in facsimile in the work entitled *Thackerayana,* but in the catalogue of the collection printed by Messrs. Sotheran and Co. are enumerated many which have never been reproduced. Among these relics of the author of *Vanity Fair* is the original draught of his letter to Charles Dickens upon the subject of the dispute at the Garrick Club, in which the alterations and interlineations attest that Thackeray was not one of the "mob of gentlemen who write with ease;" a unique copy of Thackeray's *Whitey Brown Paper Magazine,* suggested to be issued in 1838, but never published; and a copy of Thackeray's *Ballet Mythologique,* a series of designs entitled "Flore et Zephyr, par Théophile Wagstaffe," which is not to be found in the British Museum catalogue, but which is described in the article on Thackeray in the *North British Review.*

MESSRS. CHATTO AND WINDUS's annual trade dinner sale was given on Tuesday last at the Albion Tavern, and was well attended by the leading booksellers. Very large numbers of some of their publications were sold.

MR. STANFORD is about to publish a series of handy volumes in post 8vo., by eminent writers, entitled *The British Manufacturing Industries,* edited by G. Phillips Bevan, F.G.S. Three volumes are to appear in the course of November: *Copper,* by J. A. Phillips; *Carpets,* by Christopher Dresser; and *Glass and Silicates,* by Professor Barff.

THE epic poet, Felix Dahn, has just added an additional leaf to his laurel by the success of his first drama, *König Roderich,* which was brought out last week at the National Theatre in Berlin.

Messrs. Duncker and Humblot are about to publish, under the title *Neunundsechzig Jahre am Preussischen Hofe*, the autobiography of Queen Louisa's friend and principal lady-in-waiting, the beautiful and witty Countess Von Voss, who, in early youth as Fräulein von Pannewitz, had won the heart of the Prince of Prussia, brother of Frederick II.

The great printing firm of Gerold, at Vienna, celebrated its centennial on October 9. It was in 1775 that Joseph Gerold became possessed of the University Printing Office in the Dominicaner Platz—and he was in the following year appointed Imperial Printer, a position of great dignity and emolument. The business attained large proportions under Joseph's successor. Carl Gerold used every endeavour to check the system of piratical printing, and to modify the severity of the censorship. His name was among those attached to a memorial sent to Prince Metternich in the zenith of his power, complaining of this oppressive institution. Carl was succeeded by the present heads of the establishment, Friedrich and Moritz Gerold, who supply schoolbooks to almost all the gymnasia and Real-schulen in Austria.

The new volume of *Det nittende Aarhundrede* begins with a particularly brilliant October number. The two last poems written by C. Hauch, one entitled "Dream-life," the other "On the Lid of a Sarcophagus," have a melancholy interest as the latest utterances of a true and rare genius. The same thought runs through each, the beauty of animal life regarded with tender delight by a soul whose own sensations are almost eclipsed by death. The poems, written in hexameters, have not received any final revision, but, with all their imperfections, they are full of sonorous and beautiful lines. Julius Lange, who is fast making a European name for himself, contributes a thoughtful study on Michel Angelo. Lieutenant Wolff illustrates with able translations a long paper on the *Sha-King*, the book of Chinese songs arranged and edited by Confucius. Holger Drachmann, whose *I Storm og Stille* we reviewed last week, contributes three poems. Dr. Ulrik treats a question in hygienic statistics with much ingenuity and learning. The editor, Dr. Georg Brandes, dedicates one of his admirable critical studies to Carl Snoilsky, the latest and the most modern of Swedish poets. We hail this October number of *Det nittende Aarhundrede* as altogether the most able literary product that has reached us from Scandinavia for many years. There seems a prospect now of better times in Denmark.

According to the *Lombardia* of the 25th ult. the municipal authorities of Milan have placed on the house in which Manzoni was born, and on that in which he lived and died, marble tablets with inscriptions recording the events.

The biennial prize of the Institute of France, of the value of 20,000 francs, has been awarded to M. Paul Bert, for his work on the effects of barometrical pressure on living creatures.

The last monthly number of the Italian *Giornale degli Economisti*, published at Padua, contains, along with several interesting articles by Signori Luzzatti, Forti, Lampertico, and other eminent Italian economists, a review of the history of English political economy by Mr. Cliffe Leslie. A recent number contained an article by the famous German economist, Dr. Wilhelm Roscher; and it may be inferred that the *Giornale degli Economisti* is not merely the organ of a particular school of Italian economists, as some writers, both English and foreign, appear to suppose. The charge lately made against the historic school of economists in Germany, of having infected Italian political economy with protectionism, is, we may observe, quite unfounded. The so-called "Cathedersocialisten" of Germany are advocates of free trade, and their "Verein für Socialpolitik" has among its members some who are also members of the older "Volkswirthschaftlicher Congress," founded especially to promote the freedom of trade. If protectionism is reviving in Italy, it has not been recalled to life by Germany.

There are three papers in the *Journal of Mental Science* (which Drs. Maudsley and Clouston so ably edit on behalf of the Medico-Psychological Association) that possess general interest. In the first (January, 1875) Dr. Wilks, taking the physiology of the brain as his ground, points out to how great an extent the voluntary and rational actions of men are indistinguishable from the reflex ones of animals, and the immense part played by mere imitation. Such value does he attach to the freedom from the power of routine that he would be distinctly unwilling to prohibit altogether the infusion of insane blood into the population by intermarriage; to counteract apparently the tendency of custom to become an utterly unreasoning yoke, or of words to call up actions without a vestige of real reasoning in the process. Through these phenomena Dr. Wilks connects the cerebration of man with that of animals, and finds the marks of a common action through the organic and inorganic. From a like point of view Dr. Laycock describes some Organic Laws of Personal and Ancestral Memory: his thought being an identification of memory, and various conscious or emotional states, with the tendency to "reversion" in organic forms. An important paper is concluded by Dr. Nicholson, of the Convict Prison at Portsmouth, on the "Morbid Psychology of Criminals"—important less from its bearing on the treatment of the prisoner than as presenting with renewed urgency the dependence of so much that passes as criminality upon conditions demonstrably morbid. Till this fact, with all its far-reaching consequences, has been fairly incorporated in our polity, it needs to be enforced with every variety of illustration that experience can give.

The following Parliamentary papers have lately been published:—Royal Commission on Scientific Instruction and the Advancement of Science, Vol. III., containing Minutes of Evidence and Appendices, Analyses of Evidence, &c., and General Index to Vols. I., II., and III. (price 1*s.* 5*d.*); Correspondence between the Foreign Office and H.M.'s Representatives Abroad and Foreign Representatives in England on the subject of Copyright, 1872–75 (price 5½*d.*); Reports from H.M.'s Consuls on the Manufactures, Commerce, &c., of their Consular Districts, Part V. (price 5*d.*); Correspondence between the Board of Trade and Foreign Office and Committee of Lloyd's on the subject of Grain Cargoes (price 1*d.*); Report of the Meteorological Committee of the Royal Society for 1874 (price 6*d.*); Thirteenth Report of the Inspector of Reformatory and Industrial Schools of Ireland (price 8½*d.*); Annual Report of the Medical Officer of the Privy Council and Local Government Board (price 1*s.*); Thirty-Sixth Annual Report of the Deputy Keeper of the Public Records (price 4*s.* 4*d.*); Report of Select Committee on Loans to Foreign States, with Proceedings, Minutes of Evidence, Appendix and Index (price 8*s.* 6*d.*); Copies of Endowed Schools Commission Schemes for the Management of Dulwich College and Camberwell Grammar School, and for the Management of St. John's Hospital and other Charities in Exeter; Annual Report of the Veterinary Department of the Privy Council Office (price 1*s.* 3*d.*); Correspondence between the Privy Council and the General Council of Medical Education on the subject of the Admission of Women to practise Medicine (price 2*d.*); Reports of the Inspectors of Factories for the half-year ending April 30, 1875 (price 11*d.*); Returns Relating to Savings Banks, Navy Victualling Accounts, Offences Punishable by Flogging, Property and Income-Tax Assessments, &c., &c.; Report to the Secretary of State on Railways in India for 1874–75, by Juland Danvers, Esq. (price 1*s.*); Report on the Gunpowder Explosion in Regent's Park on October 2, 1874, by Major Majendie, with Plates (price 4*s.*); Return Relating to School Fees, England and Wales (price 4*s.* 4*d.*); Index to Reports of Public Accounts Committee; Returns Relating to Minister's Stipends (Scotland), Paupers, Endowed Charities of Coventry, Poor Law Unions, Factories and Workshops Inspection, &c.

NOTES OF TRAVEL.

A valuable work, consisting of notes on Persian Belúchistan, by Mirza Mehdz Khán, has just appeared at Teheran.

A commission has been formed at Berlin to consider the question of Polar exploration, and to report upon the best means for prosecuting safe and important Arctic discoveries. The Commission consists, among others, of Professors Dove and Neumayer of Berlin, Karsten of Kiel, Winnecke and Schimpfer of Strassburg, Zittel of Munich, Quenstedt of Tübingen, H. Karsten of Rostock, Bruhns of Leipzig, &c., while the President is Dr. von Möller, Councillor of State.

A meeting was held at Berlin, at the beginning of the month, to consider the condition of the German Company for Central African exploration and colonisation. The first resolution passed was to nominate Dr. Nachtigal President of the Association, in the place of Professor Neumayer, whose arduous duties as director of the Hydrographical Department of the Imperial Admiralty have compelled him to resign. It was announced that the correspondence and publication of the reports of the Society will for the future be conducted by Professor Robert Hartmann. In regard to the highly important question of the prosecution of further expeditions, the following resolutions were agreed to: (1) the station at Chinchoxo on the Loango coast was to be definitely relinquished on account of its unhealthy character; (2) no new expedition was to be undertaken by the Society, but the two expeditions at present under the direction of Dr. Lenz and Dr. Pogge were to be supported, and, if practicable, still further extended. Dr. Falkenstein, the surgeon and photographer to the expedition, and Major von Mechow, who had been delegated to Chinchoxo, were to be recalled. While the respective merits of these officers were fully recognised, it was considered to be undeniable that the attempts made by the latter to drill and discipline the native carriers had proved so utterly futile as to show the uselessness of engaging an experienced European officer in such an undertaking.

An official report by Mr. Bunch, Minister Resident at Bogotá, on the United States of Colombia, which has lately been printed, contains many details of interest about a country little known to us. Every variety of climate is to be found there, from the tropical heat of the Atlantic and Pacific coasts, to the perpetual snow of the Andes; delightful temperatures abound at an elevation of from 3,000 to 8,000 feet above the level of the sea. Cacao, sugar-cane, indigo, tobacco, Indian corn, cotton, rice, the vine, coffee, etc., are among the chief articles which can be grown there. Columbia is a Federal Republic, divided into nine States, each independent and sending three Senators to Congress and one representative for each 50,000 of the population. To the advantages of perfect religious toleration and a free press may be added the more questionable ones of the abolition of punishment by death, and the limiting of terms of imprisonment to ten years for the most heinous offences. As a rule the people are happy and contented, the Government troubles them but little, and every one seems to do pretty much as he likes. The lower classes in the interior are all Indians, who remain much as the Spanish conquerors found them three centuries and a half ago; ignorant and superstitious, yet submissive; certainly not robbers or murderers, like their Peruvian or Mexican brethren; great drinkers of

Digitized by Google

chicoa made of fermented Indian corn, which rather stupifies than enlivens them. Mr. Bunch is not in favour of European emigration there.

The *Pandora*, Arctic exploring ship, commanded by Captain Allen Young, R.N.R., encountered baffling head winds and gales on her voyage across the Atlantic, and put into Ivigtot, the port of the famous cryolite mine in the south of Greenland on July 30. Here thirty tons of coal were obtained, and the *Pandora* proceeded on her voyage, reaching Godhaven, in Disco, on August 5. Captain Allen Young received letters at Godhaven, which were left by the *Alert*, informing him where post-bags of the Arctic Expedition would be deposited on the Cary Islands, and on Point Gale or Cape Isabella, at the entrance of Smith Sound. He also received a letter from Mr. Clements Markham, informing him of the arrangements he had made for forty tons of coal being dug out at the mine in the Waigat, ready for the *Pandora* when she arrived. The *Pandora*, therefore, proceeded to the Waigat, encountering a heavy gale of wind, among the icebergs of Disco Bay, on her way. After getting an excellent team of dogs on board at Ujarasussuk, the *Pandora* arrived off the Ritenbenk Kulbrud, in the Waigat, on August 8, and immediately began to get the coals on board. Captain Allen Young intended to sail from the coal cliffs on the 10th, and the latest date from the *Pandora* is August 9. All on board were in excellent health and spirits; and the *Pandora* had more coals on August 9 than when she left England.

There is also news of the whaling fleet. The whalers had had a late passage through Melville Bay, and were in Prince Regent's Inlet with four catches of fish. The bad news respecting Melville Bay, early in the season, is by no means an indication that the state of the ice will have been equally unfavourable when the Expedition reached it in the end of July—rather the contrary.

We may call our readers' attention to a book recently published by M. Victor Palmé, of Paris, entitled "*Histoire de l'Eglise de Corée.* Par Ch. Dallet, Missionnaire Apostolique de la Société des Missions Etrangères." It would seem that Christianity was first introduced into Corea in the sixteenth century by a Jesuit priest, who was sent in 1593 to minister to the spiritual wants of the Japanese Christian soldiers despatched by the celebrated Taiko-sama to invade the country; it can hardly, however, be said to have taken any real root till 1784, and this history commences with that year. For close upon half a century the converts were left pretty much to themselves and the guidance of Chinese and native priests, under the general supervision of the Bishop of Peking. At first many persons of rank and wealth joined the new sect, but frequent persecutions, —especially the great persecution of 1801, during which the Church was literally drenched in blood —caused them to fall away from the faith. Notwithstanding that its professors were constantly harassed, and proscriptive laws were maintained and often put in force, Christianity still retained its vitality, and received a fresh impetus from the appointment of a Vicar Apostolic in 1831, from which year until 1866, when Monsignor Berneux, most of his colleagues, and a large number of Christians were massacred, there have always been some devoted Catholic missionaries in the country. The Corean peninsula is almost entirely a *terra incognita* to Europeans, but Père Dallet's valuable Introduction (but little short of 200 pages of closely printed matter) lets in a flood of light on the subject, and will, perhaps, be perused with more interest by the general reader than the body of the work, for it treats, with considerable minuteness, of the history, institutions, manners and customs of a country whose inhabitants foreigners rarely, if ever, have an opportunity of seeing, except during the periodical stay of their tribute-bearing embassy at Peking.

NEW YORK LETTER.

New York: September 22, 1875.

Mr. Barry Sullivan, who has just finished his engagement at Booth's Theatre in this city, had a warm reception in America. On the evening of his first appearance, August 30, he acted Hamlet before a densely crowded audience, which was composed, to a large extent, of Irish-American citizens.

Mr. Sullivan's Hamlet is a new one to the American stage, and I cannot say that it is altogether the ideal of our theatre-goers. He dresses the part beautifully, and introduces an innovation in the form of a wig of long, light brown hair. His reading of a great many passages is also new to us, and I do not think altogether acceptable, though no one doubts that his conclusions are the result of careful study. He says: "When the wind is southerly, I know a hawk from a *hern. Pshaw!*" Again, he says, "that I, the son of a *dead* father murdered;" and, "to take arms against a *siege* of troubles." And again, "I'll take the ghost's word for all the coin in Denmark," instead of "I'll take the ghost's word for a thousand pound." Mr. Sullivan's Hamlet is a fine piece of acting, but it appeals to the intellect rather than to the passions. We have seen some excellent actors in this part during the past few years: Forrest, Davenport, Booth, Fechter, and Salvini, and now Mr. Sullivan, who differs widely from all, but has some advantages over each, though he lacks the passion of any one of the actors named. His is, however, a scholarly performance, and has called forth much appreciative criticism.

The management of the Grand Opera House ran Mr. E. L. Davenport and an "American Company" by way of novelty against the attractions of Booth's Theatre. The same plays were performed at both houses on the same nights—before large audiences at Booth's, and fair audiences at the Grand Opera House. It was thought that there might be some disturbance on the opening night at these theatres, but the partisans satisfied themselves with applause for the favourites, and everything passed off quietly.

To pass from tragedy to comedy, Mark Twain's very poor play *The Gilded Age* is being performed at the Union Square Theatre. This play would be nothing but for the acting of Mr. John T. Raymond in the *rôle* of Colonel Sellers, which is one of the very best pieces of comedy-acting ever seen on the American stage. Mr. Raymond has made a great success of this part, which he has played constantly for over a year. Colonel Sellers represents the type of a certain class of visionary men who are peculiar to the American soil, or who enjoy here the largest development. He sees "millions" in every new enterprise, but never has a cent to call his own. He is always showing his friends sure and profitable investments for their money which never fail to end in their financial ruin. This character is played so naturally and so earnestly by Mr. Raymond that it is not a mere burlesque as one might suppose. You feel sorry all the time for the old man, who is really so good at heart, but is so terribly mistaken and visionary. The fun in Mr. Raymond's acting is inimitable. In the scene where he is called to the witness-stand, the very expression of his back as he walks across the stage calls forth shouts of laughter. Of its kind I have never seen anything better than Mr. Raymond's Colonel Sellers. The sentimental part of the play is redeemed by the clever acting of Marie Gordon (Mrs. Raymond) who gives the *rôle* of Laura Hawkins an importance that dignifies it above the author's conception. I understand that Mr. Raymond will play Colonel Sellers in England; if he does you may expect to see a rare good piece of character-acting.

The 126th anniversary of Goethe's birthday was celebrated on August 28 by a reception at Gilmore's Garden under the auspices of the Goethe Club. The guests were welcomed by Dr. Anthony Ruppauer, President of the Club. Mr. William Cullen Bryant delivered an oration, and Mr. Bayard Taylor read an original poem, and there was vocal and instrumental music under the direction of P. S. Gilmore and Carl Bergmann. The society had expected to unveil a bust of Goethe which had been ordered from Europe, but it arrived too late for the anniversary exercises. I quote the last stanza of Mr. Taylor's poem:—

"Dear is the minstrel, yet the man is more;
But should I turn the pages of his brain,
The lighter muscle of my verse would strain
And break beneath his lore.
How charge with music powers so vast and free,
Save one be great as he?
Behold him, as ye jostle with the throng
Through narrow ways, that do your beings wrong—
Self-chosen lanes, wherein ye press
In louder storm and stress,
Passing the lesser bounty by,
Because the greater seems too high,
And that sublimest joy forego,
To seek, aspire, and know!
Behold in him, since our strong line began,
The first full-statured man!
Dear is the minstrel, even to hearts of prose;
But he who sets all aspiration free
Is dearer to humanity.
Still through our age the shadowy Leader goes;
Still whispers cheer, or waves his warning sign;
The man who, most of men,
Heeded the parable from lips divine,
And made one talent ten!"

Mr. Laurence Hutton, of this city, has just issued, through Hurd and Houghton, a volume entitled *Plays and Players*. Mr. Hutton has taken a file of old playbills dating back some fifteen or twenty years, and over these he gossips and moralises as only a true lover of the stage knows how. He gives the casts of some of the most important performances during that period, and tells us how the piece was played and how it was received. Mr. Hutton's recollections extend back to what our parents speak of as the "palmy days of the drama," when cushioned seats were sold for seventy-five cents, and you could hear Jenny Lind from a gallery bench on the payment of a "quarter." This was before the days of the "emotional" drama, when the good old English comedies filled houses which now find nothing that ever draws but unhealthy French plays. Mr. Hutton has made an exceedingly readable and pleasant volume of his theatrical recollections.

We hear our best music in this country at Theodore Thomas's Central Park Garden, situated near the main entrance to Central Park. It is at this garden that we were familiarised with Beethoven's majestic symphonies, and it is here that we have listened night after night to the dreamy music of Chopin, the rugged grace of Bach, the clear-cut brilliancy of Mozart; and here we first heard and learned to love Wagner. Mr. Thomas has done more to elevate the standard of musical taste in this country than has any one man. He has given us the best orchestra we ever had, and played us the best music—though often at great pecuniary loss to himself. Mr. Thomas may not live to reap his reward, but the man who comes after him will find a well-beaten path to travel over. Mr. Thomas has introduced a new feature in the Garden Concerts this summer. He has devoted certain nights to the music of some one composer or some one country. We have already had two nights devoted to Beethoven, one to Mozart, one to Schubert, two to Wagner, and one to Scandinavian composers. The audiences at these concerts have in each instance been the largest of the week. On a recent evening the programme was devoted to Berlioz, Liszt, and Wagner, and the selections were most interesting and characteristic. During the winter months Mr. Thomas gives a series of symphony concerts in this city, Boston and Philadelphia. It needs but this recapitulation to prove what has been done for us by Mr. Theodore Thomas.

The October number of *Harper's Monthly* contains a new poem of a hundred and sixty-four

lines, by Jean Ingelow, entitled "At One Again." It tells of the love of two young country people, and of the feud that raged between their fathers, but which was happily overcome:—

". . . . Your son has kissed my daughter;
Let the matters between us rest."

It will not appear in England till her next volume is published.

The first volume of William Cullen Bryant's *History of the United States* will be published this fall by Scribner, Armstrong and Co. This work will be illustrated with a fine steel portrait of Mr. Bryant and a number of designs by the famous French draughtsman Emile Bayard. This firm will also publish *The New Day*, a poem in songs and sonnets, by Richard Watson Gilder, and *The Story of Sevenoakes*, by Dr. J. G. Holland. Dr. Holland's story has been running as a serial through *Scribner's Monthly*, where it will be succeeded by Mr. Bret Harte's story, *Gabriel Conroy*. *Sevenoakes* is altogether an American story, and contains some of the best work of its author. It is particularly good when the characters are moving about in the country town of Sevenoakes, though the majority of its readers will enjoy more that part which relates to the excitements of life in New York city, and Wall Street speculation.

James R. Osgood and Co., of Boston, announce for the holidays a new poem by John G. Whittier, entitled *Mabel Martin*. It will be illustrated by Miss M. A. Hallock and Mr. T. Moran and made uniform with *The Hanging of the Crane*. This firm also announce for early publication *The Bird and the Bell*, a volume of poems by C. P. Cranch; *Roderick Hudson*, a novel, by Henry James, jun.; and *Rose and Roof-tree*, a volume of poems, by Mr. George P. Lathrop, one of the most promising of our young writers. Mr. Howell's new novel will be commenced in the November *Atlantic*. A new story by Miss Louisa M. Alcott, entitled *Eight Cousins*, will be published in a few days by Roberts Bros., of Boston.

A very bright and clever little book, called *The French at Home*, by Alfred Rhodes, has recently been issued by Dodd and Mead of this city. In this volume Mr. Rhodes gives his impressions of and experiences in the French capital, and does it with so much grace and such a keen appreciation for all he saw that one forgives the oldness of the subject for the sake of the newness of its treatment. J. L. GILDER.

SELECTED BOOKS.

General Literature.

ADAMS, F. The Free-School System of the United States. Chapman & Hall. 9*s.*
DAUBIGNY, C., &c. C. Daubigny et son œuvre: gravures, eaux-fortes et bois inédits. Paris: A. Lévy. 12 fr.
GALLENGA, A. Italy Revisited. S. Tinsley. 30*s.*
INGLEBY, C. M. Shakespeare Hermeneutics. Trübner. 6*s.* 6*d.*
RENNIE, Sir J., Autobiography of. Spon. 12*s.* 6*d.*
ROUSSELET'S India and its Native Princes. Ed. Lieut.-Col. C. Buckle. Chapman & Hall.

History.

BENRATH, K. Bernardino Ochino v. Siena. Ein Beitrag zur Geschichte der Reformation. Leipzig: Fues. 7 M.
EWALD, A. C. The Life and Times of Prince Charles Stuart. Chapman & Hall.
HERTSLET, E. The Map of Europe by Treaty. Butterworths.
HIPPEAU, C. Avénement des Bourbons au trône d'Espagne: correspondance inédite du marquis d'Harcourt. Paris: Didier. 15 fr.
MAGNIER, E. Histoire d'une commune de France (Boulogne-sur-mer) au xviii^e siècle. Paris: Lévy. 5 fr.

Physical Science.

GIRDWOYN, M. Anatomie et physiologie de l'abeille. Paris: Rothschild. 25 fr.
LESCUYER, F. Etude sur les oiseaux: architecture des nids. Paris: J. B. Baillière. 3 fr.

Philology.

COWELL, E. B. A Short Introduction to the ordinary Prâkrit of the Sanscrit Dramas. Trübner. 3*s.* 6*d.*

CORRESPONDENCE.

THE BRUGES MADONNA.

Bruges: Oct. 12, 1875.

With reference to the paragraph on the Bruges Madonna in your last number (p. 391), it will probably interest your readers to know that I have just heard from M. Reiset of the discovery, by M. A. Gotti, of a letter addressed to Michel Angelo, dated August 4, 1506, in which mention is made of the thing, evidently of considerable weight, to be sent to Viareggio and from Viareggio to Bruges, to the heirs of John and Alexander Mouscron and Company—*a rede di Giovanni e Alessandro Moscheroni e comp., come cosa loro.* This confirms M. Reiset's and my view that the Madonna was executed before 1509. The altar erected at John Mouscron's expense would probably not have been commenced or even designed until after the arrival of the Madonna at Bruges. It is not clear whether the niche was executed in Florence or at Bruges.

I purpose this winter going through the remainder of the archives of the Church of Notre Dame, and it is quite possible that I may turn up some further documents relating to the altar and its ornaments. If so, you shall hear of them.

W. H. JAMES WEALE.

JULIO ROMANO A SCULPTOR.

Ventnor: Oct. 10, 1875.

In the review of Dr. Elze's *Essays on Shakespeare* in the ACADEMY of last week are some remarks with regard to Shakspere's making Julio Romano a sculptor. In my possession are some original sketches of Julio Romano for bas-reliefs and friezes in the Palazzo del T at Mantua. They were formerly in the possession of Sir Peter Lely and Mr. Mariette. HODDER M. WESTROPP.

THE JUDGE WHO COMMITTED PRINCE HENRY.

Athenæum Club: Oct. 9, 1875.

Your correspondent has endeavoured to obscure without shaking my argument, by going off into questions as to whether a pocket-book is or is not a diary or a memoir, and other irrelevancies.

The historical point raised by me is rather interesting, and I should be glad to restore it to its original form, which I can do in a few words. There was a tradition among the lawyers that a judge once committed Prince Henry to prison for contempt of court, which prevailed in the days of the Tudors and Stuarts. One told the story in one way, another in another. Elyot said the Prince was committed to the King's Bench, Baker said it was to the Fleet, Hall added that the Prince struck the judge. None named the judge. They concurred in the one fact that the Prince was committed. So far as the legal tradition went there was no sufficient evidence for any particular judge as the hero of the story. Unless there is some independent corroborative evidence there can be no claim either for Gascoigne or Markham. There is no such independent evidence for Gascoigne. He is not named in the legal tradition, and there is no other tradition respecting him. There is such evidence in favour of Judge Markham. The Cotham branch of the family handed the tradition down, and it is recorded by Francis Markham who lived in the reign of Elizabeth. The Sedgebrook branch also handed it down, and it was received from Sir Robert Markham's *father*, who lived a generation before 1655, and who could have had it from his grandfather, a contemporary of Sir Thomas Elyot.

Your correspondent can call Sir Robert Markham's note-book by any name he pleases, and set up any theory he likes as to whether Sir Robert believed the tradition or not. All this is beside the question. All that is necessary for my argument is the fact that Sir Robert received the tradition from his father and put it on record. If the story is to be received at all, there is independent evidence that Sir John Markham (both the Markham judges were knights) was the hero of it; there is no such independent evidence that Sir William Gascoigne had anything to do with it. Your readers will not, I trust, be misled by the extraordinary blunder of your correspondent in stating that a Sir John Markham was Chief Justice in the reign of Henry VI. Did he never hear of Sir John Fortescue? Baker's *Chronicle* was published in 1641. It contains a list of the authorities from which it is compiled, and is fairly reliable; indeed, the learned Daines Barrington formed a very favourable opinion of it. Your correspondent says that it does not mention Sir John Markham. My reason for quoting it was, as I have already explained, that it gave the Fleet as the prison to which the Prince was committed; which was the prison of the Court of Common Pleas, of which Sir John Markham was a judge. This is the more important as the *Governor* is not in the list of Sir Richard Baker's authorities, and he therefore had his version of the story from a source other than Sir Thomas Elyot. Baker's grandfather was a lawyer and statesman of the time of Henry VIII., and a contemporary of Elyot; and Sir Richard's version may have come from him.

Your correspondent states that Judge Markham's claim is ignored by a very learned writer of judicial biography. I presume that he alludes to Foss. But Foss does not ignore the claim. He refers to it, and decides against it on the ground that Sir John Markham was not a Judge of the King's Bench and not a Chief Justice. He commits the error of accepting all the details given by one retailer of the legal tradition 130 years after the event; when the only fact that should be accepted, unless corroborated by other and independent testimony, is that the Prince was committed. Mr. Foss was not aware of the additional evidence furnished by two independent family traditions. CLEMENTS R. MARKHAM.

ALBA LONGA.

Albano: October 7, 1875.

At the desire of M. Giuseppe Fiorelli, the director-general of the excavations in Italy, I have gone to Albano—1. To ascertain whether there are really terra-cottas or other remains of human industry *below* the beds of the last volcanic eruptions; and 2. to find the real site of ancient *Alba Longa*. I have begun this difficult task by studying the topography of the country. There have been here side by side, and forming a triangle, three immense volcanoes, of which the Lake of Albano, the Lake of Nemi, and the high plateau called "Camp of Hannibal," mark the craters. But everything shows here that even the very latest eruptions of these volcanoes must belong to a very remote period of prehistoric ages, and that no eruption has occurred since Italy has been inhabited by men. Besides, tradition, which has preserved here the memory of so many prehistoric events, knows nothing whatever of a volcanic eruption, or even an earthquake. Moreover, in the midst of the three volcanoes is situated the *Mons Albanus*, now called Monte Cavo, on which stood, until the year 1783, the grand ruins of the celebrated temple of *Jupiter Latiaris*, where the great sacrifices of the *Feriae Latinae* were annually celebrated. This temple was the most ancient sanctuary of Italy, and its foundation lies far beyond the limits of history. But it is perfectly certain that during the long period of its existence no volcanic eruption can have occurred, for the temple would inevitably have been covered by it. In the same manner every eruption would have filled up the entrance of the emissaries of both the Lake of Albano and the Lake of Nemi. The construction of these emissaries must belong to a very remote age, and particularly that of the Lake of Albano, for the latter, which has very abundant springs, must, without the emissary, at all times have overflowed and inundated the plain of Rome, while the tra-

dition knows nothing of such an inundation. For the same reasons the ancient Alba Longa cannot have been covered by a volcanic eruption. It can neither have been situated on the high southern shore of the Lake of Albano, where it is generally believed to have been, for the volcanic rock is everywhere unequal there, and it has evidently never been touched by the hand of man. Besides, the site has no accumulation of rubbish and no potsherds, which are the never-failing testimonies of ancient habitations, and which are much more indestructible than all city or fortress walls. Alba Longa can neither have been on the opposite border of the lake between *Castel Gandolfo* and the Convent of the Capucines, for there also is an entire absence of rubbish and potsherds, which can never be missing on the site of an ancient city. Thus there remains for the position of ancient Alba Longa no other place than the site of Albano itself, and I do not hesitate to identify the one with the other, the more so since the accumulation of rubbish is here very considerable, and is in some places thirty-three feet deep.

By the above it is evident that no pottery or other objects of human industry can be found here below the volcanic rock. Nevertheless, I wished to verify the fact, and as M. Fiorelli, the director-general, had indicated to me the vineyard of Carlo Meluzzi, of Marino, as one of the many sites where funeral urns and other objects had been found below the volcanic strata, I obtained from this proprietor the permission to make a trial in his field, and to excavate the whole of it if I might find it desirable. In fact Meluzzi presented to me a number of terra-cottas which he pretended to have discovered seven or eight years ago below the rock by breaking it up to make the vineyard. But among all those objects there is only one Etruscan urn with rudely painted ornaments, which may date from the beginning of the fourth century B.C.; all the rest is Roman and of a much later period. To show me the high antiquity of this pottery, Meluzzi pretends to have found together with it the skeleton of a giant. For four days I have with a large number of workmen excavated the field which borders on the vineyard where all those things are said to have been discovered, and after having broken the three to six feet thick volcanic rock, I have always dug below it to a depth of ten feet, but I have not found anything but the purest virgin soil below the stone. Nevertheless, these excavations have rendered to science the great service of showing how all the stories of important discoveries underneath the volcanic strata have originated. Like all the fields in this neighbourhood, the field of Meluzzi is of unequal geological formation, and on a length of 150 feet it has eighty-two feet of rock and sixty-eight feet of soft earth, which latter is full of fragments of Etruscan and Roman pottery of the very same description as those which Meluzzi has given to me and which he pretends to have discovered below the rock. Besides, among my workmen are three who seven or eight years ago cut the rock in the adjoining field, the present vineyard of Meluzzi, and all of them swear that they never found anything else but pure virgin soil below the rock, and that all the terra-cottas come from that part of the field which consists of soft earth. Thus it is evident that every one here who finds objects of human industry in the soft part of his field pretends to have discovered them below the rock in order to increase their value a hundredfold. Not satisfied with all this, I have asked more than a thousand workmen of Castel Gandolfo, Marino, Albano, &c., who all their life have done no other work than to cut the volcanic strata in the fields to make vineyards, whether they had ever found any objects of human industry below the rock. All answered me with a laugh, thinking that I joked with them. But seeing that I meant it seriously, they have always assured me on oath that they never found there anything whatever below the volcanic strata.

Henry Schliemann.

SCIENCE.

The Development of Creation on the Earth. By Thomas Lumisden Strange, late a Judge of the High Court of Madras. (London: Trübner & Co., 1874.)

This work is made up mainly of two essays —the one on "The Processes of Creation;" the other on "The Antiquity of the Earth and its Human Inhabitants." In speculating on the processes of creation which may have been in operation upon the earth, the author carries us back to the inevitable granitic crust, submerged beneath the waters of a universal ocean. Life, according to the author, made its earliest appearance in Silurian seas. "In the Bala limestone, which belongs to the lower Silurian system, are the first traces of that necessary constituent of life, carbon" (pp. 2, 3); and believing this to be the most ancient limestone, the author is led to assert that "in the Silurian rocks accordingly are found the earliest evidences of life on the globe" (p. 3). Need we remind the geological reader that the Lower Laurentian rocks, which lie far below the horizon of the Bala beds, contain vast masses of crystalline limestone, not to mention the occurrence of comparatively pure carbon in the form of graphite? Nor need we observe that modern researches have revealed the existence of a fairly rich pre-Silurian fauna. But after all, this may not greatly affect the main question under discussion, which is not so much *when* as *how* life first appeared upon the earth. Mr. Strange is a firm believer in what used to be called "spontaneous generation," but which he curiously enough prefers to term "the process of the elimination of forms from pre-existing materials" (p. 14). Having convinced himself of the reality of such a process of "elimination," by simple faith in the experiments of others, he seeks to extend this convenient method of creation. If an organism of simple structure has been thus "eliminated," why not one of more complex organisation? The author's views are rather obscurely expressed, but perhaps the clearest exposition of his creed is to be found in the following passage: "All forms have been composed originally out of the surrounding elements, and when established persistently are constituted to continue themselves by sexual generation" (p. 25). Yet this quotation by no means fully explains the author's hypotheses, which, so far as we understand them, may be expressed somewhat in these terms:—Every kind of organism, however complex in structure, has been originally created by a process of abiogenesis; any number of like organisms may have been simultaneously produced by this means in any number of independent centres; each organism was at first capable of reproducing its kind by asexual processes, but eventually sexual characters were developed, and reproduction was then effected according to the normal mode. Taken severally, there is no great novelty in any of these propositions; and taken jointly they form a system of creation which will hardly satisfy the requirements of modern science.

In discussing the antiquity of the earth and its human inhabitants, Mr. Strange seeks to account for the climatic changes which different parts of the earth's surface have experienced in the course of geological history. He refers the axial rotation of the earth to the effect of magnetic force emanating from the sun; and conceives that by variations in the direction of the solar magnetic current, the axis of the earth may be undergoing a slow constant movement relatively to the surface—a movement which would subject every portion of the surface to two glacial and two torrid epochs in the course of each rotation. If the polar axis of the earth is thus altering its position, he believes that the earth changes its form to adapt itself to the shifting poles; the equator would move in unison with the poles, and as each portion of the earth became equatorial the elastic crust would bulge out by the increased centrifugal force to which it was subjected; hence, according to Mr. Strange, the great cause of dislocations in the earth's crust.

F. W. Rudler.

The Jātaka; with its Commentary. For the first time published in the Original Pāli by V. Fausböll; and translated by R. C. Childers. (London: Trübner & Co., 1875.)

Since the publication of his edition of the *Dhammapada* in 1855, Mr. Fausböll, of Copenhagen, has made the *Jātakas* his peculiar study, having edited the *Makasa Jātaka* in April 1858 for the *Berichte der König. Preuss. Akademie der Wissenschaften in Berlin*, and at intervals in 1861, 1870, 1871, and 1872, having published the text of twenty-two other *Jātakas*, mostly with English translations and notes.*

In a review of his *Ten Jātakas* (1872), which Mr. R. C. Childers contributed to this journal† that scholar urged Mr. Fausböll, instead of giving us from time to time detached fragments of the *Jātaka*, to begin at the beginning and edit the whole book at stated intervals; and we are very glad to see that this important and interesting work has now been undertaken—Mr. Fausböll editing the text, and Mr. Childers himself providing an English translation. The work is brought out under subvention from the Danish Government, and will be completed in five volumes, divided into ten parts of about 240 pages each; the first of which, containing vol. i. Part I. of the Pāli text, is now before us, and the whole of which will, it is hoped, appear within the next ten years.

The great value of these old Buddhist tales is already known from the specimens which have appeared either in the original Pāli, as edited by Mr. Fausböll, or in the translations of Spence Hardy, Bishop Bigandet, Captain Rogers, and others. Many of them are nearly identical with different fables, fairy tales, and comic stories which have become the common property of the Aryan races; and, if not the original source, they have probably in many instances preserved the oldest form in which those interesting specimens of folk-lore have come down to us. Besides this, all the *Jātakas* take for granted the same social customs, and

* Trübner & Co., 1872.

† See the Academy for October 15, 1872, p. 381, *et seq.*

Digitized by Google

thus give a faithful picture of the state of civilisation which had been reached by the people among whom they assumed their present form.

Although the period at which this took place cannot as yet be exactly ascertained, still it is known with sufficient accuracy to make this record a very valuable one. The present edition opens with eleven lines of Pāli verse, in which the author states that these stories were told by the great sage (Buddha) himself, and were all collected together and added to the canon of scripture by those who made the recension of the scriptures, and rehearsed by them under the name of *Jātaka*; and that he, the author, at the request of three monks whom he names, now promulgates the commentary on the *Jātaka* according to the tradition of the inmates of the great monastery in Anurādhapura, Ceylon. It is known from other sources that the author is Buddhaghosha, who wrote in the beginning of the fifth century A.D., and the tradition he refers to must have followed the Sinhalese commentary composed by Mahendra in the middle of the third century B.C., just after the last of the great Councils of the Buddhist Church had been held under his father Aśoka. There can be very little doubt that both text and commentary were handed down from the time of Mahendra to that of Buddhaghosha, substantially unaltered; but in the present state of our knowledge it is not possible to say how far the text as received by Mahendra is likely to have been identical with that settled at the first Council immediately after the death of Buddha, or how far the latter was really a reproduction of Buddha's own words, or, lastly, how much of these stories is really due to Buddha, and how much existed in the shape of folk-lore even before his time. As more and more of the Pāli texts are published, we may hope to give a clearer answer to these questions; at present we are very glad to have made accessible to us what is practically an edition by Buddhaghosha of the text of the *Jātakas* as brought to Ceylon by Mahendra, enriched by notes on the meaning of some passages, and on the origin of the stories, based on the explanations given by Mahendra to the first Buddhists in Ceylon.

How careful the author has been is shown by his reference to the *Buddhavansa* and to the opinions of other commentators where they differ from his own. Thus he mentions at p. 50 that the Dighabhānakas held that Buddha saw the "four signs" of old age, sickness, death, and religion, on the same day, whereas he (Buddhaghosha) makes them appear on four different days. Again (p. 62) he states that the *Jātaka* commentary stands alone in making Rāhula seven days old on the night when Buddha abandoned his home; and he (Buddhaghosha) therefore follows the others. And again on p. 66, in describing Buddha's first interview with the king of Rājagriha, he refers the reader for a fuller description of it to the *Pabbajjā-sutta* and its commentary.

The Pāli text of the *Jātakas* and Buddhaghosha's notes are throughout kept perfectly distinct, and the latter are of three kinds only. Firstly, at the commencement of each story is given the place at which and the person about which each story is supposed to have been told by Buddha, and the circumstances under which he told it are briefly related.* Then at the end of each story is a paragraph stating that Buddha, having told it, summarised it, saying "At that time I, Buddha, was so and so, Ānanda was so and so," &c.—dividing the principal characters of the story among himself and his contemporaries. Thirdly, each story hinges on a verse of poetry, and to that verse—and to that verse only—is added a commentary—that is, an explanation and paraphrase of each word in the verse. Beside, however, the introduction, the summary, and the verbal commentary on the cardinal verse of each story, Buddhaghosha has added an introduction to the whole work, consisting firstly, of the few lines first referred to; secondly, of a very brief account of the twenty-four previous Buddhas; and thirdly, of a life of Buddha; which last—though the most clear and authentic sketch of the early life of Buddha we at present possess—unfortunately ends abruptly in the second year of his ministry after describing Anāthapiṇḍika's presentation to him of the Jētavana vihāra.†

Very interesting are the results of a comparison between this life of Buddha and those from more modern sources which were hitherto available, especially with Spence Hardy's sketch in his *Manual of Buddhism* (1860), derived from various Sinhalese sources, Bishop Bigandet's translation of the Burmese translation of the Pāli *Mallalingaravatthu* (1858), and Mr. Beal's translation of the Chinese version of the Sanskrit *Abhinishkramana Sūtra* of the Northern Buddhists (1875).

Of these the *Jātaka* account, though not without miraculous incidents, is the most simple; that of Bigandet comes the nearest to it, using in many passages exactly the same words; Spence Hardy gives substantially the same account, but with additions: and in those additions are found some absurd legends; while the Chinese account often differs from the others in the details or the order of the incidents, and contains, besides, a number of miraculous legends full of the most absurd monstrosities. Where the accounts differ, the light thrown upon them by the *Jātaka* is exceedingly interesting and instructive, especially as showing the gradual growth of the supernatural parts of the biography. For instance, when his relations complain of the young prince, the future Buddha, that he is remiss in martial and manly exercises, the *Jātaka* simply mentions that he surpassed all the archers, and showed his superiority in the twelve different arts: the Burmese account agrees with this, but makes the number of the arts eighteen: the Sinhalese version says the same, but adds a sentence in which among other wonders the vibration of the twang of his bow is said to have been heard over 7,000 miles: while the Chinese account places the whole occurrence at a different time, and has eight pages full of the miracles which it ascribes to Buddha on that occasion.

Again, Buddha is said to have acquired complete wisdom sitting under the Botree on eight bundles of grass presented to him by a Brahman named Sānti: the Pāli *Jātaka* says that when he had placed them on the ground they made a couch fourteen cubits long, and "appeared in such a shape as even a clever painter or draughtsman would not be able to delineate." Bigandet has—

"He .... scattered them on the ground; when on a sudden there appeared, *emerging as it were* from the bottom of the earth, a throne fourteen cubits high adorned with the choicest sculptures and paintings, superior in perfection to all that art could produce."

Spence Hardy goes somewhat further, and says:—

"At the spot where they [the bundles of grass] touched the ground *the earth opened*, and by the power of his pārāmitās a throne arose fourteen cubits high, the roots of the grass being hid, whilst the blades appeared as a beautiful canopy, wrought by the skill of a clever workman."

The Chinese account says that it was the Archangel Śakra, who, under the form of Sānti, gave Buddha the grass which was shining as peacocks' feathers, of a beautiful blue-like colour, with its points all turning to the right; that when Buddha accepted it the earth quaked six times, and suddenly 500 blue birds coming from the ten quarters of space flew up, and turning to the right circumvented Buddha three times, and then "followed him as he advanced: 500 garuḍas* coming from the four quarters did the same: 500 peacocks (and, in short, every kind of bird and beast) coming up did the same;" and so on—the description being so florid and exaggerated that Mr. Beal has not thought it worth while to translate the whole. On the other hand, the Chinese account merely says that Buddha when he sat down "arranged the grass with his right hand on the eastern side of the tree."

There are several passages where the numbers given in this original text of the *Jātaka* throw light on those which occur in the other accounts. Thus the *Jātaka* gives aṭṭhasatam as the number of Brahmins present at the festival given when the holy child received its name, while Bigandet has 180, Spence Hardy having 108; Beal's account differs altogether, but he says that 32,000 Brahmins were feasted for seven days when the horoscope was cast! A little further on, the same word in the Pāli explains a similar

* Every verse in the *Dhammapada* and each sutta in the *Sutta Nipāta* has also its *locus* and *persona* assigned to it. I have already had occasion (ACADEMY, May 1, 1875) to point out that where the same verses occur in the two works just mentioned the *locus* and *persona* do not agree. In the *Jātaka* there are several verses also occurring in the *Dhammapada*, and the *locus* and *persona* agree in each case; but the story in pp. 199 *et seq.* of the *Jātaka* is substantially the same as that in the commentary to the *Dhammapada*, pp. 184 *et seq.*, where a different *locus* and *persona* are given.

† As the discoveries of General Cunningham have lately attracted much attention to this "vihāra," it may be interesting to state that its presentation is described at some length, and that a list is afterwards given of similar presentations to former Buddhas; the land in each case having been purchased by covering it over with gold bricks, coins, &c., laid side by side, the objects so used differing in each case. The word koṭi explained in Mr. Childers's letter to the ACADEMY, dated April 27, 1875, is only used in the case of Anāthapiṇḍika.

* A garuda is a legendary creature, half bird half man, of gigantic size, always at war with the Nāgas, or serpents.

confusion between 800 and 108 in the accounts of a farm-feast, at which Buddha's father attended.

Again, when King Bimbisāra went to welcome Buddha to Rājagriha, the *Jātaka* says he was accompanied by twelve *nahutas of brahmins*, a "nahuta," according to Mr. Childers's dictionary, being "a vast number, 10,000,000⁴, or 1 followed by 28 ciphers." The commentary on the *Dhammapada** in a description of this scene uses the same expression; but both Bigandet (p. 101) and Spence Hardy (p. 191) have *twelve laks of Kshatriyas*. The *Manual of Buddhism*, a little further on (p. 193), says that a "nahuta" is equal to 10,000; which interpretation, if allowable, would reconcile the different versions; while Beal says that Bimbisāra was "surrounded by his ministers and the Brahmins with *countless* other persons."

This introductory life of Buddha occupies nearly half of the part now published; the remainder consists of the Pāli text, &c., of thirty-eight Jātaka stories, of which two, the Devadhamma and Sammodamāna Jātakas, have already been edited by Mr. Fausböll; and two, the Apannaka and the Muṇika Jātakas, have been translated by Spence Hardy.† The remainder are mostly fables in which animals play the principal parts: one of them, the Baka Jātaka, being the old story of the stork, the fishes, and the crab. In another story occurs a curious proof of the tolerance of Buddhism, the most tolerant of religions. A priest, reborn as an elephant, has been corrupted by overhearing the talk of thieves; Buddha proposes to remove the bad impression by causing him to overhear the conversation of pious Buddhist ascetics *and Brahmins*. It is not often that one finds the sacred books of a sect ascribing—quite as a matter of course—such efficacy to the religious conversation of its bitterest foes.

Space prevents my pointing out many other points of interest in these stories; but every student of Pāli or of Folk-lore must read the book for himself. The names on the title-page are ample guarantee as to the quality of the work both in text and translation. Mr. Fausböll has endeavoured by the use of different-sized types to render reference to the stories as easy as possible; and though he has avoided that over-abundant use of European punctuation which is so unsightly in Oriental texts, he has made more use of it than in his *Dhammapada*, which sometimes went to the other extreme.‡ In an enthusiastic sentence in the preface, Mr. Fausböll expresses a hope that the use of Roman types will ultimately supersede that of all others; and this volume certainly proves that Oriental texts, at least in Pāli or languages resembling it, may be printed in Roman type with almost absolute correctness.

It would add to the handiness of the edition if the larger stories were divided into paragraphs; and especially if the lines in each page were numbered down the narrower margin.

It only remains to say that the proof-sheets of the first part of the translation, which have been seen by us, show that Mr. Childers adds to his other gifts that of a great command of English; his version combining in an unusual degree exactness of translation with elegance of style.

T. W. Rhys Davids.

* Fausböll's *Dhammapada*, p. 120.

† In the *Manual of Buddhism*, pp. 108–112.

‡ Compare, for instance, p. 199 of the *Jātaka* with p. 186 of *Dhammapada*.

CAVENDISH LABORATORY, CAMBRIDGE.

The new Physical Laboratory is the gift to the University of her Chancellor, his Grace the Duke of Devonshire, and for size and completeness is unsurpassed, and probably unequalled, by any laboratory in the world. It has been open for over a year, but it will still be some time before it is completely fitted up. It is situated in Free School Lane, between the lane and the old "New Museums." The building is an exceedingly handsome one, constructed of a yellow freestone much used in Cambridge. Entering through the beautifully-carved oak doors we leave the assistant's house on our right, and turning to the left enter the main building, the general plan of which could be roughly represented by four squares placed three in a line and one at the side of one of the end ones. In the vestibule is the lavatory, passing which, and turning to the left, we find ourselves in the unpacking room, a big bare place a few feet below the level of the street and communicating with it by a special door and an inclined plane, down which heavy cases can be wheeled. At one side is a lift beautifully arranged with counter-weights for raising apparatus to the museum-room above. Adjoining the unpacking room is the workshop, where stands one of Whitworth's best lathes with self-acting motions, American drill-chucks, dividing plates, and many other wonderful things. This is a good place to mention that not only the lathe but the whole of the apparatus is, as well as the laboratory, the gift of the Chancellor, who, moreover, being a scientific man himself, and knowing the amount of thought required for contriving instruments, has made his gift doubly valuable by giving us (I think) two years in which to buy our standard apparatus, so that nothing need be ordered in a hurry or until elaborate experiments have been made as to the best form of each piece of apparatus.

Beyond the workshop is the battery room, which is situated under the lecture room, with which it is connected by various trapdoors, wires, pipes, &c. It contains beside the batteries a big receiver for oxygen gas. These rooms are all in what would be represented by the side square of our plan. Returning through the unpacking room into the oblong part, we pass the weighing and measuring room, where stand balances by Oertling, in which if a piece of paper be counterpoised a light ink mark made on it an eighth of an inch in length will turn the scale, caliper gauges by Elliot which measure to the thousandth of an inch, &c.

Now we must deposit our knives, keys, and any other iron which may be about us, for we are coming to the long range of magnetic rooms where magnets curiously suspended by silk fibres are having their positions read by means of all the refinements in telescopes, scales, and circles, of which modern instrumental science is capable. Here we see all the hot-water pipes are made of copper, that their expansion and contraction may not affect the instruments. Iron bolts, however, are freely used in the ceiling, and in other places away from the apparatus, for it is only moving iron that affects the work. In the last of these rooms is a stone table, on which stands the great electro-dynamometer, the property of the British Association, which is deposited in the Cavendish Laboratory. In another part of the floor is a stone slab, on which the horizontal force magnetometer (Kew pattern), the property of the laboratory, is placed. The slab and the stone table are each bedded in deep concrete to ensure steadiness.

Returning to the vestibule we go up the staircase with its beautiful carved oak balustrade, and arrive at the first floor. On the right is the lecture room, perhaps the handsomest room of its kind in England, containing seats for about 150 students. The table runs right across the room, and is supported on a wall quite independently of the floor. It is excellently lighted, but if we turn a winch in the wall we see all the shutters slowly closing at once till we are left in complete darkness. Behind the lecture-room and opening into it is the preparation room, where apparatus can be got ready for lecture; beyond this is the museum room, where as soon as our glass cases arrive all the apparatus not in use will be displayed. The lift from the unpacking room below enables instruments to be placed here without the shaking which is unavoidable when heavy things are carried up a staircase. Passing through the museum we come to Professor Maxwell's private room, where stands the Thomson electrometer, to describe all the details of which would alone take a small volume. We next find ourselves in the general laboratory, a lofty room sixty feet by thirty, and containing twelve large tables. Here is the Bramah press, by means of which a pressure or strain which is indicated on the gauge as three tons per square inch can be applied. Here also are all the British Association standard units of resistance, a comparison of which with one another to see if they have varied since they were made in 1864 is now in progress. Here also are the bridge resistance coils, and galvanometers of the same kind as those by which the position of a fault, say in the Atlantic cable a thousand miles from land, can be determined within a few yards; they are, however, used for other purposes here, chiefly for the determination of the electrical constants of other instruments in absolute measure. Here, also, are the British Association whirling coils and governors which were used for the determination of the first units. The tables stand on black blocks set in holes in the floor, and these pass through to beams which support the tables independently of the floor. There are trap-doors in the floor and ceiling in every direction, each in the ceiling being exactly over one in the floor, so that wires, say for torsion experiments, can be hung from the roof to the basement of the building.

Going up stairs to the second floor, and turning to the left, we first come to the Electrical Room (Statical), where stand electrical machines and Leyden jars of all kinds. This room is to have an artificially dried atmosphere, produced by an endless band of flannel constantly revolving over two rollers, one in the room and the other kept heated by gas and placed in the chimney. A trap-door in the wall opens into the lecture-room, so that wires can be carried from the electrical machines to the lecture-table.

There is also here a dark room for photographic purposes. In another part of the room is a little window, so placed, that a heliostat set on the ledge outside will send a beam of sunlight down the whole length of the neighbouring passage. Opening from this passage are five small rooms, chiefly intended to be used as private rooms for advanced students. In one, the optic bench stands. In another, experiments on polarised light have been conducted. In a third is the spectroscope. Going up stairs again, we come to a room situated in the roof of the lecture-room, from traps in the floor of which Foucault's pendulum, spheres for electrification, diagrams, &c., can be suspended. There is also another room called the mercury-room, where is to be the upper end of a pipe (not yet constructed) reaching to the basement of the building to enable us to compress gases, &c., under a column of mercury of considerable height.

On the roof above is to be a mast with a conductor for collecting atmospheric electricity.

There are, as yet, but few students working in this admirable institution, but the numbers increase every term, and a good deal has been done;

Digitized by Google

papers on the results of experimental work in the laboratory have been communicated to the Royal Society, the Cambridge Philosophical Society, &c., &c. The advantage to science in having such a place as this under the direction of such a man as Professor Clerk Maxwell is simply incalculable, and every scientific man, not only in Cambridge, but in all England, must most heartily agree in the sentiments expressed in the following quotation from the official letter of thanks sent in June of last year by the Senate of the University to the Chancellor on the opening of the laboratory:—

"Simul grates agimus simul gratulamur quod ea te penes est laus studia promovisse ad omnes Naturae leges indagandas utilissima."

The unfortunate physiologists envy us sadly. Last term thirty-five men were working at delicate microscopy in one small room. Under such circumstances accurate results could hardly have been expected, and yet much good work has been done. Here is a fine opportunity for any rich man who wishes to do good. To build a physiological laboratory would be a better way of spending 20,000*l.* than most charities afford. When we mention that Dr. Michael Foster is at the head of the physiological school, we give a sufficient guarantee that such an establishment would be well used. We believe that if something is not done soon even the present school will have to be broken up, as the space is quite inadequate to its wants.

J. E. H. Gordon.

SCIENCE NOTES.

ASTRONOMY.

The Satellites of Uranus and Neptune.—Since the completion of the great Washington refractor of twenty-six inches' aperture, it has been devoted to the observation of these objects, which are too faint for any but the very largest telescopes. Professor Newcomb, who made the micrometer measures, has discussed them in an appendix to the Washington Observations, arriving at the conclusion that the orbits of these satellites are all sensibly circular (being certainly less eccentric than those of the planets of our system), and that those of the Uranian system lie in one plane. Only one satellite to Neptune has been detected, though a second was repeatedly looked for, and no trace of any satellites exterior to the four known members of the Uranian system has been seen, though Sir W. Herschel concluded there were six. From the excessive faintness of the four satellites of Uranus, Professor Newcomb considers that their masses can hardly exceed $\frac{1}{15000}$ of that of the planet, so that their mutual perturbations would be insensible, while the sun's disturbing effect is exceedingly small, and thus the problem of determining their motions becomes comparatively simple. The chief importance of this problem is that it gives the masses of Uranus and Neptune more accurately than any other method, all that is required for this purpose being to know the greatest apparent distance of one of the satellites from its primary and the period of revolution. In this way Professor Newcomb finds the mass of Uranus to be $\frac{1}{22600}$ of that of the sun, a result which is probably true within $\frac{1}{200}$th part, while the mass of Neptune is $\frac{1}{19400}$. One element of uncertainty in these results is the chromatic aberration of the eye-piece used in 1873, the webs being illuminated by red light, while that of the satellites is greenish yellow, so that the web is not really on the satellite when it appears to be. The effect of this is that there is a difficulty in converting the measured distance into seconds of arc. Professor Newcomb has not been able to detect any markings on Uranus, and can therefore form no conclusion as to the period of rotation, which is a matter of some interest.

Pogson's Comet of 1872.—Professor Bruhns has contributed in the *Astronomische Nachrichten* a paper towards the further discussion of the question whether the comet found by Pogson on December 2, in accordance with the prediction of Klinkerfues, was really Biela's comet, and connected with the star-shower of November 27. Unfortunately, this comet was only seen on two days, and the observations are therefore insufficient to determine the orbit, though the observed rate of motion on these two days serves to supplement this deficiency. But Professor Bruhns is unable to reconcile the observed places with the hypothesis that the object was either one of the heads of Biela's comet or the meteor-stream of November 27; and there is the further difficulty that, in order to have arrived at that time, Biela's comet must have been delayed eighty-eight days by some unexplained perturbations, while the inclination of its orbit must have been decreased 2°, an effect which Professor Bruhns finds could not result from the attraction of the earth during the comet's approach. These conclusions agree with those of other astronomers who have discussed the question, leading to the conclusion that Pogson's comet was not in any way connected either with Biela's or with the meteor-stream, and that it was an entirely new comet. Professor Bruhns has not considered the possibility that the two observations might refer to the two different heads of Biela's comet; it would, however, have been difficult to deduce any trustworthy conclusion from such an hypothesis.

The August Meteors. — The star-shower of August 9, 10, and 11 was remarkably striking, and was well observed on the Continent, the report of the observations being given by M. Wolf in the *Comptes Rendus*. The greatest number observed was at Lisbon, where 1,227 meteors were noted by M. Capello in one night; but it is possible that even more may be seen next year. M. Tacchini, at Palermo, has determined the radiant points of a number of meteors, and concludes that they are all included in a very elongated ellipse—a point of some importance now, as the extent of the radiant area determines how much the orbits of the individual meteors composing the stream are scattered. A curious phenomenon was witnessed by M. Corun at Courtenay, in the shape of a luminous arch extending over more than 120°, and moving eastward among the stars, an appearance which seems to be connected with the star-shower.

The Atmosphere of Venus.—At the late transit of Venus Professor Watson, the chief of the American Expedition to Peking, remarked certain dark fringes shortly before internal contact at egress, which he considers to have been caused by undulations in the atmosphere of Venus, these fringes being succeeded by a uniform grey tint at the point of contact, which, according to Professor Watson, is due to a partial illumination or twilight from the atmosphere. The same cause would render Venus visible as a faintly illuminated body against a dark background when off the sun's disc; but this would be exactly the opposite of what some observers, including M. Janssen, noticed, for, according to all the accounts which have reached us, Venus was seen projected as a dark body on the sun's corona—a fact which cannot well be reconciled with Professor Watson's explanation, though there can be no doubt that the arc of light seen round part of the planet was the result of refraction by her atmosphere. Both the grey tint and the undulating fringes were remarked in observations with the model used for practice before the transit, and as there could here be no question of atmosphere round the planet (which was represented by a black disc of metal) the former was explained on the undulatory theory of light, as the result of a very narrow line of light being spread out by irradiation, and thus enfeebled, while the latter were referred to tremors in our own atmosphere (disappearing when the air was free from disturbance), the effect of these undulations being to form two or more images in succession, one above the other. The German, Russian and English observers all arranged beforehand (from what had been noticed with the model) to take the change from the grey tint to absolute blackness as the most definite phase at internal contact. It seems unnecessary therefore to try to explain this well-marked phenomenon by means of the atmosphere of Venus.

Professor Watson has further determined the height of this atmosphere by its effect in increasing the diameter of Venus, his result being some fifty miles; but it is not clear how far the question of irradiation, which is all important in this case, has been considered. There is so much personality, both of instrument and observer, in all measures of diameter that it is not easy to answer for such a small quantity, especially when it is remembered that the apparent diameter of Venus, when seen black on the sun's disc, is as much diminished by irradiation as it is ordinarily increased thereby, since every bright surface encroaches on a dark body in apparent juxtaposition with it.

Observations of the Zodiacal Light.—Professor Heis has published the observations of this phenomenon, made by himself at Münster, and by Herr Weber at Peckeloh, during the last twenty-nine years, the position of the zodiacal light having been noted by Professor Heis on 287 nights, and by his friend on 134, forming a remarkably fine series of observations. In his introduction Professor Heis gives a brief summary of the phenomena seen by other observers, among which may be mentioned an inner cone, or core as it were, seen by Herr Eylert during a voyage in the year 1873; the faint light opposite the sun's place discovered by Brorsen in 1854, and since seen by Heis and others; and the extension of the zodiacal light right across the heavens forming a complete semi-circle, which, however, appears not to have been in all cases coincident with the ecliptic. Though Professor Heis has not discussed his observations with the view of testing any hypothesis, he gives as his opinion that the Zodiacal Light is a ring surrounding the earth, but whether inside or outside the orbit of the moon he leaves others to decide from simultaneous observations in the northern and southern hemispheres.

The Solar Eclipse.—At the newly-established observatory of Montsouris, where the instruments returned from the French Transit of Venus Expedition have been erected, a number of photographs of the sun (daguerreotype and collodion) were taken during the eclipse, and numerous measures of the distances of the cusps were made with the two equatorials of eight and six inches aperture respectively, the object being to compare the two classes of measures as made during the late Transit of Venus. It is worthy of notice that the dry plates used (Stebbing's process) had been prepared more than fifteen months before, and were exposed to great extremes of temperature during the voyage to St. Paul's Island and back. The new observatory at Montsouris has been established under the Bureau des Longitudes for the training of naval officers in practical astronomy.

Somewhat similar observations of the eclipse were made at Greenwich, measures of the cusps being made with the great equatorial and photographs taken with the photo-heliograph with the object of determining the correction to the Lunar Tables at the time of new moon.

MICROSCOPICAL NOTES.

It has been usually supposed that insects of the moth and butterfly sorts confined themselves to food that was accessible to a sucking apparatus, without any aid from a penetrating tool; but in April last year, Mr. McIntire exhibited, and presented to the Royal Microscopical Society, a slide containing the proboscis of an unknown moth, which terminated in a sharp chitinous tooth, above which were several saw-like teeth, and also some teeth set the reverse way. Mr. McIntire stated that the insect from which he obtained this

organ was "a drab-coloured moth, inclining to a reddish brown," which he bought, with other damaged specimens, "said to come from West Africa." As he observed, "this instrument would pierce most vegetable structures, and when penetration was effected, the recurved spines would act as hold-fasts, and enable the insect leisurely to obtain its food." He added, that every captor of such a moth might be astonished by a smart prick. The figure of this proboscis, drawn by Mr. McIntire, was given in the *Monthly Microscopical Journal* for May, 1874. We were not aware of any further information being obtained on this subject until we saw *Comptes Rendus* for August 30, 1875, in which is a paper by M. Künckel, "On Lepidopters with a Perforating Proboscis Destructive of Oranges." This paper states that Mr. Thozet, a French botanist, established at Rockhampton, a little town in tropical Australia, sent over in 1871 specimens of *Ophideres*, moths which he accused of piercing oranges to get at their juice. Not believing that any lepidopter had an organ adapted to such work, M. Künckel neglected to examine the specimens till lately, when he received No. 9 of a magazine called the *Capricornian*, dated May 8 of this year, in which was an anonymous article describing the depredations of *O. Fullonica*, and stating that with suitable precautions they might, on fine nights, be caught in the very act. M. Künckel then examined *O. Fullonica*, *materna*, *salaminia*, and *imperator*, and found all provided with perforating probosces, which he describes as being admirable augers. He figures that of *O. Fullonica*, which, though not exactly the same as Mr. MacIntire's specimen, resembles it in general characters. The *Ophideres* belong to the *Noctuidae*, a very numerous division of moths, and it would be well if collectors would carefully examine their stores to see if any beside the *Ophideres* exhibit this interesting deviation from the usual character of lepidopterous insects. We have inquired in vain in London for the *Capricornian*, which we presume is quite a new publication.

Passing to botanical subjects, we notice that M. J. Chatin has communicated to the French Academy a paper "On the Development and Structure of Internal Leaf Glands." He has studied this subject in several groups, *Aurantiaceae*, *Hypericaceae*, *Rutaceae*, *Diosmeae* and *Lauraceae*. He states that these glands "are formed in the mesophyl, sometimes in the ramose, and sometimes in the muriform parenchyma." "In a young leaf, only a few centimètres long, a mesophyl cell may be seen to take on itself an ovoid form and a special development. The chlorophyl gradually disappears, a partition is formed across the primitive cell, and soon through a similar division four cells appear, distinguished by their thin walls and fresh colour from the surrounding tissue. The gland seldom stops at this stage, but proceeds to multiply the cells, eight, sixteen . . . *n* cells, until it reaches the perfect state." It then commences its physiological action, secreting its peculiar substance, and frequently destroying adjacent cells to make room for the accumulation. In *Schinus molle* veritable canals are formed to hold the secretion. In reference to this paper, M. A. Trécul remarked on the distinction between gums secreted by living cells and gums formed by the disorganisation of cellular membranes and starch (*Comptes Rendus*, September 20, 1875).

M. Adolfe Brongniart states, in the same journal for August 16, 1875, that having noticed a peculiar structure in certain silicified seeds from the coal-field of St. Etienne, he sought for the same in living cycads. Near the summit of the ovule, close to the micropyle of the seed-test, he observed in the fossil seeds a cavity containing granules which seemed to be pollen grains. This year the chief gardener of the Museum, M. Houllet, succeeded in fecundating a female cone of *Ceratozamia Mexicana*; and a microscopical investigation, made by M. Renault at M. Brongniart's request, revealed the same arrangement as in the fossil seeds. The gradual formation of a pollinic chamber was observed, the details of which are described in the paper referred to.

Among the fungi that have lately attracted the particular attention of microscopists must be placed the *Paccinia*, which attacked the leaves of hollyhocks in all English gardens last year, and often with fatal effect. Herr P. Magnus, writing in *Der Naturforscher*, No. 33, gives an account of its progress in Southern and Middle Europe. In July, 1874, Professor Oudemans found it spread all over Holland. In August of that year Herr Rostrap reported its appearance over the southern part of Fünen. Dr. Brehmer saw it in a garden at Lübeck in July, 1874. In July, 1875, it was seen at Hildesheim by Dr. Eichenbaum. Herr Magnus observes: "We see how this monad passed from France to England, along the sea-coast to Holland, Denmark, Lübeck, and the North-German coast." It also passed from France to South Germany. It was seen at Strassburg and Rastatt by Dr. Schoeter in October, 1873, and in July, 1874, Professor Abbes met with it at Stuttgart. In the same month Herr Kellermann noticed it at Nürnberg and Erlangen, and in August it was found at Baireuth. It has also extended to Italy and Spain. It came originally from America.

Der Naturforscher, No. 37, cites a paper from the *Annales de Chimie*, August, 1875, showing that water containing foul matter, and swarming with bacteria, can be purified through the action exerted by the roots of a live plant. M. Jeannel arrived at this conclusion from comparative trials with two vessels in which he allowed white beans to rot, and also pieces of flesh. In three days the bacteria and other infusoria disappeared from the vessel in which the plant was placed, and multiplied in the other.

No. 35 of the same Journal contains an important paper, copied from the *Botanischer Zeitung*, No. 26 of this year, by Herr J. Reinke, on the growth of inorganic cells, following up the researches of Herr Traube. Among other substances Herr Reinke operated with crystals of sulphate of copper placed in a five or ten per cent. solution of potassic ferrocyanate, and watched under the microscope. At first the chemical reaction causes a deposit which follows the shape of the crystal, but as the latter is dissolved the artificial cell throws out projections and becomes rounder. Further details will be found in the paper.

At the meeting of the Royal Microscopical Society on the 6th inst, Dr. Hudson exhibited a splendid collection of drawings of rotifers, made by himself in white and coloured chalks on a black ground, and he described a new *Melicerta*, differing from the well-known *M. ringens* in not constructing a tube with the moulded pellets of that species, but contenting herself with one made of rings of mucous superimposed in succession like that of *Stephanoceros*. The mucous-secreting organ of this rotifer occupies a similar place to the pellet-moulding organ of *M. ringens*, and Dr. Hudson calls it *M. tyro*, considering it a tyro in the building art as compared with its namesake. When expanded, the lobes of the disk assume an elegant butterfly form, and it has two remarkably long and retractile antennae. A paper by Dr. Pigott was read, commenting on the fallacies frequently entertained concerning chromatic and spherical aberrations, and showing their identical characters. When white light and lenses with spherical curves are used, the chromatic aberration is the spherical aberration of each coloured ray. It ought not to be necessary to give such explanations to a learned society, but some astounding blunders have appeared in the *Monthly Microscopical Journal* from correspondents, and many experienced observers do not seem to have taken the real facts sufficiently into account. At the same meeting Messrs. R. and J. Beck exhibited a new student's microscope, intended specially to compete with the foreign patterns that have been so largely purchased in medical schools, and to offer some further advantages. The secretary also showed a pocket lens constructed on a new formula by Mr. Browning. It is an achromatic triplet, with a flat field half an inch in diameter, and so finely corrected as to exhibit clearly minute structure that requires a much higher power when the usual double and triple combinations are employed. It is likewise to be commended for its abundance of light. It has a focus of about half an inch. We believe other sizes will be made.

Herr Hasert, of Eisenach, asserts that he has constructed a new objective capable of showing the most difficult diatoms (*Amphipleura pellucida*, &c.) with direct light, and requiring no correction for varying thickness of covering glass. Questions concerning this objective were asked at the late meeting of the Royal Microscopical Society, and it was stated that the glass had been highly spoken of by one observer in this country, but more definite information was required.

In the October number of the *Monthly Microscopical Journal* will be found some interesting observations on *Cephalosiphon* by Dr. Hudson, and the figure of a supposed new tube-dwelling infusorian which he names *Archimedea remex*, as it protrudes its ciliated front in a corkscrew form. The same journal contains a reprint of Professor Allman's address to the Linnean Society on "Recent Progress in our knowlege of the Ciliate Infusoria," and a translation—not always clear—from Professor Abbes' paper on the Microscope in Schulze's *Archiv*, vol. ix., 1873. It is to be regretted that the style in which this paper is written renders it very difficult to translate, but we should advise more pains in the continuation which is promised.

MEETINGS OF SOCIETIES.

New Shakspere Society (*Friday, October* 8).

F. J. Furnivall, Esq., Director, in the Chair. After a few congratulatory remarks by the chairman on the opening of the third session of the Society, the first paper, "Notes on Mr. Daniel's Theory of the Relation of the first and second Quartos of *Romeo and Juliet*," by James Spedding, Esq., Hon. Fellow of Trinity College, Cambridge, was read by Mr. F. D. Matthew, as was also Mr. Daniel's answer to Mr. Spedding. Mr. Spedding contended that the first Quarto was a substantially correct and perfect representation of the play as performed by the Lord Hunsdon's servants in 1596–7, and that it was Shakspere's first sketch of his play, while the second Quarto was that play corrected, augmented, and amended by Shakspere at least after two years' further practice of his art and development of his genius. Mr. Spedding argued that the passages expounded in the second Quarto existed in germ in the first, and made good sense, without the need of supposing them to be shortened representatives of the larger Q_2. Mr. Daniel, on the other hand, supported his old argument that Q_1 was a curtailed and often perverted version of Q_2, not only by the opinion of prior editors and his former instances, but by showing that many of the enlargements in Q_2 were drawn from Arthur Brooke's *Romeus*—the acknowledged source of the play—and were evidently taken thence at the same time as the passages used in Q_1. But Mr. Daniel confessed that he could not account for the beautiful passages in Q_1, p. 82 of the New Shakspere Society's *Parallel Texts* about waking eyes attending the frolic day, &c. An interesting discussion followed, in which Mr. Furnivall, Dr. Nicholson, Dr. Abbott, Mr. Simpson, Mr. A. J. Ellis, and Mr. Pickersgill took part, and in which the balance of opinion was much on the side of Mr. Daniel's view. Mr. Furnivall and Dr. Nicholson both also argued in favour of the view advanced elsewhere by Mr. Daniel that the first Quarto

contained, on p. 148 of the *Parallel Texts*, passages not written by Shakspere ("accurst, unhappy, miserable man," &c.), but belonging to an older play. The second paper was by Dr. Wickham Legg on the *Elflocks* in *Romeo and Juliet*, I., iv. 80. Dr. Legg contended that the view of all the critics but Nares and Mr. Daniel was right, that the "foul sluttish locks" were the *plica Polonica*; and that the *un*tanglement of these was held so inauspicious that Polish peasants would die almost sooner than consent to it. It was, therefore, clear that the reading of the Quartos and first Folio "untangled" was right, and ought not to have been changed to "*en*tangled" by Mr. Daniel.

FINE ART.

A Pocket Guide to the Public and Private Galleries of Holland and Belgium. By Lord Ronald Gower. 16mo. (London: S. Low & Co., 1875.)

A NEATLY got up little book, convenient size, good paper, and clear type; nevertheless, we should advise people about to study art in Belgium and Holland not to burthen themselves with it. It may, as the author states, have been printed to save both time and trouble to the art-student and amateur, but will involve loss of both to those who are really students.

In his preface the author decries the ill-arranged catalogues of the Public Galleries, these being either chronological, as at Antwerp and Brussels, with a good index of names at the end, or alphabetical, as at Amsterdam; in either case by means of the number on the picture it is easy to find the notice in the catalogue—notice generally preceded by a biographical sketch of the artist. The one defect to our mind common to all official catalogues, both at home and abroad is that no distinction is made between attributed pictures and those the authenticity of which is established, a system decidedly prejudicial to the advance of knowledge of the history of art. Really authentic pictures ought to be marked off as beyond dispute, and as regards all others, the grounds of attribution stated. In this respect the present work is no better than the local catalogues; in all others it is generally less accurate. Thus, if we turn to it for information as to the earlier artists, we find, p. 197, that John van Eyck was born in 1370 and died in 1441; this double error is repeated at p. 259, with a misprint of the Christian name. The copy in the Antwerp museum of the well-known Madonna with kneeling figure of Canon George van der Paele at Bruges is described thus:—"J. van Eyck. A 'Holy Family with Saints.' Very interesting and curious." Van Coninxloo's *Adoration of the Magi* at Brussels is also given to Van Eyck, p. 223, and again p. 224, while, at pp. 109 and 265, two huge folios at the Trippenhuis, Amsterdam, are said to be filled with his etchings!! Van der Weyden is stated to have been born *at Brussels about* 1401, and to have studied in the school *of the Van Eycks at Bruges*! We have sought in vain for anything about Peter Cristus, or Gerard David, or their works. Theodore Bouts is to be found in the Index under *Van Haarlem, Dirk*, who, we are told, p. 224, "is also sometimes called Theodore *Stuerbouts*, which seems to have been the *real* family name of this artist." After this we are not astonished to read that as to Memlinc nothing positive is known, and that he was born *at Bruges in* 1440!

Let us see whether the information as to later artists is any better. Not to be accused of picking out exceptional articles, we will follow the Index, which commences with Achenbach—we are not told whether Andrew or Oswald is meant; if the former he is correctly stated to have been born at Cassel, but how is this to be reconciled with the statement at p. 156 that he is a Dutchman? Next in order is Aftleven, Hermans, of whom we have never heard; we presume Saftleven is meant. Then comes Altébe, of whose existence we confess our ignorance; then Antonello de Messina, the note about whom at p. 194 is incorrect: his *Crucifixion*, p. 196, is not indexed. The landscape background of this picture reminds Lord Ronald of Raffaele; it is a copy from Memlinc, who was really *the* John of Bruges whom Antonello left Italy to study under. *Adrian Backer* should be Adrian de Backer. L. Backhuysen died, not in 1709, but on November 17, 1708. There is no such genre-painter as *A. W. Bakkar*; the artist meant is A. H. Bakker-Korff, of whom our author has made two painters; and so it goes on.

The information given being so inexact, we hardly regret that the museums and churches of Bruges, Ghent, Courtray, Tournay, and Louvain are dismissed in a single page, and that no mention whatever is made of many private collections: such as, for instance, the Moretus collection at Antwerp; in which town no notice is taken of the works of Leys, Hendrickx, or Guffens and Sweerts. In Dutch and French words many errors occur: such as *femme hydrophique*, p. 41, *jemällin*, p. 76, *schulters*, p. 77, *gemalen*, p. 88, &c. English names of people and places are also frequently misspelt: as, for instance, St. *Irudon*, p. 71, Mount *Cavalry*, p. 204. Occasionally we come across sentences such as this:—"In Cock's right hand he holds a gauntlet," p. 76; and statements that are contradicted a few pages further on: *e.g.*, pp. 34 and 41. The index of paintings at the end of the volume is comical.

W. H. JAMES WEALE.

LONDON BRIDGE.

THE calm equanimity with which Englishmen allow both their town and country scenery to be disfigured by the works of the engineers is truly wonderful. Now and then, when the sites of the proposed works are very conspicuous, or when the proposals themselves are more than usually barbarous, a protest is made, and a correspondence got up in the newspapers, but even then it is seldom that any good is done. If any notice at all is taken of the objectors, the matter generally ends in a compromise all on one side. The engineers and their backers talk big, and use many fine-sounding technical words, and perhaps enlist on their side some well-known surveyor, whose opinion they quote as that of an eminent architect. The public is bewildered, and in the end contentedly accepts the assurance that some additional ornament will be added to the design, and that the work when executed will be very handsome. This, it will be remembered, was something like the history of the Ludgate Hill railway-bridge, of which we can only say that it would be improved if the "architecture," screwed on by way of compromise, were at once screwed off again; and such, we fear, is not unlikely to be that of the proposed widening of London Bridge, which just now stands in great danger of being "beautified" after the manner of Blackfriars Bridge and the Holborn Viaduct. At present the case has only reached the big-talk stage, as an amusing example of which we may notice that in one journal the complete want of sympathy between the forms of the present bridge and those of Messrs. Jones and Gregory's proposed additions is dignified by the title of "Harmony of Contrast."

The first question which arises with respect to London Bridge is whether it is necessary or advisable to increase it at all; and on this point we entirely agree with those who contend that, sooner or later, another bridge must be built lower down the river, and that any enlargement of the present one could but give temporary relief, and would tend rather to increase than to diminish the inconvenience, from the concentration of traffic in one spot. Apart, then, from other objections, it would be but a penny-wise-and-pound-foolish policy to spend so much as 55,000*l.* upon such a work. But admitting the necessity of affording increased traffic facilities on the present bridge, the next question is how this may best be effected. Three proposals have been made: 1st. To widen the bridge with masonry, making the new part to correspond in every respect to the old; 2nd. To append to each side a footway supported upon iron scaffolding; and 3rd. To give up the whole present width to the carriage-way, and to suspend a footway upon pillars above it. The last seems, at first sight, rather grotesque, but it has the great merit of being comparatively cheap and easily removable, and if some temporary extra accommodation were absolutely necessary during the building of another bridge, this might be a very reasonable way of obtaining it. The second proposal is so mean that it is strange it should ever have been entertained at all by anybody except the engineers who elaborated it, and who regarded it simply as a problem of construction; nevertheless of several more or less objectionable forms of it the City authorities have made choice of the worst; and if it be carried out London Bridge must exchange its present simple and massive dignity for a commonplace vulgarity akin to Blackfriars and Westminster.

If the bridge is to be widened, the only permissible way is to do it in masonry, which unfortunately is not in favour with engineers just now, because it does not lend itself to the exhibition of *tours de force* as ironwork does. The objection of its greater cost is of no weight; for the money is to be had, and the stone bridge will be more worth its larger price than the iron bridge its smaller price. Mr. Horace Jones, the City architect, can scarcely intend his words to be taken seriously when he urges that the difficulty of forming foundations for the new part of the bridge would be insuperable. The obvious answer is that the office which he holds should be filled by a man to whom the difficulty would not be insuperable.

J. T. MICKLETHWAITE.

JAPONISM.

Paris: Oct. 1, 1875.

It will be advisable to say what there is to be said on the subject of "Japonism" at once, before the daily occurrences of the world in which we live and move begin to reassert their claim.

Very soon public interest will again be completely engrossed by exhibitions and public sales, and our retirement and leisure for quiet study will be at an end. Deaths may take place and disturb our peace of mind. The first cold day will call us back to Paris. Let us, therefore, before the last red leaves have fallen, whose glowing beauty the poets of the Empire of the Rising Sun have so eloquently sung, glance at the translations and books which have lately appeared to improve our acquaintance with that charming land.

M. François Turrettini's name is already familiar

to you in connexion with the *Heike Monogatari* and his own translation of the amusing Japanese novel called *Komats et Sakitsi*. You are aware of his enthusiasm for everything Japanese, enthusiasm such that he prints his translations, French and Japanese side by side, at his own house. He is now publishing at Geneva two collections of articles by himself and other Japanese and Chinese scholars: such as M. Carlo Valenziani, of Rome; MM. Anselmo Severini and Carlo Picini, of Florence; and the Marquis d'Hervey, of St. Denis. They are coming out in numbers, at irregular intervals of time. One (in 4to) is called *Atsumi Gusa*, which, in poetical language, signifies *Herbes rassemblées*; another (8vo), *Ban-zai-sau*. No pains have been spared, as regards the quality of the paper and the letterpress, to make it an attractive book to genuine connoisseurs. The last number contains *l'Histoire de Taira*, taken from the *Nit-pon Gwai-si*, a very popular and celebrated story in Japan, written in the beginning of this century by San-Yo, of the province of Aki, which San-Yo, a young Japanese tells me, may be called the Voltaire of Japan. The epithet seems to me both characteristic and honourable, but, nevertheless, San-Yo is very far from possessing the method of the historian of the age of Louis XIV., and though I have read the translation of the first part of his work with the greatest care and attention I should find it very difficult to give a short sketch of it for my readers' edification. The author never takes a general view of things. Facts are strung together like the beads of a necklace. Now and then we come upon a typical anecdote, and occasionally the action and the situations are stirring and forcible enough to give prominence to some of the characters; but, generally speaking, the style is dry and yet vivid, like that of an old man telling stories in the chimney-nook, recalling his own fighting-days or else repeating the tales handed down to him by his father and grandfather.

But still we strongly recommend those who take any interest in the arts or psychology of this intelligent and chivalric race to read this number attentively (H. Georg, publisher, Geneva). It explains many of those scenes with which they will have been made so familiar by those works which are the glory of Japanese art—porcelain, albums, ivory, iron, lacquer-work, and the rest. It is the history of the insolent prosperity and final ruin of the Taira, one of the most powerful of the old feudal families of Japan. They were overthrown by the Genzi, who subsequently founded the Saïkonnel rule and reduced the Mikado to subjection in very much the same way as the Mayors of the Palace did the King in France. The struggle lasted through the greater part of the twelfth century, and the alternate victories and defeats recall your Wars of the Roses. The banner of the Taira was red; the Mina Moto banner, white. The Genzi dwelt in the provinces of the south, and were, by nature, warlike and intractable. The Taira rallied round the Emperor and seem to have upheld the national faith—in spirit, at least, for Buddhism had adherents in both camps. Of all the political and warlike characters in the book Tada-Mori stands out the most prominently, and Kyo-Mori next. I mention these names because they have become legendary, as have also the innumerable brave and cunning feats by which both sides distinguished themselves in this great national war, a war which has supplied the painters, sculptors, poets, romance-writers and dramatists of the country with a thousand subjects for treatment. It is strange how much more artistic and refined these warriors, fierce and desperate as they were in action, must have been than ours of the Middle Ages or even of the Renaissance in the West. That they were so is proved by several anecdotes in this book, showing us that when they were at the point of death their thoughts would revert with loving anxiety to some roll of manuscript poems, some treasured musical instrument, the gift of a friend, &c. I allude to one closing scene, in particular, and a most picturesque and dramatic scene it is. The Imperial palace has been burned and sacked. The Imperial family is retreating before the insurgents from province to province, bearing with them the insignia of their investiture, the mirror, the sword, and the seal of the Kamis, which had been preserved in the Imperial Treasury. A great decisive battle has just been fought:—

"Alors Tomo-Mori [the general in command] se rendit sur le navire de l'empereur et voyant toutes les femmes se précipiter en devant de lui et demander des nouvelles de la bataille, il éclata d'un rire amer et dit: 'Les nobles ne me reconnaissent-ils pas comme supérieur en bravoure à tous les hommes des provinces de l'Orient?' Et comme on se lamentait, Tomo-Mori de sa main jeta hors du vaisseau les objets inutiles. Alors Toki-Ko [the mother of the Emperor] s'attacha à lui par une ceinture et plaça sous son bras l'épée précieuse et le cachet sacré. Puis ils montèrent tous sur le pont et se tenaient debout sur la proue. L'empereur avait alors huit ans. Il demanda à Toki-Ko ce que cela signifiait. Et celle-ci répondit: 'Les Barbares dirigent leurs flèches en grand nombre contre le navire impérial, c'est pourquoi il faut le transporter ailleurs.' Puis l'empereur et tous ceux qui l'entouraient se précipitèrent dans let flots et périrent. Toki-Ko suivit cet exemple, mais les soldats de l'armée d'Orient la retirèrent de l'eau par les cheveux et la firent prisonnière . . . ."

The sequel of the war between these two families, which ended in the final usurpation of the power by Hièyas, a man of superior nature, in the beginning of the seventeenth century, has just been made the subject of a novel by Mdme. Judith Gautier, called *l'Usurpateur* (2 vols. duodecimo, published by A. Lacroix).

Mdme. Judith Gautier, the eldest daughter of Théophile Gautier, has already published a charming book of Chinese poetry, called *Livre de Jade*, and an extremely original Chinese novel, *Le Dragon impérial*. Japan suits her natural genius as well as China, and gives her the same opportunity of displaying a thoroughly artistic learning. In some respects the personages are rather French, just as the Romans and Turks were in the tragedies of Racine and Voltaire. But the scenery in which she places them is worthy of the beautiful albums whence she draws her inspirations. In some of her pages, those for instance in which she describes the gardens of the Empress's palace and the theatre at Osaka, she exceeds even Gautier at his best in grace and refinement of style. M. Sayontzi, a young Japanese prince, living at present in Paris, translated some poems to her which she made the subject of a kind of Decameron scene of the most exquisite taste and originality.

Thus her novel is both pleasing and serious; full of fancy and also of trustworthy information. I must reveal to those who are taking note of the drawings of literary men that the two engravings which adorn the outside of the book are by Mdme. Gautier herself; she has also a decided talent for sculpture.

The French Congrès Provincial des Orientalistes has just issued to members the volume containing the report of their inaugural meeting (1 vol. 8vo, publisher, Maisonneuve). Among other things it contains several translations from the Japanese: the legend of Susano-Ono-Nikoto, the oldest Japanese poem, translated by your countrywoman, Miss Charlotte Birch; a Japanese poem on Charlotte Corday, translated into French by M. Nomura Noakagu, of the province of Bizen; a short fragment of the history of Taïkau-Sama, by M. Léon de Rosny; and some recollections of a residence in "l'Extrême Orient," by M. Madier de Montjau.

This volume contains some horrible engravings, from pictures in my possession, representing the body of the celebrated Japanese woman, Ononо-Komati, renowned for her beauty, her misfortunes, and her poetic talent, in various stages of decomposition. All the documents relating to this fascinating and unfortunate creature, which I published in *L'Art*, are now reprinted with these engravings, documents which it cost me infinite pains to rescue from oblivion, as for a long time I had nothing to guide me in my search but her portraits which I met with from time to time, some representing her radiant in youth and luxury; others, on the contrary, bowed down with misery and old age. I have since collected some more notes about her, and mean shortly to publish them all together. If any of your readers can throw fresh light on my beloved Ononо-Komati, and will communicate with me on the subject, they will greatly oblige me.

M. Madier de Montjau, whose name I just mentioned, is also the author of a pamphlet entitled *Extérieur Comparé des Chinois et des Japonais* (published by Antonin Chossonnery, 8vo, 16 pages). The notes for this little work were taken on the spot by a clear-sighted observer and a zealous philosopher. Ethnological enquiries led him on to psychological comparisons and historical hypotheses of the very greatest interest. The whole question of the origin, the mingling, the independence and intermarriage of the yellow, Mongolian, and Aïnos races is known to be still very obscure.

"Japonism" is beginning to be everywhere in the ascendant. M. L. Serrurier, of Leyden, has just sent us a translation and exact reproduction of the chapter on quadrupeds, and of the first part of the chapter on birds in the popular Japanese Encyclopaedia, called *Kasira Gaki*. The translation is published in two numbers (in quarto, E. I. Brill, Leyden), and presents a most attractive appearance, both as regards the letterpress and the *facsimile* engravings. The *Kasira Gaki*—I shorten the name for convenience—is not a scientific work. The shape of the animals and objects is given with tolerable accuracy, but the explanatory notes are rather antiquated. I give a specimen of those which accompany the picture of the tigèr—an animal, it is only fair to say, hardly known in Japan, save in some of the wilder provinces of the North. The notes are more poetical than correct, but not by any means stupid.

". . . . Le tigre a la forme du chat, il est grand comme un bœuf. . . . Pendant ses excursions nocturnes, il jette des traits de lumière d'un de ses yeux et au moyen de l'autre il voit les objets. Son rugissement ressemble au bruit du tonnerre, et il est cause que le vent s'élève. Le tigre habite le sommet des montagnes, et on dit que quand il rugit tous les animaux se tordent de colère. . . ."

M. L. Serrurier dedicates his admirable translation to his master, Dr. Hoffmann, who may be said to be the father of Japanese studies in Europe. He explains the method he adopted in translating and transcribing the text in his introduction. I only just notice this point, especially interesting to grammarians, without dwelling further upon it, in order that I may repeat that this book will furnish amateurs with a great deal of valuable information concerning the curiosities contained in their collections, carved ivory articles, porcelain, &c.

The *Kasira Gaki* must have passed through many editions. I possess five volumes of it, but have not yet been able to ascertain whether they form the whole work, as I know of no other copy existing in Paris. The text was evidently written a long while ago, and is in many respects very like our popular geography-books of the Renaissance period. I have seen two editions, one published in 1666, in which the figures are heavily drawn and printed, the other in 1781, greatly superior, and containing additional illustrations; this is the one which was copied for M. L. Serrurier, and from which he made his translation. It is full of valuable notes on the mythology, the botany, the customs, &c., of the country. It is to be hoped that the whole of it will be translated in time.

To complete our list of the works on Japan lately published in France, we must mention *Les Quatre Campagnes Militaires de* 1874, by M. Edmond Planchet (Michel Lévy, 1 vol. 18). The

four campaigns are the French expedition to Tonkin, the English to the Gold Coast, the Dutch to Sumatra, and, finally, that of the Japanese to Formosa. The last is the only one that at present concerns us. The massacre of a few Japanese fishermen by the natives of Formosa was the pretext. Formosa belongs to China, but virtually China exercises no power in the island. Evidently Young Japan were longing to try their new arms, and were on the look out for an opportunity. We shall be doing them no wrong if we hazard a conjecture that had the Formosa expedition not taken place there would have been internecine war between the dispossessed aristocracy and the new Government.

M. Edmond Planchet gives a short account of the expedition, and shows us how exactly alike modern and ancient Japan are in general character. The preparations for war were completed in May, 1874. They had been entered into with great zeal by the new Government in order to feed the warlike activity of the Samurais of Tota and Satsuma. General Saïgo-Toto-Kon commanded the expedition. The Japanese troops attacked the enemy, who were, however, only armed with matchlocks, with daring bravery. The natives soon fled, leaving some of their number dead on the ground. The heads of the slain were cut off, carried in triumph to the Japanese camp, and exposed there for several hours. It seems as if the scenes of bloodshed which succeeded each other without any interruption in the wars of the Taira and the Genzi are being enacted over again before us as we read M. Planchet's account of the Formosa expedition. The same indifference to danger, the same sacrifice of life in putting the enemy to rout, the same practice of exposing the gory heads to the gaze of the whole army in token of victory, and dwelling on the spectacle in an intoxication of delight. The same obedience and discipline, the same instinct of policy, too, for the troops were guilty of no excesses, and it was not long before China concluded a treaty with Japan, in which the latter was induced to evacuate the territory, which certainly she would rather have continued to hold. The love of war and glory is inborn with the Japanese. It looks very much as if the active part reserved for them to play in the destinies of the extreme East would begin with an expedition into Corea, an expedition which, it would seem, is already on the eve of being undertaken.

PH. BURTY.

NOTES AND NEWS.

WE have received from the print-sellers Messrs. Graves & Co. the catalogue compiled by Mr. Algernon Graves of the works of Landseer. Much pains and attention have no doubt gone to the production of this useful manual. It was at first printed for some temporary purpose, but has now been enlarged, including unengraved as well as engraved works, and "the more important subjects which are only partially known." Some short descriptive and anecdotic touches are also added. The catalogue begins with the year 1809, when Edwin Landseer was seven years old, *Heads of a Lion and Tiger*, etched; it ends with 1873, "*Jolly*, not engraved, the last dog Sir Edwin painted; it belongs to his old friend Mrs. Prickett, to whom he presented it." The number of engraved works here recorded is 434; those unengraved seem to be less numerous, but, unless one were to count them up from page to page, the catalogue does not settle this point in an obvious way. Another deficiency—which may be partly unavoidable, but seems partly also voluntary—is that we are not told throughout in what mode of execution the works are done: for instance, under the year 1837, *The Highlands* and *Friends*, both "exhibited at the Royal Academy," may be oil-paintings, water-colours, crayon-drawings, or whatsoever else. None the less, the catalogue is a highly acceptable help to the study and tracing-out of Landseer's life-work.

THE exhibition of the Photographic Society has been open at the gallery of the Water-colour Society since September 29. The photographer whom we always look for first is Mrs. Cameron; and we regret to find this year nothing from her hand, so vigorous in bridging over the interval between photography and fine art. Another lady, Miss H. Paget, has done something noticeable in this line for the present exhibition, in a style, however, very different from Mrs. Cameron's: her *Tiresome Sunbeams* is especially artist-like and uncommon. Mr. Gillard's *Orange-blossom* does Cameronise, but not very successfully: it is too uniformly slurred in contour. Messrs. Wyles and Co. give several brilliant studies of *Cloudland*; Mr. Faulkner some exquisite subjects of children and infants—soft, rich, and tender. The *Dorothy Morrison* and *Simplicity* are real masterpieces in their way; so are the *Physiognomical Studies* of Mr. S. G. Payne—inmates of the County Gaol at Aylesbury, photographed in the open air—a very numerous set of single heads, most curious and interesting to examine, and highly discouraging in aspect to the sanguine prison-reformer. Mr. Stillman's photographs done with the "Liverpool Emulsion" testify to the value of this combined solution; more especially the *Carisbrook Castle*, which is very mellow and fine. Several works by the late Mr. Rejlander are here, on sale for increasing the fund which is now being raised in his name. We may specify also examples sent by Messrs. Crawshay, R. Mitchell, Hollyer, Todd, McLeish, Downey, Mundy, Spencer and Co., B. B. Turner, A. and J. Bool, Burton and Sons, F. T. Palmer, Stoddart, and Stenning, Captain Abney, and the Woodbury Printing Company.

THE death is announced of J. B. Carpeaux, the sculptor, at the age of forty-eight.

M. BERTRAND (*Revue Archéologique*, September), gives an account of a very remarkable discovery of antiquities at Graeckwyl in the canton of Berne, in 1851. Two *tumuli* were opened, one of them yielding a bronze vase—with ornaments in relief and in the round on the neck and handles—of which an engraving accompanies the article. It is certainly curious, as M. Bertrand remarks, that a vase which from the artistic character of its ornaments can only be compared with Etruscan work, or better still with the gold ornaments from Camirus in Rhodes (in the British Museum and in the Louvre), should be found in the district of Berne, because it is not supposed that much of what is called civilisation had reached that quarter till Roman times, whereas the Camirus gold ornaments, which are exact counterparts of those on the Graeckwyl vase, can be confidently assigned to the seventh century B.C. Perhaps the more archaic works of this kind are studied, the more it will be found that they prevail in the Greek islands—*see*, for instance, as to vases and terra-cottas, the guide books to the first and second vase-rooms of the British Museum. From this evidence such objects could be traced to a period of activity in maritime trade which might readily have attracted patrons or traders from even higher regions of Europe than Berne.

M. JEAN ENGELMANN, the inventor of chromo-lithography, has just died at Paris at an advanced age.

THE King of the Belgians has just purchased the last sketch of the famous series executed by Rubens to serve as models for the tapestries of Count Olivares. The Museum of Madrid possesses the whole series with the exception of this one, which was carried off during the Peninsular War under the First Empire, and sold to an English dealer. It afterwards became the property of the Marquis of Camden, from whom it passed into the Bredel collection, lately dispersed in London.

AN Oriental museum has been lately opened at Vienna, which is very curious and complete. It consists of fourteen rooms assigned to China, Japan, Egypt, Persia, Turkey, Tunis, and Morocco. A well-known Orientalist, Baron Hoffmann, is at the head of this new establishment.

THE Musée des Antiques of the Louvre has been just enriched with six imperial busts, brought by M. Héron de Villefosse from Marconna, in Africa. They represent Marcus Aurelius, Lucius Verus, Lucilla, Aelius Verus, Septimius Severus, and Plautilla.

A CURIOUS museum has been opened at the Hôtel des Postes, at Berlin, containing models of the finest post-houses in Germany. Wax figures of the size of nature represent postillions in their dress and undress uniform; thirty models of carriages, two of post-wagons with their internal arrangements; maps, and geographical drawings, and a collection of 2,500 postage stamps of all the countries in the world.

THE French Chambers, in their budget for 1876, have placed 1,100,000 francs at the credit of the Minister of the Fine Arts for the restoration of the historical monuments of France.

IT is announced that the long-lost *Madonna with the Child*, of Vandyck, of which countless copies exist in various parts of Europe, has at last been discovered in the original. The picture has formed the altar-piece to the chapel of an obscure German cloister, and was found there by the Flemish painter Georg van Haanen. After slight restoration it is now to be seen entirely uninjured and in its pristine condition.

THE well-known landscape-painter, Thomas Ender, for many years Professor at the Academy of Arts at Vienna, died on September 29. Ender was born in 1793, and accompanied the expedition to Brazil in 1817 as professional artist. The result was the collection of 700 drawings and studies still to be seen in the Brazilian Cabinet at Vienna. He afterwards distinguished himself by his studies of European landscape.

DR. HANS HILDEBRAND, the Swedish antiquary, has just made a peculiarly interesting discovery in the neighbourhood of Christianstad. At Nymö, near that town, a tumulus from the Bronze Age was examined, in which, under a great heap of stones, were found two burnt corpses and a small bronze ring. In a stone chest close by were found the bones of about twenty persons, all buried in a sitting posture, together with two amber beads and a bone spear-head. But the most important discoveries were made in a wholly untouched "Jettestue" at Fjelkinge. By the side of the entrance were several hundred fragments of richly ornamented clay pots, and two flint axes. Inside were found human skeletons, a quantity of amber, a perforated animal tooth, four bone vessels, flint knives, &c. In the southern portion of the chamber itself were the bones of four sitting figures, and a skull was picked up in perfect preservation. Unfortunately, the roof gave way, which made it impossible to investigate the northern part of the chamber. Bones of domestic animals were scattered everywhere. The great importance of this discovery consists in the strong additional evidence it gives of the existence of domestic animals in Sweden during the Stone Age.

DR. HIRSCHFELD has written home to announce his arrival at Athens, and the successful beginning of the German excavations at Olympia. All the necessary preparations had been made for the work before Dr. Hirschfeld's arrival by Dr. Athanasius Demetriades, the commissioner appointed by the Greek Government to co-operate with the German directors. The operations are being begun in a line with the excavations made by the French in 1829, when they came upon the spot at which the character of the broken friezes and portions of the roof found indicated the site of the temple of Zeus. It is hoped by Drs. Hirschfeld and Demetriades that by following this track they may discover some of the numerous other buildings which were enclosed within the boundary-walls of the ancient Altis. It is understood that the German work of explora-

Digitized by Google

tion will be carried on with the proper degree of efficiency for two years, at the end of which time its further prosecution will have to be determined by a Commission at Berlin, presided over by Professor Curtius. In the meanwhile we wish Dr. Hirschfeld all possible success, and shall watch with interest for the appearance in print of the Journal which he has undertaken to draw up of the progress of the undertaking.

The last three numbers of *L'Art* are devoted to Michel Angelo, and give an interesting account of the centenary festival, of Commendatore Gotti's life of the master—from which several new letters are translated—and of his most important works. The illustrations are admirable, many of them being facsimiles from some of the more important drawings by Michel Angelo in the Louvre, Uffizi, Ambrosiana, and other collections. Such works as these have a high artistic value, and their reproduction is a real boon to art-students. But, beside these, *L'Art* gives us numerous engravings of the principal palaces of Florence and the wonderful treasures of art they contain. In the first number of the three, for instance, we find: a large engraving, by Perrichon, of the Cortile of the Palazzo Vecchio, with its splendid Renaissance columns and elegant fountain surmounted by Verocchio's celebrated bronze statue; an etching by N. Martinez, of Benvenuto Cellini's colossal bust of Cosmo I. de' Medici; another, by Le Rat, of the bust of a woman, from Mino da Fiesole's bas-relief in marble in the Museo Nazionale (the bas-relief itself being also given in another illustration); and two good engravings of Sandro Botticelli's and Perugino's altarpieces in the Academy at Florence, the former representing the Virgin and Child with SS. Damian and Cosmo and others, and the latter, a dead Christ on the knees of the Virgin, mourned by saints—a somewhat stiff but touching Pietà that we do not remember to have seen engraved before. All these are engravings *hors texte*, and there are double the number in the text, so that it will be seen that the pictorial wealth of these numbers is very great. They form, indeed, the most attractive publication of the centenary, and have a solid value as containing much of the matter published in the Italian works on the subject in a French translation. We shall soon, we believe, be able to announce an important English work on Michel Angelo that will contain a translation of all the letters and new material published by Commendatore Gotti; but, meanwhile, it is pleasant to learn a little about the rich treat in store, by means of the criticism and translations of a few of the letters that have appeared in the different art-journals. *L'Art*, beside translations, gives a facsimile of one of the letters of Michel Angelo to his father, Lodovico. These Michel Angelo numbers are, of course, more expensive than the ordinary ones, but they contain so many excellent illustrations that they are fully worth the extra price.

A portrait of Corot has been sent to Florence by his family to be added to the grand collection of portraits of artists painted by themselves in the Uffizi.

Meissonier's celebrated painting of the *Cuirassiers de Reichshoffen* has been sold, it is reported, to an American gentleman for the sum of 30,000 francs.

Herr Viktor van Stuers, one of the foremost promoters of art-education and art-reform in Holland, has recently accepted office in the Dutch Ministry. It is believed that this will have an important influence on the progress of art in Holland.

The triennial international exhibition of works of art now open at Brussels contains as many as 1,850 works. Of these, Belgian artists contribute 453 paintings, French 146, German 117, Dutch 51, Italian 16, English 10, Swiss 5, Spanish 2, American 1, and Russian 1. Of the French paintings, most have been exhibited before at the Salon, but such works as Falguière's *Lutteurs*; *Le Régiment qui passe*, by Detaille; the *Fin d'Eté*, and a child's portrait, by Carolus Duran; and even the violent and unpleasant *Rizpah* by Becker, will well bear being seen again even in the same season. Among the new French pictures exhibited, *L'Accord Difficile*, a group of three figures round a harpsichord, by M. Goupil; *Le Retour du Corsaire*, by M. E. Richter; *Les Chênes des Bretons*, by M. Chabry; and *Le Matin: près de Rome*, by M. van Thoren, are perhaps the most deserving of attention.

But notwithstanding the number and general excellence of the French and German works, the Belgian painters decidedly hold their own in this international exhibition. One of the latter, M. Charles Hermans, has made a considerable sensation by his large and striking picture, entitled *L'Aube*, a street scene in Belgium at the break of day. The scene is in many respects as painful as that of M. Fildes' *Casuals*, and is rendered with the same powerful realism. Miserable women in faded silk attire, and half-drunken men who are turned out of a restaurant where they have spent the night in a wild debauch, contrast with the toil-worn workmen going to their daily labour; while over all the revealing light of a summer's morn is gradually stealing.

The medal for landscape-painting has been awarded to M. Joseph Coosemans, who exhibits three pictures possessing many of the characteristics of the old Dutch landscapists, but many other landscapes are equally distinguished for their truth and sentiment. The general excellence of the landscape-painting forms indeed one of the chief features of the Brussels exhibition. The sculpture is neither more abundant nor more remarkable than we usually find it in modern exhibitions. The most striking work represents a number of joyous children taking hands and dancing, we may suppose, round the mulberry bush. It is by M. J. Lambeaux—a large group in terra-cotta.

M. Charles Blanc—one of the few writers on art who know how to be readable as well as how to be learned—has an article in Sunday's *Temps* on "Some Forerunners of Michel Angelo." He has been to Assisi, and found himself in the Church of San Francisco; and having sketched its environment, he exclaims:—

"But what a profusion of pictures! How many artists have here deposited their *chefs-d'œuvres*, wishing to surpass themselves in the adornment of such a sanctuary? Cimabue himself—the wild Cimabue—is humanised. His virgins, always rigid, always immobile, have here an appearance of movement, a suspicion of life. Their eyes, elsewhere always haggard, have lost something of their fixity, and are less frightening. The child Christ is less savage."

And then he discourses of Taddeo Gaddi, and in this wise:—

"Sur nos têtes, dans le transepte de droite, se déroulent les fresques grandioses de Taddeo Gaddi, Florentin, et de son élève Giovanni da Milano, fresques en partie ruinées, qui ont excité l'enthousiasme de Rümohr, lequel les a décrites soigneusement et vantées peut-être outre mesure. Cependant, Taddeo Gaddi est un second Giotto, et il l'a prouvé surtout dans le sujet qu'il a peint sur la paroi qui touche au buffet de l'orgue et qui est coupée obliquement par un escalier de marbre. Une jeune fille, précipitée du haut d'une terrasse, est sauvée par l'intercession du saint. Elle paraît deux fois dans le même fresque, ici tombant sur le pavé, là, ressuscitée, au milieu d'un groupe de personnages parmi lesquels on reconnaît Dante, Giotto et Gaddi lui-même. Ah! Il est bien loin de nous, le temps où la peinture s'exprimait avec tant de simplicité et de naturel, avec tant de sentiment! où l'artiste avait une manière si naïve d'aller droit à la pensée, et de mettre sans détour devant les yeux ce qu'il avait dans l'âme!

"C'est à peine si Giotto est plus touchant dans la fresque des *Stigmates de Saint François*, qui, au milieu de tant de peintures hautes en couleur, nous arrête par la teinte monochrome dans laquelle est représentée l'extase du saint moine, à la vue du crucifix qui lui apparaît sanglant, avec de grandes ailes clouées sur sa croix, pendant que le compagnon du saint reste plongé dans la méditation sans rien voir de cette apparition tragique."

M. Blanc then proceeds to the description of *Chastity* and *Poverty*—two of Giotto's works with which either travel or art-literature has familiarised most educated Englishmen. It was—as the extracts will show—the object of M. Blanc, in his article, to write for the less learned of his readers.

THE STAGE.

Mr. Henry Neville, we are sorry to hear, is seriously unwell, and unable to resume work at the Olympic, after a brief holiday.

Mr. Dutton Cook has resigned the post of dramatic critic of the *Pall Mall Gazette*, which he has held for the last eight years, and has transferred his services to *The World*.

There have been revivals since we last wrote, but the only new piece of the week in London is, after all, not strictly new—Lecocq's *Fleur de Thé*, done in English at the Criterion Theatre by a company organised by M. Pitron and his acting manager, Mr. J. W. Currans. *Fleur de Thé* is acted by Miss Sudlow, a *débutante* showing some dramatic as well as vocal capacity, Miss Burville, whose pleasant but very young voice is heard too little, Mr. Walter Fisher, one of the best representatives of such a part as he here assumes, and Mr. F. Clifton and E. Marshall. It is received with approval by an audience appreciating what is, in the main, a refined performance.

The popular *East Lynne* is now nightly acted at the Globe, in place of the melancholy little drama which vainly essayed to win permanent favour. But the public, in getting *East Lynne*, gets something to the full as melancholy. The dramatised version of Mrs. Wood's novel nevertheless succeeds in interesting an audience. For those who do not go to be amused, or to follow with any profound sympathy the fortunes of the heroine, the piece is a curious study. The qualities of the novel are sufficiently reflected in the play, and even the lachrymose bearing of the principal actress—an actress whom a previous performance at the Haymarket showed to be by no means without talent—is in complete accord with the conception of the authoress, so far as one has a right to judge it by its embodiment in her book. Mrs. Wood displays to us in the drama now presented to us at the Globe Theatre her capacity for furnishing strong dramatic scenes, and for connecting these scenes by others which without being precisely natural, are yet undoubtedly ingenious. *East Lynne* is a clever piece of mechanism. But its dialogue, sufficiently prosy in the more level scenes, becomes hopelessly inadequate in the great and moving ones. Here all the success that is made is made entirely by the authoress, in strength of situation: and never through the dialogue. And if in the more level scenes the dialogue fails to be lively or characteristic, in the stronger scenes it fails to be natural. There is here, in question and in answer, in repartee and soliloquy, no sign of capacity to track the current of human emotion. The wife, dying in an easy chair—and in sight for the first time for very long of the husband she had left—becomes instantly eloquent and declamatory. Her lord it is true, is more equal to the occasion—that is, his representative at the Globe Theatre carries reticence of manner rather far. Earlier, there has been a scene of more immediately appealing pathos—the unrecognised mother bending over the form of her dying child. Miss Ward is admired in this scene; but the whole performance can hardly be described as successful from a strictly artistic point of view. The highest art would perhaps be out of place in a performance immediately pre-

ceding the first act of the *Brigands*, in which the spectator, freed from the care of close attention to the interest of the story, has leisure to observe that there are plenty of lights, and a clever movement of sham cavalry, and that Miss Nellie Bromley is dressed with a more excellent regard to harmonies of colour than it is common to see either in street or theatre. He observes these—having little else to observe.

On Monday night, the Royalty Theatre, re-opened, under new management—that of Mr. Charles Morton—but with a programme with which last season's visitors to the playhouse were familiar. Mdme. Dolaro returns to town to give that performance of *La Périchole* whose merit as a light dramatic "creation" has already been dwelt upon in these columns. A trained actress and singer is here seen in a representation which takes rank for ability of a very unusual kind, with those of Judic, Chaumont, and Théo. The subject is unpleasant, but the treatment by Mdme. Selina Dolaro is of consummate cleverness. *Trial by Jury* is also in the programme: the part of the too captivating plaintiff is now no longer played by Miss Nellie Bromley; but Mr. Sullivan is still the Judge, and is still a prey to influences to which, in his judicial capacity, he should hardly succumb.

The chronicle for the week shows unmistakeably that Opera bouffe is an "unconscionable time in dying." The Alexandra Theatre, Regent's Park—in other words, in Park Street, Camden Town—is re-christened the Park Theatre; and there Miss Soldene, a veteran performer, opens with *Geneviève de Brabant*—Mr. Rouse coming to her assistance, and Miss Clara Vesey, who is not without refinement, and Miss Amalia, who was at the Vaudeville for a brief season, and the agile Mdlle. Sara, from the great theatre in Leicester Square.

Mr. Joseph Jefferson returns to the London Stage on November 1, in that performance of *Rip Van Winkle* on which alone, in England, his fame rests.

A Crown for Love—a "new historical play"—will be given at the Gaiety next Saturday morning. Mr. Ryder, Mr. W. Rignold, Mr. Charles Harcourt, Mr. Macleane, and several actresses will be included in the cast.

The Doctor's Brougham is the name of the new farce found laughable at the Strand. It is from a French source.

Miss Ada Cavendish, in the course of her provincial tour, has now reached Brighton.

Miss Wallis is acting tragedy at Plymouth.

The performance of Mr. Byron's witty comedy at the Haymarket is now preceded and not followed by *Spring Gardens*, with Mr. Buckstone, Miss Walton, and Mr. Conway—the last of whom, as a contemporary quite truly says, looks as if he had just stepped out of a drawing by Gravelot that admirable and too little valued master of last century interiors and costumes: a designer of sometimes Watteau-like grace and sharpness.

The Court Theatre will reopen much later than had been originally intended, and Mr. and Mrs. Kendal will be seen from the opening night. Mr. and Mrs. Kendal, Miss Hollingshead and Mr. Hare will resume their pleasant performance in a *Nine Days' Wonder*; and on the same evening Mr. and Mrs. Kendal will act in their favourite comedietta called *Uncle's Will*. Mr. Clayton and Miss Amy Fawsitt appear to be no longer of the company.

Mr. Palgrave Simpson and Mr. Hermann Merivale have in rehearsal, it is announced, at the Mirror Theatre, a drama bearing the title *All for Her*.

A new comedy by Mr. Burnand himself will be played to-night, when the Opéra Comique opens under his management. The cast appears to be a good one.

Signor Rossi's adventure at the Salle Ventadour has been so successful that he purposes remaining in Paris for most of the winter, and will present to Parisian audiences Italian versions of French plays with which they are well acquainted, such as the *Ruy Blas* of Victor Hugo, and the *Kean* of the elder Dumas.

Mdlle. Farguel has reappeared at the Ambigu in *Rose Michel*, her great success of last season.

Scribe wrote, now many years ago, in that bold French which the public knows, but also with *habitude de la scène* which the public knows too, a little piece—"a vaudeville without couplets"—called *Oscar, ou le Mari qui trompe sa Femme*. The Théâtre Français has this week revived the little piece; not, however, with the success that usually follows each effort of the theatre now in special vogue. Playgoers ask of it, "Is it only this?" and come away disappointed. The disappointment has given rise to a discussion in the Paris press. The fashionable dramatic critic of the day, in France, has defined a vaudeville as a piece in which both passion and peculiarity of character are subordinated to the story; and an explanation of the cause of failure of Scribe's work at the Français is sought in the conjecture that the Théâtre Français may no longer be the fitting field for work such as that:—

"On fait malgré soi un rapprochement entre les grandeurs que comporte ce nom: *la Maison de Molière*, et ses légères productions d'un art évidemment inférieur et qui en paraissent peu dignes. Cette comparaison était moins cruelle autrefois. On avait moins le goût de la réalité; et les conventions étaient plus généralement admises. A cette heure, tout ce qui sort, au Théâtre Français, du bon caractère et de la vérité, est renvoyé aux théâtres de second ordre, et encore là, les Meilhac, les Labiche, les Sardou, même les Augier et les Barrière, quand ils y ont mis le pied, nous ont-ils habitués à une observation plus exacte des mœurs humaines."

Coquelin has been blamed for having played Oscar as a *valet de chambre* of seventeenth century comedy: for having played it as Ravel or Geoffroy; but his admirers urge that in this he has done right. "Le rôle est de simple vaudeville." Undoubtedly on a great stage like that of the Théâtre Français, more ample gestures, a broader and more brilliant diction would be advisable. But Coquelin, it is urged, does not want these qualities. He has them, and he uses them in the right place. He does not make Scribe's Oscar a man of the world. And why? Because Oscar is a creature of fancy—the commonplace fancy of the vaudeville—and is not an individual whom you might meet and recognise. But Régnier, it is retorted—Régnier was different. Very true, say the friends of Coquelin—he created the part twenty years ago:—

"Les idées n'étaient pas les mêmes. Toutes les réflexions que je viens de présenter, et qui bouillonnent obscurément dans l'âme du public d'aujourd'hui, n'y étaient même pas à l'état latent. Régnier a donc parfaitement fait de donner à Oscar l'allure d'un bourgeois de notre temps. Coquelin a mieux fait encore en lui imprimant le cachet d'un Pierrot de la vieille comédie."

But the success of the evening appears to have been for Mdlle. Samary, who that night completed the series of her débuts. Nothing, says the prophet of the Parisian stage, could be prettier, fresher, more piquant than that soubrette. That gaiety of sixteen years old is so communicative. And then, what an admirable voice! What a Toinette, what a Dorine—what soubrettes of Molière—these débuts promise us.

The new *féerie* at the Théâtre du Château d'Eau is founded on one of the pleasantest fables of M. Laboulaye: a politician, a professor, and a man of imagination. But it is easy to understand that in the hands into which it has fallen, it has had to submit to many curious transformations and to treatment which does it no good. And indeed wit and imagination do not greatly characterise the work as it emerges, in the form of a *féerie*, for the delight of the Parisian lovers of spectacle.

M. Caraguel devotes an interesting feuilleton to Rossi, the Italian tragedian, who, as stated in another column, is staying in Paris to act there. "Ten years ago," says the critic, "Rossi appeared for the first time before a Parisian public. He was much liked then; but since then his talent is strengthened and enlarged. To-day, without dispute, he is the most remarkable tragedian that we know. The translation of *Othello*, which is due to M. Carcano, is the most exact that exists. Presumably it is not the version made use of by Salvini in London. It gives every word of the text with the most scrupulous fidelity. That, in our opinion, is the only way in which fitly to translate a great poet. True, this is an Italian translation, and it is not every one in Paris who knows Italian. Still, more know it than know English; and, moreover, in this Salle Ventadour we have been so long accustomed to hear Italian sung that we may well submit to hearing it spoken. The declamation, in Italian, does not altogether resemble our own. It is more hurried, more familiar, and, in so far, more natural; but there is somehow less elevation about it, and it seems in less exquisite taste. What is more important is that they give us the true Shakspere, and that Othello is played by a tragedian who has not nowadays any equal. That sombre figure of the Moor of Venice, Rossi has understood and rendered with an incomparable art and science. No one can imagine the tragic effect of that scene in which Othello seizes Iago by the throat, nor the profound sadness of the monologue which begins—

'It is the cause, it is the cause.'

Rossi, so to say, brings to life again the great actors of the Romantic period, that death or age has removed from the scene." So far M. Caraguel, who has, it must be remembered, never shown himself a very enthusiastic admirer of the new group of tragedians now at the Français—a group of which Mdlle. Sarah Bernhardt and M. Mounet Sully are the chiefs.

A special telegram to the *Times* reports the revival of *La Fille de Roland*, at the Théâtre Français, after a short absence from the stage. The *Times* correspondent expresses the opinion that Mdlle. Sarah Bernhardt's performance in this play—albeit at first a graceful rather than a great one—will be ranked among her most finished successes. She lays hold of the audience more firmly as each act proceeds. We shall shortly return to the subject, to discuss some characteristics of Mdlle. Bernhardt's art.

MUSIC.

CRYSTAL PALACE CONCERTS.

The second of the Saturday Concerts, which took place last Saturday, was on the whole decidedly superior in interest to its predecessor. It opened with one of Mendelssohn's posthumous works—the so-called "Trumpet Overture" in C, a truly remarkable composition for a lad of sixteen (and the composer was no older when he produced it), but more distinguished by the excellence of its workmanship than by musical inspiration of idea. Few composers have ever been so severely self-critical as Mendelssohn, and the present was one of the works which he considered unworthy of publication. After repeated hearings it is difficult not to be of his opinion. There is abundance of spirit in the music, but there is little individuality, and the principal themes are not remarkable either for originality or charm. Mendelssohn's position as a composer is too firmly established to be injured by the publication of his less mature works; but they certainly do not add to his fame, and at most are only of value as showing the steps by

which he arrived at maturity. To the overture succeeded Mozart's lovely song "Una aura amorosa" (from *Così fan Tutte*), well given by Mr. Vernon Rigby. Miss Anna Mehlig, a pianist who has not been heard for some considerable time in this country, brought forward Chopin's concerto in E minor. The two concertos of Chopin occupy a niche of their own in pianoforte literature. Constructed on the model of Hummel's concertos, they abound in highly original passages for the solo instrument, and are of such difficulty that only pianists of the very highest attainments can attempt them with any hope of success. In some respects they are certainly ineffective; Chopin had not that skill in handling larger classical forms which would enable him to give the necessary unity of idea to an elaborately developed work; while as a writer for the orchestra he was so inexperienced that his accompaniments too often obscure the solo instrument, instead of (as should be the case) bringing it out into stronger relief. Yet, in spite of these shortcomings, it is impossible for a musician to hear these works without interest, because every page bears the stamp of an original mind. Miss Mehlig's performance of the very exacting work was excellent. Her mechanism appears to be absolutely faultless; all the most crabbed passages came from under her fingers with the utmost possible distinctness; and to this perfect *technique* was joined an abundance of feeling and expression. If the performance had a fault it was an excess of delicacy—almost a welcome shortcoming after the "slashing" style of some players; in some of the quieter passages the piano was nearly inaudible. For this, however, the blame must be laid, at least in part, on Chopin's ineffective instrumentation already alluded to.

Mdme. Sinico-Campobello was heard in Beethoven's well-known "Ah, perfido!" one of his earlier works, written when he was still largely under the influence of Mozart. Of the great Beethoven of *Fidelio* we find here but little trace. The music is very effective, and abounding in fire and dramatic force; but one feels more or less the presence of Mozart throughout. Especially is this the case with the lovely slow movement "Per pietà non dirmi addio," which breathes the spirit of the composer's great predecessor in every bar. Almost the only genuine touch of Beethoven is at the change of time (*più lento*) in the last movement, to the words "Dite voi se in tanto affanno." The scena was on the whole well rendered, but Mdme. Sinico took the slow movement decidedly too fast.

The symphony of this concert was one of Haydn's, given on this occasion for the first time. It is one which has only recently been published, and, though containing no feature calling for special remark, is distinguished by that geniality and that happy flow of melody which make Haydn's symphonies so delightful to listen to.

True to his excellent plan of producing, if possible, at each concert one work by an Englishman, Mr. Manns brought forward, as the finale on Saturday, a new overture by Mr. W. G. Cusins, the conductor of the Philharmonic Society. The overture is entitled *Love's Labour Lost*, and is intended as a musical illustration of Shakspere's comedy. So far as can be judged from the hearing on Saturday, we are inclined to consider it decidedly superior to the same gentleman's overture to *Les Travailleurs de la Mer*, produced at these concerts last season. The present is an exceedingly melodious and pleasing work, which, though avowedly programme-music, is written in classical form; it is very clear in construction, and excellently scored for the orchestra. Mr. Cusins may be heartily congratulated on his latest effort. The remainder of the concert calls for no notice.

EBENEZER PROUT.

MR. CARL ROSA seems determined not only to present with the utmost completeness every work given under his direction, but to carry out as far as possible all the promises of his prospectus. During the few weeks which have elapsed since the opening of his season a large variety of operas have been produced; and we have now to chronicle the latest novelty in the revival of Balfe's *Siege of Rochelle*. It was this work that on its production at Drury Lane in 1835 first brought its composer prominently into public notice as a writer for the stage. Though we learn from Balfe's recently published biography that it had a run of nearly seventy nights after its first performance, it has been so seldom given since that there was probably not one person in fifty at the Princess's Theatre who had ever heard the work before, and its revival was, therefore, from a historical point of view of considerable interest. The general impression produced by the music is that it is thoroughly characteristic of Balfe's style. It is full of pretty and somewhat ear-catching tunes; but of true dramatic feeling there is little trace, and the larger concerted pieces—such, for example, as the long introduction, or the finale to the first act—are mere commonplace imitations of the modern French and Italian Opera style. The libretto is of very indifferent merit. Among the most pleasing numbers may be mentioned Michel's opening song, "Travellers all, of every station," "When I beheld the anchor weighed," and the quartet "Lo, the early beam of morning." Beyond the vein of melody which runs through all Balfe's music, there is, however, but little to call for notice in the *Siege of Rochelle*. The popularity which attended its first production would seem to imply that at that time our public must have been very badly off indeed for music. We are none the less indebted to Mr. Rosa for the opportunity of forming a judgment of a once much lauded work. The performance was, on the whole, an excellent one. The principal parts were filled by Mdlle. Torriani, Miss Gaylord, and Mr. Santley. A new tenor, Mr. D. H. Bates, made his first (and, as it proved, his last) appearance at the first performance of the work. His success was not such as to warrant a second attempt, and on its repetition his place was efficiently filled by Mr. Nordblom. The secondary characters were sustained by Mrs. Aynsley Cook, Messrs. Charles Lyall, Aynsley Cook, Snazelle, and Ludwig. We understand that Cherubini's *Water Carrier* (*Les Deux Journées*) is about to be put into rehearsal, and shall look forward to this as one of the best of the many good things for which we are indebted to the enterprise of Mr. Rosa.

AT this afternoon's Crystal Palace Concert, beside other works of importance, Bach's great Church-cantata, "Gottes Zeit ist die allerbeste Zeit," is to be performed.

THE directors of the Alexandra Palace seem desirous of gaining for their establishment a reputation for music similar to that enjoyed by the Crystal Palace. A series of Saturday Concerts is announced which resembles in plan those which have so long been a chief feature of attraction at Sydenham. The prospectus gives a list of works to be brought forward which, as regards novelties, is not unworthy of comparison even with the Crystal Palace manifestos. Beside the well-known instrumental masterpieces of Haydn, Mozart, and Beethoven, representative specimens of the works of distinguished French and German composers, including many living musicians, are to be given. Among the names announced are those of Saint-Saens, Duvivier, Gevaert, Niels Gade, J. J. Abert, Svendsen, S. Jadassohn, R. Fuchs, Vierling, Ambroise Thomas, Suppé, Massenet, Guiraud, Raff, F. Lachner, and Félicien David. English music is also to be prominently brought forward, no less than fifteen English names being given in the prospectus. A revival of special interest will be Handel's first English oratorio, *Esther*, which has not been performed in public for many years. It is, we think, unfortunate that the directors have selected Saturday afternoons for their concerts, as it will be impossible for the many lovers of high-class music who already patronise the Crystal Palace Concerts to be also present at the Alexandra: it is also obvious that the reporters for the press cannot be in both places at once.

TWO well-known professors have just resigned their posts at the Paris Conservatoire—M. Alard, the violinist, and Mdme. Viardot-Garcia, the great vocalist. M. Alard, who had occupied his position for thirty-three years, is succeeded by M. Maurin, formerly one of Baillot's most brilliant pupils at the Conservatoire; while M. Barbot, a well-known tenor singer, who in 1859 "created" the part of Faust at the Théâtre Lyrique, and who is likewise an old pupil of the Conservatoire, replaces Mdme. Viardot-Garcia.

TO-MORROW M. Pasdeloup's Concerts Populaires will be resumed for the season, with a programme including Mendelssohn's Scotch Symphony, Reber's overture to *Naïm* (first time), Bizet's "L'Arlésienne," a *Largo* by Handel, and Beethoven's Septett.

TABLE OF CONTENTS.

	PAGE
THE CAMDEN MISCELLANY, by E. PEACOCK	395
DUTT'S PEASANTRY OF BENGAL, by J. INNES MINCHIN	396
GREENWOOD'S WILDS OF LONDON, AND HILL'S HOMES OF THE LONDON POOR, by H. B. WHEATLEY	396
JAMES'S TRANSATLANTIC SKETCHES, by the Rev. H. G. WOODS	398
SOREL'S DIPLOMATIC HISTORY OF THE FRANCO-GERMAN WAR, by G. MONOD	399
RECENT CONTROVERSY ON THE CATHOLIC QUESTION, by the Rev. W. H. SIMCOX	400
PRELIMINARY REPORT OF THE EPPING FOREST COMMISSION, by Prof. J. W. WILLIS BUND	401
NEW NOVELS, by the Rev. DR. LITTLEDALE	402
CURRENT LITERATURE	403
NOTES AND NEWS	404
NOTES OF TRAVEL	405
NEW YORK LETTER, by Miss J. L. GILDER	406
SELECTED BOOKS	407
CORRESPONDENCE:— *The Bruges Madonna*, by W. H. James Weale; *Julio Romano a Sculptor*, by Hodder M. Westropp; *The Judge who committed Prince Henry*, by Clements R. Markham; *Alba Longa*, by Dr. H. Schliemann	407-8
STRANGE'S DEVELOPMENT OF CREATION ON THE EARTH, by F. W. RUDLER	408
FAUSBÖLL AND CHILDERS'S EDITION OF THE JÂTAKA, by T. W. RHYS DAVIDS	408
THE CAVENDISH LABORATORY, CAMBRIDGE, by J. E. H. GORDON	411
SCIENCE NOTES (ASTRONOMY, MICROSCOPY)	411
MEETINGS OF SOCIETIES	412
GOWER'S POCKET GUIDE TO THE GALLERIES OF HOLLAND AND BELGIUM, by W. H. JAMES WEALE	413
LONDON BRIDGE, by J. T. MICKLETHWAITE	413
JAPONISM, by PH. BURTY	413
NOTES AND NEWS	415
THE STAGE	416
CRYSTAL PALACE CONCERTS, by EBENEZER PROUT	417
MUSIC NOTES AND TABLE OF CONTENTS	418

UNIVERSAL LIFE ASSURANCE SOCIETY.
1 KING WILLIAM STREET, LONDON, E.C.
Established 1834.
JOHN FARLEY LEITH, Esq., Q.C., M.P., Chairman.
WILLIAM NORRIS NICHOLSON, Esq., Deputy Chairman.
Sir Cecil Beadon, K.C.S.I. | Osgood Hanbury, Esq.
George Henry Brown, Esq. | John Jackson, M.D.
The Hon. James Byng. | Sir Rowland M. Stephenson.
Henry Walford Green, Esq. | Chs. Freville Surtees, Esq.
Actuary and Secretary—Frederick Hendriks, Esq.
At the Forty-first Annual Meeting, held May 12, the new premiums for 1874 were stated at 10,308l., and the gross assets 1,633,432l. The new claims during the year amounted to 71,856l. The cash bonus reductions of premium to policy-holders in this society have averaged 49 per cent. in 1840-51; 40¾ per cent. in 1852-63; and 50 per cent. in 1864-75. The reduction for the current year is also 50 per cent.
Rates for Indian Assurances largely reduced. Very moderate rates of premium for English Assurances. Annual Cash Bonuses. For Forms of Proposal, Annual Reports, and Accounts apply at the Head Office, as above; or to Messrs. Gisborne & Co., Calcutta; Lecot & Co., Madras; Forbes & Co., Bombay; Fryer, Schultz & Co., Ceylon.

OVERLAND ROUTE and SUEZ CANAL.
Under Contract for the conveyance of the Mails to the Mediterranean, India, China, Japan, and Australia. The Peninsular and Oriental Steam Navigation Company despatch their Steamers from Southampton, viâ the Suez Canal, every Thursday, from Venice every Friday, and from Brindisi, with the Overland Mails, every Monday.
Offices—122 Leadenhall Street, E.C.; and 25 Cockspur Street, S.W.

Digitized by Google

SATURDAY, OCTOBER 23, 1875.
No. 181, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

THE POLITICAL INSTITUTIONS OF OLD FRANCE.

Histoire des Institutions Politiques de l'Ancienne France. Par Fustel de Coulanges. Vol. I. (Paris: Hachette et Cie., 1875.)

THE volume of his *History of French Political Institutions* which M. Fustel de Coulanges has lately published is not unworthy of the language with which it was introduced to the notice of the English public by the French correspondent of the ACADEMY. It is the fruit of a very original mind, learned with the learning which does honour to the younger generation of French scholars, and its style has some of the highest qualities of French writing, terseness, pungency and lucidity. Still it cannot be denied that the book is animated by a spirit which, though it may occasionally render services to history, is but little likely to produce historical works of the greatest and most permanent value. It is the most thoroughgoing attempt which has yet been made by a really learned man to reduce the importance of the German elements in French civilisation to a minimum, and to trace the institutions of feudal France almost exclusively to the Roman Empire. At the same time, it is to be recollected that the present volume is only introductory. The true stress of the undertaking will come in the succeeding volume, which is to deal with the "Régime Féodal."

The account which M. Fustel de Coulanges gives of the Roman Empire, of its mechanism, and of the institutions which it sheltered, is full of interest. This account is almost wholly eulogistic. There is, in fact, no set of commonplace opinions which more urgently require revision than the unfavourable judgments vulgarly passed on the great dominion which has stamped its traces on every corner of the Western world. The chief source of these criticisms is probably the language of the Christian writers as to the system presided over by their enemies and persecutors. M. Fustel de Coulanges observes on this (p. 277) that the pagans said as much evil of the Christians as the Christians of the pagans, and that there was probably much exaggeration in both sets of censures. It may be added that, since the Christian communities were reconciled to the Empire as soon as it had accepted their principles, their quarrel must have been with the society of the Roman world and not with the forms of civil authority by which it was controlled. But another cause has led to the conventional depreciation of the Roman Empire, since it has undoubtedly been thought to be condemned by the most earnest and weighty of the writers who had actual experience of it. M. Fustel de Coulanges has the ingenious observation, that Tacitus and Juvenal were no more enemies of the Empire than Saint-Simon was an enemy of Monarchy. They wrote bitterly of mad and bad Emperors, not of the Empire. Tacitus doubtless has left nothing which permits us to suppose that he ever expected the restoration of the Roman Republic. Still it is hardly to be questioned that this class of writers had a speculative preference for the *libera respublica*, perhaps produced in part by their training in Greek literature, and that Tacitus in particular, to whom a man of equestrian rank is a man of relatively low birth, disliked the levelling effects of the Imperial rule and looked back with regret to the times of that mighty aristocracy which had conquered the world.

But the evidence of the popularity of the Roman Empire with the vast majority of its subjects is a great deal too strong to be resisted. Much of it is new, and it is constantly accumulating. It consists mainly in that great body of inscriptions which testify to the reverence and even the love of the provincial populations for Rome, the Empire and the Emperor. M. Fustel de Coulanges insists on the sincerity of the language employed in them; they have been collected over too wide a surface, and often from places which had too little to expect from falsehood, for it to be possible to explain them on the assumption of hypocrisy. The vulgar opinion that they are the growth of the debasement of the human spirit, and of the ever-increasing adulation which was its consequence, cannot be made to square with the facts. The testimony of the inscriptions is strongest during the earlier period of the Empire; after a while their language begins to ring hollow, and the Christian hostility to many of the institutions of the Roman world indirectly makes itself felt. The Empire had in truth obtained, and to a great extent deserved, the gratitude of a large part of mankind by delivering it either from the anarchy of barbarism or from the corruption and cruelty of provincial governors. The difference between the methods by which the Republic and the Empire had respectively attempted to cope with this last great evil comes strongly home to persons acquainted with the history of British India. The Republic had passed severe laws, and had given extensive jurisdiction to its tribunals. The Empire adopted the expedient of strict and highly-centralised administration; and it was the method of the Empire which succeeded. Nevertheless, as M. de Coulanges has observed, the centralisation of the Roman Empire was distinguished from the centralised governments of some modern States by the singular fewness of the functionaries by which it was managed. "L'autorité impériale," he says, "ne plaçait pas un représentant dans chaque village. Elle ne nommait pas une multitude de juges et de percepteurs d'impôts, et ne disposait pas d'un nombre infini d'emplois. Elle ne se chargeait même pas de tous les soins de police. Encore moins jugeait-elle nécessaire de diriger l'éducation de la jeunesse." The tacit contrast is, of course, with modern France; but the Roman Empire may, for some purposes, be more usefully compared with the British government of India; and it seems clear that the Roman administrative system, which may be easily restored from the *Notitia Dignitatum* and the Theodosian Code, was worked, when the calls on it were greatest, by a much smaller number of hands than the system of imperfectly centralised administration which has grown up in British India. The comparative fewness of its soldiers is even more remarkable than the fewness of its functionaries. Even when its legions were facing the Irish on one side and the Persians on the other, the wildest of the Teutonic and Sclavonic races towards the north and the wandering tribes of the Sahara towards the south, it does not seem to have had more than 400,000 men under arms.

M. Fustel de Coulanges does not fail to recognise all that was extravagant and excessive in this reaction against the comparatively ordered liberty of the Roman Republic and the wilder freedom of more barbarous societies. To the subjects of the Roman Empire, he observes with much point, "l'ancien régime était le gouvernement républicain." The devotion of the Roman provincials to the Empire had, in fact, many of the characteristics of those political creeds, the offspring of revolution and of hatred of the past, which in our own day have grown up into something like religions, partly no doubt through artificial cultivation, such as Bonapartism or the worship of the "principles of 1789." At the same time this devotion had another and a deeper source. M. de Coulanges insists that the divine honours paid to the Roman Emperors and to the Roman Imperial family were offered in all earnestness and sincerity. The evidence of the inscriptions that this was the case seems irresistible. It must always be remembered that the priests of this strange religion were not appointed from Rome but were popularly elected; and that the worship of the Emperors was not only public but private. There are in the Louvre bronze statuettes of Augustus and Livia which must have belonged to the domestic oratory of some provincial family. Our author gives some striking instances of the superstitions prevailing in the Roman world; but on this subject a more general observation may be hazarded. We are too apt to associate religious susceptibility with the influences of the greater and more spiritual religions. There is, however, a condition of the human mind before it has been brought under these influences in which nothing calls out religious reverence so certainly and strongly as manifestations of irresistible power. I have lately expressed my opinion that nothing would at one time have been easier to the English in India than to make themselves and their government objects of worship; and thus I have no doubt that the resistless power of the Roman Emperors was the secret of the temples erected in their honour, and of the priests who served in them. I must own that M. Fustel de Coulanges seems to me tacitly to underrate the amount of barbarism contained in the Roman Empire—that is, the amount of primitive idea

Digitized by Google

and custom which survived under the surface of its institutions—but it was probably in this barbarism that the worship of the Roman Emperors had its roots. At the same time, the religion spread upwards among all classes, and was the basis of some of the most durable institutions of the Empire. When the sacrifices and the games were over, the priests of the deified Emperors who had presided over them did not immediately separate. They remained to deliberate on the affairs of the province, and in Gaul constituted the assembly known as the *Concilium Galliarum*. This class of institutions had a long and momentous history.

The corrections supplied by M. Fustel de Coulanges to the received view of the so-called German invasions may be required in France, and they are certainly needed by the readers even of M. Guizot; but they will hardly be new to Englishmen familiar with Dean Merivale's *History of the Romans Under the Empire*. The great points of the story may be briefly given. First of all, the Roman provinces on the left bank of the Rhine became full of Germans through peaceful settlement. Here the economical history of the Empire connects itself with the political and military history. The Europe of the Middle Ages abounded in great wastes, and in the Europe of the Roman Empire they must have been still more plentiful. But during the long peace of the Roman Empire large tracts were undoubtedly cleared, particularly in Gaul; and thus there arose an urgent want of hands for labour. Every victory, therefore, over the wilder races across the frontier, and every incursion repelled, was followed by a large transplantation of barbarians to Roman soil, who were settled there, not as slaves, nor to all appearance reluctantly, but with the peculiar tenure of the *colonus*. The same economical difficulty brought with it difficulties in recruiting the legions; and thus the auxiliary forces, consisting of barbarians, grew steadily in importance at the expense of the regular troops. The policy of the Chiefs, or Kings, by whom these auxiliary troops were officered, was as much as possible to elbow out the legions; and at last a state of things was brought about which would have its parallel in India if the Punjab were garrisoned by the troops of Scindiah, and Madras by the contingent of the Nizam. The same system of billeting which the Theodosian Code minutely prescribes for the soldiery of the legions appears to have been applied to the auxiliary forces, of which the men became in technical phrase the *hospites* of the provincial landed proprietary; and M. de Coulanges insists that in several cases this is what is meant when a Roman province is said to have been given up to the barbarians. The great and final effort of the Teutonic chiefs commanding auxiliary troops was, however, to obtain civil in addition to military authority; and when this concession was wrung from the Emperor, nothing remained except to attenuate as much as possible the Empire itself, which was still the theoretical source of the powers actually exercised by the chiefs of the Vandals, the Burgundians, and the Franks. This theoretical supremacy was brought to its lowest point when, in conformity with a vote of the Roman Senate in 496, the Eastern Emperor, Zeno, affected to reassume the entire authority which had been distributed between the Caesars of the East and West.

There is no question that the account thus shortly summarised is a great deal nearer the truth than the impression which, according to M. Fustel de Coulanges, prevails in France, that there took place suddenly "une immense irruption de Germains;" that Gaul was "inondée, écrasée, asservie." Still at first sight the corrected version of the story would seem to suggest the same conclusions as those of other recent writers—that in one way or another many provinces of the Roman Empire had become full of barbarians, and that their institutions, blending with those of the Romans, at length produced the system, remarkable among other things for the uniformity of its detail in all parts of Europe, which we call Feudalism. It appears, however, to be essential to the positions which M. Fustel de Coulanges will endeavour to establish in his succeeding volume that he should rate at the lowest the influence of Teutonic institutions; and thus in several places he seems virtually to deny that the Germans had any institutions at all. The Germans who show themselves in history during the fifth century "ne sont pas un peuple jeune qui vient hardiment de faire sa place entre les peuples." They are the remains of a race torn to pieces by intestine quarrels and weakened by constant defeat inflicted by Romans, Slavs and Huns—a race "which has lost its institutions" (p. 317). "Ils n'ont aucune législation certaine . . . ils ont des traditions, des coutumes, mais rien d'arrêté ni de fixe." The weakness of this remarkable book, in fact, consists in the apparently wilful blindness of the writer to the evidence against him, and in his almost passionate denials of its value. German scholars have doubtless too much of the pride of nationality and have possibly under-estimated the evidence for the Roman origin of much of modern civilisation; but the investigations of such a writer as Sohm, connecting the institutions of the Salic Law with those described by Tacitus on the one hand, and with those of mediaeval Europe on the other, ought of themselves to have precluded such assertions as those which have been quoted. It must be added that the very issue itself—the question, that is, which of several more ancient sets of institutions produced the feudal institutions of a given European country, is one which modern research shows to be in a great degree idle and inadmissible. One writer may find plausible reasons for an opinion that the Manor or Fief is a development of the Teutonic *vicus* or Mark. Another may easily persuade himself that he sees its origin in the fortified residence of a Roman provincial of Senatorian rank, with its home farms tilled by slaves, and its outlying dependencies settled by *coloni* bound to the soil. But when the same social and proprietary group is recognised among the Irish, among the Russians, and among the Hindoos, the dispute whether it had an exclusively Roman or an exclusively German origin at once loses most of its interest. The striking resemblances between the chief institutions in almost all countries of mediaeval Europe did not most probably arise from their having had this or that specific origin, but from the original identity (known to nobody better than the writer of the *Cité Antique*) of all Aryan institutions, and from the tendency which they long retained to develop themselves in the same way. What share in producing the result belonged to the institutions of the Romans, the most advanced of all in one particular direction, is a problem on which no amount of learning would be wasted; but, before it is solved, several lines of research now almost untouched must be followed out. Among them are the enquiry whether a vast amount of primitive law and idea did not survive in the Roman provinces from the times before the conquest, and the question whether that multitude of slaves which constituted so large a part of their population did really live, as the Roman law seems to assume that they did, without any institutions whatsoever.

H. S. Maine.

India and its Native Princes: Travels in Central India and in the Provinces of Bombay and Bengal. By Louis Rousselet. Revised and edited by Lieutenant-Colonel Buckle. (London: Chapman & Hall, 1875.)

Le Tour du Monde is one of the best publications of a class which, whatever its object, is eminently calculated to popularise the study of geography. We will go further, and say that such a publication is occasionally most useful in throwing new light on the geography of regions the commonly received or conventional aspect of which is more or less obscured by illiterate and unscientific error. The interesting notes of M. de Blocqueville, for fourteen months a prisoner among the Túrkmans, published in the weekly numbers of 1866, may be cited as a case in point. A careful perusal of these papers should enable us to add to or amend our maps of Central Asia in many essential details; and though the French orthography be little less perplexing than the Russian, its phonetic significance may be turned to useful account in an English record.

The letterpress of the *Tour du Monde* consists of original articles, as well as translations and reproductions: but the character of its illustrations, more especially of new scenes or persons, and the low figure at which each "livraison" is priced, are in themselves sufficient to secure a large circulation. Among other valuable products of this French pictorial serial, *L'Inde des Rajahs* is pre-eminent, and no more practical testimony to the successful industry of its intelligent author could well be afforded than its reproduction in our own language in the form of the really beautiful volume before us. Nor let the hesitating purchaser suppose that he is to be dazzled and caught by externals. To our mind the green cover, with its gay gilding and lettering, is the least refined and attractive part of the whole book; and a plainer, if more solid, exterior would have been fitter complement to a work of such exceptional truth and finish. Out of

Digitized by Google

more than 300 illustrations, of which one-third are full-page engravings, there is scarcely one that does not merit commendation, and some are simply admirable. Whether hand-drawing or photograph, representing active or still life, town or country, artificial monument or wonder of nature, the result is artistic and striking. Where all are so good, we are at a loss to select the best. Who that has been a resident in Bombay does not recognise the individual Persian seated beside page 32, or the faithful types beside page 6, as on pages 16, 22, 29, 30 and 31? Who, whether he has seen the originals or not, will fail to be charmed with the architectural specimens of Western and Central India—including Rewah and Govindgarh in the east, Agra and Dehli north, and many places north and south—so tastefully brought together and exhibited by the enterprising French traveller?

M. Rousselet arrived in India in July, 1864, having experienced on his outward voyage the violence of the south-west monsoon, which had left him and his fellow-passengers prisoners for six days in the saloon of the steamer. His consolatory reflection on this occasion, that the wind was favourable and things might have been worse, was warranted and natural. Had the wind been contrary the six might have been twelve days, a period of mental and physical distress to which many homeward-bound Indians can bear personal testimony. We can well understand that the "British Hotel" was found disappointing, and that even a cottage in Mazagon proved a pleasant relief from its uncomfortable ways and unpleasant resources; but let us hear our traveller on the latter place, when describing the snakes which infest it:—

"No precaution is of avail to keep these reptiles out of the house, and you cannot go out of doors without running the risk of setting foot on one of them. The vegetation also attracts a great number of insects, and at nightfall there arises on every side a noisy concert from a thousand little crickets, grasshoppers, and other insects, that to unaccustomed ears gives the effect of a piercing and continuous cry. Add to this the frequent assemblages of jackals near your house, striking up their melancholy strains, to which all the pariah dogs in the neighbourhood think themselves bound to respond, and you will have some idea of the sublime tranquillity of the night in this favoured town. I recommend it, however, to the enthusiastic naturalist, for, beside the mosquitos, which here are of remarkable size, he will have the pleasure of the company or vicinity of the bundy-coot rat, which is of a monstrous size; the musk rat, an inoffensive animal, but not agreeable to nervous people, on account of its smell and its sharp cries; the enormous bull-frog, whose voice justifies the name it bears; and also the Indian vampire, called here the flying fox."

Without being partial to Mazagon, its hotels or its gardens, its streets, lanes, shops, or private *banglas*, we might have been disposed to detect a dash of extra colour in the above unattractive picture; but when the writer, on the other hand, talks of the "immense bungalows of the rich merchants and high Government officials" on Malabar Hill, another well-known suburb of Bombay—some of the houses displaying "a richness and sumptuousness truly Asiatic" when he speaks of their columns, verandahs, porticos, terraces, flights of steps, china vases, statues, and fountains; the scale seems to incline in the opposite direction, and we are ready to admit his impartiality and freedom from prejudice. Detention at the Presidency during the remainder of the monsoon, and until late in September, enabled him to apprehend the Share-mania, that extraordinary visitation under the influence of which none but the most single-hearted escaped unscathed — a visitation potent enough to dwarf a noble ambition into a mercenary craving, transforming the statesman into the stock-broker—and which presented one of the most undesirable of phases for exposure to the eye of an observant neighbour. He describes the occurrence generally as "that famous movement in 1864–65, which for a moment raised Bombay to the very height of prosperity only to precipitate it into the disorders of a terrible crisis."

Setting forth in September, M. Rousselet visits Elephanta and Kenhari, but is driven back from Mahim to Bombay with *jangal* fever. He is sufficiently recovered to renew explorations in December, and his winter and spring tour extends to the Nizam's capital of Haidarabad. Among other wonders he has now seen and describes, independently of the Matheran Sanatorium, are the caves of Karli, Ellora and Ajunta. He says little of Golkondah or Bíjapúr; but his narrative is embellished with a beautiful illustration of a monument from the necropolis at the former place. It would have been well, perhaps, had he added one or two pages of historical abstract and research for the abode of Muslim kings whose territorial wealth has passed into a proverb, and who, in the sixteenth and seventeenth centuries of our era, exercised a considerable influence over Central India. Their possessions were absorbed by Aurangzíb into the Mughal Empire in 1687.

On the next expedition from Bombay that city is fairly left behind; and we move through Bassein, Surat, Broach, Baroda, Ahmadabad, Rajpúr and the Bhil districts, to Rajputána. Six months are spent in the capital and country of Khandi Ráo, brother and predecessor of the late ill-starred Gáikwár Malhar Ráo; and his hospitality and friendliness are warmly eulogised. Both M. Rousselet and his companion M. Schaumburg, are presented with *khila'ts*, or robes of honour, on taking leave; and the former calls upon his readers to imagine how painful it must have been to tear himself from "a state of existence so fascinating" as that which he had enjoyed at Baroda. The last day of the year 1865 is passed at Udipúr, and all but the last two months of 1866 are devoted to Rajasthán.

We cannot but think a grand opportunity was lost in confining the tour to the better known districts of this interesting region, and that the tourist would have done wisely had he somewhat extended his acquaintance with the Rájpút rulers. Time was certainly at his disposal to visit Jodhpúr, Jaisalmír and Bikanír; and had these comparatively overlooked States been included in his programme, students of British India would have benefited from the innovation, and readers of the *Tour du Monde* would have been equally pleased. Fertility, *shikar*, and a hospitable host are, no doubt, preferable to barrenness, absence of game, and several *maigre* days in succession: but so earnest and energetic a *raconteur* as M. Rousselet would hardly have been deterred by physical inconveniences from penetrating to the land of the more western Rájpúts, had he known what was there in store for his pen and pencil. To say nothing of the Jain temples, the fort, Diwan Salim Chand's house, and the tanks outside the town—one street in Jaisalmír would have furnished a sufficient number of quaint and picturesque interiors and exteriors to form an attractive volume. It is not that there is a lack of the beautiful in Udipúr, Jaipur, Ajmir and Alwar; but the life and scenery of these particular localities have been often represented to the general reader, and, on the other hand, much less is known to the outer world of Bikanír and Jaisalmír. We commend the subject to the notice of future travellers, especially artists and photographers.

Want of space compels us to be brief in reviewing further the Indian travels and experiences of the author of *L'Inde des Rajahs* up to the period of his embarkation at Calcutta in September, 1868. He accompanied the Maharao Rájah of Alwar to Agra, and attended the great *darbar* held by the Viceroy in November, 1866, an event which he considers one of the most important marking the British rule in India. Thence, contrary to his original intention of proceeding direct from Jaipur to Dehli, Lahor and Kashmir, he traced out a route "which, after leading through Bundelcund to Bhopal, would bring him back to Agra, through Malwa and Haraouti." Owing to a long residence at Bhopal and in the vicinity, under the favouring influence of the Rání, at whose hands M. Rousselet and friend received a second robe of honour, a full year was eked out in the fulfilment of this programme. Agra was left on December 15, 1866, and returned to about December 31, 1867. In January, 1868, the travellers are at Dehli; in February they part company; after this, our author is alone. He pushes on to Pesháwar, visits and describes Simla, Benares, Cawnpúr, Lakhnau, and Chandarnagor; and winds up his whole tour at Calcutta. Amid the final pages are found sketches of Pondicherry and Ceylon; but they are unaccompanied by any descriptive notice.

The volume is appropriately dedicated to His Royal Highness the Prince of Wales; and we know no book better fitted to lie on the table of a passenger-vessel steaming between Suez and Bombay, or better calculated for desultory reference by visitors and tourists proceeding to India, or even when quitting its unquestionably sultry shores. It is not only more readable than are illustrated works in general; it is also interesting and instructive. F. J. Goldsmid.

At the meeting of the Society of Biblical Archaeology on November 2, the following papers will be read:—"On the Egyptian Mummy in the Collection of the Duke of Sutherland," by Dr. Birch; "Some Osteological Notes on the same Mummy," by Professor Flower; "On some Fragments of the Babylonian Account of the Creation," by Mr. George Smith.

Recollections of Colonel de Gonneville. Published by his Daughter, the Countess de Mirabeau. Edited from the French by Charlotte M. Yonge, Author of the "Heir of Redclyffe." (London: Hurst & Blackett, 1875.)

We believe that there is no one who studies history who does not desire to have a closer acquaintance with the characters whose actions are described than history gives. We see the great men with whose actions history deals rather as statues hewn out of stone than as living men; the magnitude of the events in which they have been actors seems to attach to the men themselves, and appears to remove them from the sympathy of ordinary human beings. And yet such a knowledge of men and events cannot be correct. We cannot have a sound basis on which to frame our ideas of the characters of men unless we obtain a closer acquaintance with them than ordinary history gives. We want to see the actors off the stage. We wish to hear the Tragedy Queen speak to her children and order her household. To form a correct judgment of character we must do not only this, but we must understand the feelings of the people with whom, the ideas of the age in which, they lived.

It is the province of biography to fill this place. Personal memoirs afford the filling in and the shading of the great outlines given by history. Who is there who does not take his ideas of men and letters in the latter half of the eighteenth century from Boswell's *Life of Johnson*? Where do we seek our ideas of men and manners under Charles II.? Is it not in *Pepys' Diary*, rather than Clarendon's History? Valuable as personal narratives are, they are more especially valuable when they treat of military events. We believe that Muffling and De Fesenzac are more valuable to the student of military history than a library of formal books on strategy and tactics. They give details as to small events, such as the weather, the quantity of food, the temper of men, the state of their shoes, &c., all of which are absolutely essential if correct ideas of the great campaigns and battles are to be formed. The *Recollections of Colonel de Gonneville* is a book of this class, and one of the most valuable we have met with, bearing with it the power that truth simply told always does. Belonging to one of the oldest families of Normandy, Aymar de Gonneville enlisted as a private soldier in a cavalry regiment, his family, like many others, having suffered in the French Revolution. And here we may remark that one of the chief causes of the great success of the French under the Consulate and in the earlier days of the Empire was the moral power that the army possessed from the large number of educated young men belonging to the upper classes who were then in the ranks.

Few of Colonel de Gonneville's readers but will feel for him, as he describes his first introduction to military service, and his bedfellow, Corporal Henneson:—

"Before I became a soldier a captain seemed to me to be but a very ordinary sort of gentleman, and as soon as I joined the regiment he appeared to me perched on a pinnacle that I never could reach, there were so many steps between. I was the last of a troop of a hundred and twenty men, most of whom had seen active service. I had become their comrade, even their inferior, as I had never seen fire; and when I found myself with them on my first evening, in a great room forming a corridor of a convent, with thirty beds in a row, half of one of which was mine, with a solitary candle stuck in a potato by way of a candlestick, shedding only a melancholy light—my family, my father's house, the ease and sweet remembrance of my youth rose up to make a cruel contrast with the surroundings that must encircle me daily for an unlimited period. I managed to conquer this attack of discouragement and disgust, as well as similar feelings roused by other matters."

Transferred to the 6th Cuirassiers in less than a year as a sub-lieutenant by the interest of its colonel, De Gonneville went to Italy and took part, under Masséna, in the campaign of 1805. The feelings with which every man first sees death on the field of battle are thus described:—

"I found myself for the first time on a field of battle. We halted every moment; beside the corpses beneath my horse's feet, there were others on the hedges on each side, so close to me that I could have touched them. They were perfectly naked and their hideous wounds visible; those at the bottom of the road had been mutilated and crushed by the wheels of the artillery. Their hair stood on end and their faces were dreadful. I confess that this sight very much cooled my martial ardour; I thought of my father, my mother, my brother, all so dear to me, whom I had left in Normandy, and sorrowfully considered that perhaps in a few hours, I too should be dead, naked, and crushed by the artillery, and this was entirely beside the notions I had given myself of the honours paid to the men who had fallen on the field of battle."

Ideas similar to these float through all men's minds when they first see death on the battle-field; strange it is how quickly duty and custom blunt these feelings.

Following the 6th Cuirassiers, we are brought to the winter campaign in Prussian Poland in 1806–7; and here we find details of the frightful sufferings endured by the French army, sufferings which broke down the spirit of discipline and ultimately produced the fall of the French Empire.

Sent on a foraging expedition with twenty-five men, De Gonneville was cut off and taken prisoner by a superior force, he and all his men having been wounded. Most kindly treated by his captors, the leader of whom was a Count Von Moltke, the small party of French cuirassiers were passed from place to place mixed up with the wounded from the field of Eylau—at one time beaten and attacked by the Prussian peasants, who lost no opportunity of manifesting their hatred, even at the expense of wounded and dying men; at another treated kindly by the Poles, who looked on the French as deliverers; until they finally reached Königsberg, where by a kind and soldier-like attention De Gonneville's sword was returned to him, and where he found a serjeant who had helped to capture him astonished at the condescension of an offer of his hand. These two traits, the keen feeling of military honour prompting the Prussians to return the prisoner his broken sword, and the great gap between the commissioned and non-commissioned ranks, are very characteristic, and might have happened in the Prussian army yesterday. Having been exchanged, Von Moltke took the French prisoners to their own lines, and like a gallant gentleman spoke highly of the courage displayed by De Gonneville. This stood him in good stead. Shortly after he rejoined his regiment, the cavalry division was inspected by the Emperor. The regiments were drawn up—

"When a brilliant staff appeared, at the head a man of the most martial figure and appearance; he wore a knightly tunic covered with embroidery, white pantaloons, and half-high riding-boots; a cap of cloth with a red busby bag and bearing a plume of black ostrich feathers shaded his head; an antique sword hung by his left side, suspended slantwise from the shoulder with its jewelled hilt glittering in the sun. I thought it was the Emperor, but it was only Murat."

Soon the Emperor came up, and De Gonneville naïvely remarks:—"He was far from having the martial and terrible appearance of the personage I had at first taken for him." The close inspection that followed, the searching questions as to, How many men were absent, sick, or otherwise? How many effectives? and the sharp rebukes when errors were made, or hesitation evinced, showed the great captain's power of dealing with details. The keen eye of the Emperor noted De Gonneville's horse improperly equipped, and on learning that he had just come out of the enemy's prison, the cutting remark that followed, changed into a low and gracious bow when the circumstances were explained, showed the leader of men.

The battle of Heilsburg enabled the Emperor to fulfil his promise to the colonel of the 6th Cuirassiers, "a bullet or a general's stars:" as aide-de-camp to General d'Avenay De Gonneville left the 6th Cuirassiers.

The curious glimpses of society that are given in the descriptions of the houses in which the General and his staff were billeted are very amusing. At one of these houses, Baron de Colla's, the general gave a ball, presenting the young lady with a dress, the aide-de-camp adding a pair of white satin slippers, embroidered with pearls, and a toothbrush. It is pleasant to note these kindly acts, and also the life friendships that appear to have originated between some of the Prussian nobility and the French officers.

Promoted to the rank of captain, De Gonneville followed his general to Spain, where matters were looking very serious. Dupont's capitulation at Baylen, the subsequent flight of Joseph from Madrid, and the occupation by the French of a defensive line behind the Ebro, had compelled the Emperor to take Spanish affairs into his own hands.

Two points are here worthy of being noted, as showing peculiar traits in the Emperor's character—both denoting that smallness of mind in some things which he possessed.

A certain colonel who had been put out of the army for voting at the Plébiscite for the Empire besought Napoleon to replace him:—

"'And if I give you employment, will you be wrongheaded again?'—'Sire, I will do everything that is in my power to serve as *agreeably* as possible.'—If that is the case,' said the Emperor, 'come to me at Bayonne.'"

When the Somosierra Pass was being forced, a certain Colonel Piré was ordered to reconnoitre, and see whether a charge of

cavalry could be pushed up the pass on to the battery; he came back and said it was impossible. "The speech and manner of saying it put the Emperor in such a rage, that he struck at M. de Piré with his whip, and the blow was only escaped by a quick movement in retreat."

The first marked the *parvenu* who had forced his way to power, and dreaded those who opposed him. The second showed that want of gentlemanlike feeling which so often distinguished the Emperor.

After the capture of Madrid, Sir John Moore made his memorable advance on Sahagun—an advance which saved Spain, and which, for boldness and skill, is perhaps unequalled as a military operation. Readers of Napier's *Peninsular War* will remember the eager spring Napoleon made on the English army; how he forced his way, despite the lateness of the season and a tremendous snow-storm, on foot across the Guaderama mountains in the hope of catching the English army before Moore could withdraw it. During this terrible weather the soldiers of Lapisse's division loudly declared their intention of shooting the Emperor, and dared one another to fire at him. Napoleon, walking in front, listened as if he did not care a bit for it. But on the summit being reached he ordered Lapisse to take his division to certain villages at the foot of the mountain and quarter them there for the night:—

"The following day the Emperor on his appearance was cheered. Enthusiasm was at its height! It was Lapisse's division—the same that the evening before in crossing the Guaderama had used the seditious language I have mentioned! In the villages where they had spent the night they had found food and wine—and this was the explanation of the sudden change, as the Emperor doubtless had foreseen."

Here we see the results of the demoralisation produced by imperfect training of troops, hurrying men to the field undisciplined to fill the voids left by the disciplined soldiers that war had claimed for its victims. Space does not permit us to follow de Gonneville through the Wagram campaign, and again to Spain, where he served under Suchet.

One of the most interesting portions of the book is the account of the defence of Hamburg by Davoust, in which the writer took a prominent part. Although informed that Napoleon had abdicated, Davoust still held out—France remained although the Emperor had passed away—and without an order from the head of the State, be he who he might, the gallant soldier refused to yield an inch of ground over which the flag of France waved. De Gonneville, who had served in the wars of the Empire, who had helped to raise French glory so high, died at Nancy in 1872. He thus saw and heard the continued march of the Germans through that beautiful city. Painful, indeed, must have been the feelings of the old man—all the more painful because he had many intimate friends in the German ranks. The Germans appear to have felt for the old veteran, and the Crown Prince called on him and reminded him how, in 1808, France was victorious and Prussia crushed.

We cannot conclude a notice of this interesting and instructive book without remarking how admirably on the whole it has been translated. Miss Yonge has shown previously that she can write with ease and vigour. This translation is quite on a par with her former works: indeed, its highest praise is that it reads more like an original production than a translation. The accuracy of the rendering of the military terms, and the care with which the English equivalents have been sought, leave nothing to be desired. ROBERT HOME.

UTENHOVEN AND THE REFORMERS.

Simplex et fidelis Narratio de Instituta ac demum dissipata Belgarum aliorumque Peregrinorum in Anglia Ecclesia; et potissimum de susceptis postea illius nomine itineribus quaeque eis in illis evenerunt. In qua multa de Caenae Dominicae negocio aliisque rebus lectu dignissimis tractantur. Per Johannem Utenhovium Gandavum. Lucae 17: "Fieri non potest quin veniant offendicula; vae tamen illi per quem veniunt." (1560.)

LITTLE is known in this country of this very scarce book, which perhaps throws more light on the secret history of the changes in religious matters of Edward VI.'s reign than any other single volume published at that period, with the exception of *The Troubles of Frankfort*. The latter, though very little read, has been reprinted several times. Utenhoven's work has attracted less attention because of its being in Latin. It has never been translated; and so we consider that no further apology is necessary for introducing it to the notice of readers who are interested in the History of the Reformation. Though there is no name of a printer on the title-page, the last leaf shows that it was printed by Jo. Oporinus, at Basle, in March, 1560; and at the end of the narrative it appears that its author completed it August 29, 1557, himself being at that time in Poland with his friend Alasco. Alasco himself wrote the preface to it, which is dated from Kalisch, in Poland, March 26, 1558, and which vouches for the truth of the narrative, complaining that it was no longer possible to be silent as to the treatment they had experienced, as all their gentleness had only served the purpose of increasing the rudeness and cruelty of their adversaries. This is followed by another preface, written by the author himself, dated Cracow, February 1, 1559.

The principal value of the work is owing to the evidence which it supplies of the influence of the schools of Zurich and Geneva on the changes which took place between 1549 and 1553. It has scarcely yet come to be recognised that from the first moment of the accession of Somerset to the protectorate, that is, from February 1, 1547, there was a systematic attempt made to alter the form of worship, and to get rid of all ceremonial in the Church of England, so as to assimilate it as nearly as possible to the form adopted by the reformed congregations of France and Switzerland, as distinguished from that which prevailed in Saxony and other parts of the Continent where the name of Protestant prevailed. The hatred which Luther had all his life shown towards the Zwinglian party was continued by his adherents after his death towards that fusion of Zwinglianism and Calvinism which was effected by the Consensus Tigurinus of 1549. Till that period Cranmer had been able to indulge his favourite theory of amalgamating the English with foreign Protestant and Reformed congregations in one harmonious whole, which should be able to show an unbroken front when challenged by their adversaries of the Roman obedience. During the reign of Henry VIII. political exigencies had always interfered with any attempts at union between the English and the Lutheran party. After the death of the great German Reformer, followed as it was so speedily by that of the King of England, Cranmer perhaps thought that personal animosities might be buried in the graves of the two antagonists, on the theory of "justification by faith alone," and entertained hopes of effecting his wishes through the influence of Melanchthon, who was always in favour of the *Indifferent* view; and that of Bucer, who steadily endeavoured by subtlety of language to prove to people that they agreed when they really differed. But he only succeeded in securing the services of Bucer, and that but for a short time, for he died on February 28, 1551; and the consequence was that Peter Martyr, Alasco, and others of the Swiss school, carried everything their own way; and so completely was this acknowledged by both those of the Protestant and Reformed schools that writers of the former, such as Westphal and Marbach, spoke of the sufferers under Mary's reign as "the Devil's martyrs."

The work which we have undertaken to give some account of was written by a nobleman of Ghent, who was one of a party of 175 persons who found it expedient to quit this country upon the accession of Mary. A church in London had been granted to them by patent, July 24, 1550, and Alasco had been appointed superintendent; and upon the model established in this church the English Protestants who remained at home during the five years of Mary's reign arranged their mode of worship; Scambler, who was afterwards Bishop of Peterborough, being their first superintendent, and Bentham, of Lichfield and Coventry, being the last, the place having been filled in the intermediate time by Fowler, Rough, and Augustin Bernher, the Swiss Calvinist, who had been an attendant on Latimer, the deposed Bishop of Worcester (Fox, viii. p. 559).

They sailed from Gravesend, September 17, 1553, in two Danish ships. The two vessels lost sight of one another in a storm, October 4, and the smaller one was driven into Elsinore on the 13th, where they were afterwards joined by the larger vessel, in which the principal persons, including Alasco, Micronius, and Utenhoven himself, were embarked, and which had put in at Flekero, in Norway (probably Flekkefiord), October 8, and after remaining five days sailed, with the exception of five, who determined to pursue their journey by land through Norway, and having been driven into Malstram October 14, waited ten days, when Alasco, Micronius, and Utenhoven took a boat and

coasted to Warberg, and arrived at Elsinore October 29, whence they proceeded to Kolding, where the King was residing.

For three weeks they persisted in their entreaty to be allowed to remain in the country; but the King would by no means consent to this, alleging that they were on a par with Sacramentaries and Anabaptists; and when they laboured to convince him that though they did not agree with Luther, they were nevertheless tolerant of Lutheran doctrines, the reply given to them was that the King, being perfectly assured of the truth of the Augsburg Confession, and of Luther's doctrine of Consubstantiation, would not give them any shelter unless they submitted to his opinions. In defence of this inhospitality it was alleged that Luther had written to a Bremen pastor just before his death a parody on the first Psalm, which ran thus: "Blessed is the man who hath not walked in the council of the Sacramentaries, and hath not stood in the way of the Zwinglians, nor sat in the seat of them of Zurich." To this was added that on no other condition could they be allowed to remain but that of embracing the King's form of religion. Accordingly, they had to start off for Germany through Holstein; and Alasco and Utenhoven made their way to Emden, from which, December 11, Alasco wrote a sufficiently impertinent letter to the King of Denmark, remonstrating with him for his want of charity, and for his refusing to argue the points of doctrine with them from Scripture.

The rest of their party reached Copenhagen November 3, where the same kind of altercation took place; and after vainly imploring time to stop and recruit themselves, they are obliged to leave, and at last arrive in four different companies at Lubeck, Weimar, and Rostock. At Weimar the magistrates took them for Anabaptists, and obliged them to leave the place; and here it is important to observe that these people were not mere foreigners, who had been driven away from England, but that many of them were English and Scotch who made common cause with them, and that one of their number was David Whithead, who afterwards was English pastor of the congregation of Frankfort-on-the-Maine, and had at the time of the author's writing this book just refused Elizabeth's offer of the archiepiscopal see of Canterbury. After a long dispute they are forced to leave, on February 22, because of their inability to agree in Lutheran doctrine, and retire to Lubeck.

Some of the rest of their party had reached Lubeck on December 19, and, after presenting their confession, were allowed to remain quietly till January 3, 1554, after which they with difficulty got the magistrates to consent to their stay being prolonged till the end of February. The ministers at Lubeck spent the time in inveighing against them, and they were at last ignominiously expelled on the ground that their doctrine was so false that the whole kingdom of England was now paying the penalty of its introduction by God having suffered the re-establishment of Popery. The next place they tried was Hamburg, where a good many more of the foreigners' congregation in London had arrived towards the end of October of the preceding year. Here they were saluted with the contemptuous cry of *Swermeri* (Schwärmerei). And here there was a set dispute between Micronius and the celebrated Lutheran teacher Westphal, which began March 3, and which consisted of little else but a reiteration on Westphal's part, exactly in the style Luther had always adopted in his controversies with the Swiss, of the words *Hoc est corpus meum*, and the assertion of his claim that the Church of Saxony was the Church of God, and could not err. Micronius, on the contrary, urged that Scripture must decide between Luther and Zwingle where they differed. Upon this Westphal rejoined that the Zurichers had been heard and condemned in the colloquy at Marburg, in 1529. The next day the debate was renewed in the presence of others. And here it is specially to be noticed that David Simpson, a Scotchman, was present; and upon Westphal turning away from Micronius, who, being only thirty-one years of age, was looked upon as too juvenile to be answered seriously, and asking Simpson what he thought of the matter, he replied that he also thought of the sacraments exactly as Micronius thought, and conformably to the doctrine established in England during the late reign. Upon this Westphal replied that they were Zwinglians, and opposed to the Confession of Augsburg. Micronius did not attempt to deny this, alleging that all Councils, and especially so small an assembly as that of Augsburg, were subject to Scripture. Westphal then proceeded to reproach them with their doctrine, that they denied the remission of sins in baptism—pronouncing the children of Christian parents safe before baptism. The end of the debate was that their petition with their profession of faith was presented to the magistrates, and rejected, and they themselves, together with thirty-two more of their party, who had just arrived from England, were sent away on Easter Eve, March 24, and could only obtain a prolongation of their stay till Easter Monday, when they went off to Emden and Norden, in East Friesland. Here some of them remained for a considerable time, Alasco himself, after a year's interval, proceeding with others to Frankfort.

The history is extremely interesting, if looked at as the account of sufferings which these poor people of the Reformed faith had to endure from their brethren of the Protestant school, and of the bigotry displayed by the Lutherans, who, after Luther's death, behaved in the same intolerant way as he had always done towards those who ventured to differ from him. But the principal point which this book establishes beyond any possibility of doubt is the identity of faith in the English Establishment of Edward's reign and the Dutch church at Austin Friars under Alasco.

No one could for a moment pretend that the English Prayer-book and forty-two Articles of 1552 give the slightest countenance to the Lutheran doctrine of the Real Presence which is called Consubstantiation; but it has been contended by many, and notably by Archbishop Laurence, in his Bampton Lectures of 1803, that in all other points the English Church was modelled after the Confession of Augsburg. This opinion rests on absolutely no foundation other than this, that as regards points which were not controverted between the Protestants and the Reformed, the terms of the earliest Protestant Confession, that of Augsburg, were adopted. As regards the subject of baptism, these exiles express themselves exactly in the same terms that were adopted by nearly all the English reformers of this reign, and objected to by none, not even by Cranmer and Ridley—who do not, however, commit themselves to precisely the same modes of expression. Not only do the Lutherans throw it in their teeth that they ascribe no efficacy to the rite itself, but they themselves in every profession that they make acknowledge that it is a seal which testifies to the previous reception of the grace of God, exactly as circumcision countersigned the promise of God which was made to a previously existing faith. And this is exactly the meaning which Peter Martyr intended when he drew up the Latin words of the twenty-seventh Article, that baptism is a sign of regeneration, wherein the promises of forgiveness of sin and of adoption are visibly signed and sealed; and accordingly, to this statement there is very naturally added what on any other hypothesis would be beside the point—that faith is confirmed and grace increased by virtue of prayer unto God. No wonder it was thought necessary to add to the article the proviso—that the baptism of infants was still to be retained in the Church, as most agreeable with the institution of Christ.

In drawing out this explanation of the views of the reformers of Edward VI.'s reign, the writer desires to guard himself against the supposition that he has any sympathy with them. He conceives that this view is entirely irreconcileable with the Prayer-book of the Church of England as it exists at this day; but it is nevertheless historically true, and it admits of manifold evidence beyond what is supplied by this volume, that the view of an act of prevenient grace, preposterous as it may seem to many, as advocated by the late Mr. Gorham in his celebrated trial, was the identical view maintained by those who drew up the Prayer-book and Articles of the Church of England in the last year of the reign of Edward VI. NICHOLAS POCOCK.

Deutsche Lyrik. Selected and arranged with Notes and a Literary Introduction. By C. A. Buchheim, Phil. Doc., F.C.P. (London: Macmillan & Co., 1875.)

IT was a happy thought of Dr. Buchheim to collect for English readers such a "golden treasury" of German lyrics as some while since was gathered by Mr. Palgrave from the verse of English singers. We have not all the time, were the wish impelling, to wander over the "Fatherland" picking up songs from the lips of the peasantry, or to search through dusty tomes for the sweet wild flowers of the *Volkslieder* that lie pressed between the dry leaves. Less inclination yet would probably be forthcoming to pore over dull heaps of *Kirchenlieder*, or spiritual songs, for the sake of the rich gems that lie buried here and there. Among the sentimental outpourings of the

Göttinger Dichterbund, who lingers willingly for the chance of an occasional genuine ecstasy? And when we come to still more modern times, difficulties of selection but increase: for Goethe has opened the floodgates of song, and the waves threaten to overwhelm us; or, to borrow a figure in the *Deutsche Dichterwald* there is such a chorus of voices that it is difficult to distinguish one from the other. Thus, for the ordinary lover of German poetry, a well-chosen patiently-gathered collection such as this made by Dr. Buchheim is really a boon.

As regards the arrangement of the collection, the editor in his "Introductory Essay" gives account of the five divisions or periods under which the lyrics are classified. The first and second include Church Songs, and poems of a serious cast—such as have through a wider and finer selection become familiar in the translations of Miss Winkworth—and a few "People's Songs." Into the third period enter the effusions of Klopstock and his followers, "warm-hearted young poets, whose war-cry was *Nature*! and on whose banner was written the device Religion, Friendship, and Patriotism;" in this period Dr. Buchheim also includes the poems of Goethe's youth and prime. The fourth division opens up a rich vein, for while Goethe and Schiller are singing, we have also the spontaneous verses of such men as Uhland and Wilhelm Müller, full of fresh love and lore of nature; and across the pages ring the patriotic songs of Körner, Rückert, and others their like, writers of the *Freiheits und Vaterlands Lieder*, which are so especially and essentially German. The fifth and last period, which furnishes about a third of the whole collection, is marked, among apparitions of modern thought, by that *Weltschmerz*, which gave to the lyrics of Heine an ineffable bitter-sweet pathos, and in his less gifted or individual followers was manifested in sentiment somewhat morbidly lachrymose.

This classification is satisfactory enough, it is natural, it avoids the monotony of minor subdivisions, or of keeping the poems of each writer together. The admirable double index furnishes every clue to authorship or poem. The notes at the end of the volume, on which Dr. Buchheim states himself to have bestowed labour, strike one as calculated for not very advanced scholars in German literature. It is amusing to find such explanations thought needful as: "No. lxxvi. The expression *Abendphantasie* may be rendered Evening Reverie;" or again, on No. ccci. "Klingklang is an onomatopoetic word coined to express the noise produced by the clinking of glass." The English of the last note might be found by some readers more puzzling than the German explained. Nevertheless, the notes, &c., will render the book more useful as a class-book or school prize, a proposed destination which may account for another slight blemish in the collection—namely, an over-scrupulosity which excludes from selection some characteristic classes of lyric verse.

Dr. Buchheim has not attempted to define such theory of the right constitution of the lyric as may have guided his labours. A discriminating writer in a recent number of the *Cornhill Magazine* declares a concise answer to the question, What is lyrical poetry? to be "well nigh impossible, while to define what it is *not* were an easy task." Turning to Mr. Dallas' clever volumes—he by the way accuses England of poverty in lyric poets—we find the statement that in the lyric "things *are* what they *seem*," in contradistinction to the drama, in which "things are shown as they appear," or the epic, "in which they are shown not only as they appear but as they are." "A perfect lyric," adds Mr. Dallas, "is the perfect expression of feeling, and more than this, a perfect expression of the singer's own feeling." In this latter sense the writer holds the English poets to fail as lyrists: "they dread the open-heartedness of the lyric and take refuge in the drama." Whether our poets are to lie under an accusation of this kind, it is not my place to dispute. But the attributes of the true lyric, as laid down by Mr. Dallas, may be safely claimed for German verse, especially in the reflexion of the lyrist's personality into his poetic utterance. On this hinges another strength of the German lyric, which Matthew Arnold describes as the grand power of poetry—its interpretative power: namely, "its power of so dealing with things as to awaken in us a wonderfully full, new, and intimate sense of them and of our relations with them. When this sense is awakened as to those objects without us we feel ourselves to be in contact with the essential nature of those objects, to have their secret and to be in harmony with them." In touches of this subtle and sympathetic interpretation the lyrics of Germany are rich. A few instances may be gathered from the book before us almost at random. Take these lines written on an "Autumn Day" by Lenau, sweetest if saddest of lyrists:—

"Rings ein Verstummen, ein Entfärben;
Wie sanft den Wald die Lüfte streicheln
Sein welkes Laub ihm abzuschmeicheln;"

or these on the flight of the lark:—

"An ihren bunten Liedern klettert
Die Lerche, selig in die Luft."

One more example meets the eye as we turn the pages, in the well-known "Schäfers Sontagslied" by Uhland. Deeper reaching is the touch in the last verse:—

"Der Himmel nah und fern
Er ist so klar und feierlich,
So ganz, als wollt er öffnen sich.
Das ist der Tag des Herrn."

Among the fifteen songs by Lenau given in this collection, the "Zigeuner"—in its way the most perfect thing he ever wrote—is not included. Was it judged to trench on the dramatic character, or rather the ballad, which for the most part has been excluded? For like reason, possibly, the collection is so meagre in genuine *Volkslieder* (only three!), though songs composed on the German ballad *form* abound. The peculiarities of local dialect in which many *Volkslieder* are written may have been another obstacle to their insertion. In the absence of these especially characteristic songs, out of the 346 lyrics here collected one might number on the fingers all the verses, excepting those of Goethe and Heine, which show any gleam of humour or wit. It may truly be said that in the "People's Songs" are exhibited the deepest pathos and the most *naïf* humour to be found in German verse. Heine not only used the form, but borrowed character from them; and some of Goethe's perfect lyrics had blossomed in the same soil before him.

The reader while dipping into this treasury of songs can scarcely fail to be reminded at every page of the proud boast of the German Lyric, that it has been married to music by the greatest song-composers in the world—Beethoven, Schubert, Schumann, Robert Franz, Franz Liszt, and Brahms. In this crowning of their poetic work some of the living or but lately departed poets who are represented in this book may share, and their verses have through music reached a foreign audience else, perhaps, untouched; for classic German poetry is more familiar to English readers than the writings of Freiligrath, Herwegh, Seidl, Fischer, &c., &c. It may be permitted, perhaps, to close this notice by quotation from one of the contemporary lyrists of the Fatherland. This little delicate song, by Hermann Neumann, is worth dropping into one's memory like a Cleopatra's pearl:—

"Das Herz.

"Zwei Kammern hat das Herz
Drin wohnen
Die Freude und der Schmerz.
Wacht Freude in der einen
So schlummert
Der Schmerz still in der seinen
O Freude, habe Acht
Sprich leise
Das nicht der Schmerz erwacht!"

A. D. Atkinson.

NEW NOVELS.

Dorothea Waldegrave. By Ida, Countess Hahn-Hahn. Translated from the German. With a Preface by Lady Herbert. In Two Volumes. (London: Bentley & Son, 1875.)

My Love She's but a Lassie Yet. By the Author of "Queenie." In Three Volumes. (London: Hurst & Blackett, 1875.)

Banns of Marriage. By Dutton Cook. In Two Volumes. (London: Sampson Low & Co., 1875.)

Was She Tamed? By the Author of "Only Three Weeks." In Three Volumes. (London: Chapman & Hall, 1875.)

A novel which is written with a Roman Catholic purpose is hardly likely to be more interesting than one with a distinctly Protestant purpose, although it has more novelty. *Dorothea Waldegrave* is the English translation of *Vergib uns unsere Schuld*, which Lady Herbert tells us is "a touching story that has lately appeared in Germany, where it has had a great success." The story is not very touching in English. Dorothea, a Calvinist by birth, becomes a Roman Catholic by marriage. A mysterious personage known as George von Turn possesses considerable influence over her, and aids her conversion. He turns out to be her brother, and the story of his youth sounds strange to English ears. Dorothea's father, a German prince, had first married an amiable lady named Eleanor, and had appeared much attached to her, but after a time preferred his brother's widow. Whereupon Eleanor is calmly asked to give up all claim to him and to her home, and is sent

Digitized by Google

adrift with her son George. She accepts her fate as a judgment upon her for having renounced the Catholic religion, and she instils such strong Catholic principles into George, that at his father's death, when the secret of his claim to the property is revealed, he renounces it all and becomes a monk, having the pleasure of receiving his sister Dorothea as his first convert. The story must have been a difficult one to translate, from the constant change in its scenery and time; but it is heavy, and we doubt whether it was worth the trouble which Lady Herbert must have expended upon it.

How far religious difficulties are to be discussed in novels is an open question. But we cannot help regretting that when they have nothing to say to the story they should have been introduced at all into *My Love She's but a Lassie Yet*, which is otherwise an interesting book. The characters are vivid, the plot is stirring, and there is an appreciation of Nature which makes itself felt throughout the whole of it—though the last episode on the ship with the Chinamen is unnatural. The "lassie," Mabel Langton, is the victim of a wicked French step-mother, and her hair-breadth escapes from this woman's deep-laid plots make the principal interest of the story. Early in the first volume, from a diary kept for the benefit of a special friend by Mabel's devoted maid, we learn that "My Bewty has met her Beest"—the ugly hero Wat Huntley; but he also falls into the toils of the Frenchwoman, and is nearly killed by her ruffianly French cousins. Our quarrel with the book is the way in which it describes Mabel's opinions. Healthy, bright, and natural as she is, the poor child goes through many phases of faith before she is sixteen; she then believes herself to be an atheist. At sixteen and a half she is a pantheist:—

"Shaken in the strong throes of mind-agony; shrinking from the cold sterility of a materialism which banishes the Deity, rejects the Jewish-given revelation, and treats man as only an outcome of matter, who, his combination dissolved, sinks without hope into the great darkness—such minds turn for rest to a belief that at least satisfies one great human longing."

At seventeen she returns to an orthodox faith. Her infidelity is chiefly the work of a wicked Frenchman, and so susceptible does she seem to such influences, that we tremble to think what she would become after twenty if she met another Frenchman, or, worse still, a German, of doubtful opinions, unless, indeed, her marriage and the cares of a household had the same beneficial effect upon her that they have upon most women. The style of the quotation given is only adopted in treating of religious matters, and contrasts unfavourably with the general writing of the book. The scenes at Harrogate, and Walter's growing friendship for the lonely "lassie," are well done; and one cares to know the end of the story—which amounts to a proof of merit in these days. In passing we would ask the author where it is recorded that David cast an evil spirit out of *Solomon*? But possibly this is an intentional mistake in the mouth of one of the characters, though it does not seem likely that a man of Colonel Cust's intelligence would make it.

Banns of Marriage is a collection of disagreeable stories. Mr. Dutton Cook writes cleverly, but we cannot guess what class of readers he writes to please. In the first story a City merchant marries a barmaid and quarrels with her. In the second another City man is frightened by his landlady with a forged certificate of marriage. In the third we are introduced to the sport of coursing, and the troubles of Mr. and Mrs. Dottrell, who keep a country inn; but in this story there is genuine pathos. In the fourth a City man is only saved by sudden death from marrying his housekeeper; and in the fifth a lady marries the water-rates' collector to prevent her cook from doing so.

Was She Tamed? is a puzzling book. For some time we thought it was a burlesque on novel-writing, until some wonderful piece of sentimentality convinced us that it was no joking matter. Here is a specimen:—

"Edith ran joyfully along down the broad avenue of Daffodil Hall, with her hat in her hand, her cheeks fresh with health, her eyes sparkling, and her long hair hanging in golden waves, like the gold tinsel we put in the grates in summer, round her shoulders, and reaching to below her waist, for she had been bathing, and she left it down to dry. One fragrant moss-rosebud was stuck in her chest."

This beautiful Edith is engaged throughout three volumes to a certain Sir Hengist Horsair, and then throws him over in favour of a naval officer, the son of a felon, and a singularly rude and unpleasant man. The scene is chiefly laid in Ireland, and there is a great deal of yachting, bathing, and small talk described with fair accuracy. One of the characters is made to say that "we ought to be much obliged to the poor reviewers for reading the disagreeable books, and warning us against them." It is soothing to meet with sympathy, especially in a third volume, though *Was She Tamed?* is not "a disagreeable book," but only silly. F. M. Owen.

SCHOOL BOOKS.

Burke's Select Works, vol. ii., with notes by E. J. Payne. (Clarendon Press.) It is worth consideration whether the elements of modern politics might not be systematically taught in the upper classes of schools instead of being left entirely to debating societies and to incidental allusions in historical lessons. The book before us, containing the "Reflections on the Revolution in France," ought to be useful not only as a good edition of an English classic, but as an introduction to political study. It is, as Mr. Payne says, the best text-book of Conservatism that ever appeared, and therefore particularly to be recommended at a time when there is some danger lest premature familiarity with very modern ideas should produce shallow partisans instead of thoughtful Liberals and thoughtful Conservatives. Readers of Mr. Payne's first volume will remember that his chief object was to show, in opposition to the received view, that Burke was consistent throughout his life, that his earlier and later writings, in fact, though differing widely in their apparent aim, and in their party associations, were really penetrated by the same spirit. The introduction to the present volume, after pointing out that it is distinctly an appeal to public opinion in its modern form, from the governing classes to the nation at large, proceeds to show that, while Burke had a very inadequate idea of the causes of the French Revolution, and of its real place in history, he was really waging war with English Jacobinism — with the French spirit, in fact, arrayed, as he believed it eventually would be, against the English Constitution. In France, men were appealing to abstract right against law, and seeking to reconstruct society *ab initio*. Against such views Burke took his stand on the traditional English reverence for law, nowhere so conspicuous as at the great crises of our history, and on that feeling of the continuity of national life and that faith in the order of society which inspired Hooker and Shakspere, and is expressed in its most modern form in Tennyson's "Love thou thy Land." "In Burke," says Mr. Payne, "we have, for the first time, a deliberate retrospect of what society, in its ordinary and normal shape, has done for the human race, heightened by all that passion and rhetoric can do to recommend it to our approval." The introduction concludes with some suggestive remarks on Burke's style, especially on "the closeness with which it reflects the best qualities of the *vox viva*, and on his free use of the Latin element of our language. The last point is excellently illustrated from the difference of diction in two parts of Othello's defence: his own adventures are recounted with almost a superabundance of Latinisms, Desdemona's reception of them in the simplest Saxon. It is impossible to do more than indicate the general line taken in the introduction, which will repay careful perusal; the notes are rich in illustrations from other parts of Burke, and from the writers to whom he probably owed some of his ideas, as well as from those who have been indebted to him. It is as well to remark, though certainly not as a reproach, that the notes often need an interpreter. An unassisted schoolboy would hardly understand a casual reference to Lord Melcombe or Struensee, or follow the train of thought that suggests a remark like the following: "History, at least the history of most ages, ought to be written with a strong vein of moral judgment." But it is a great thing for notes to be suggestive as well as explanatory.

From the Pitt Press we have received three of the small text-books edited for the use of candidates for the University Local Examinations. *Das Jahr* 1813, with notes by Dr. Wagner, is a chapter from Kohlrausch's German History, giving an account of the Leipsic campaign. Short extracts of this kind from French and German books are, perhaps, still more wanted than the cheap classical selections that have recently come into general use, and we hope the Pitt Press will continue the series. Dr. Wagner's notes on words and constructions are sensible and adequate, and do not attempt, as is too often the case in similar books, to supersede the use of the dictionary and grammar. The absence of a map of the battle-fields, and the paucity of illustrative comments on the subject-matter, strike us as defects. *Piron's La Métromanie*, with notes by M. Gustave Masson, introduces us to a very lively eighteenth-century comedy in verse, which will probably amuse schoolboys as much as Molière, and at the same time familiarise them with more modern French. The literary and etymological notes are, of course, good; those on idiomatic phrases are, as they ought to be, few in number, but occasionally mislead by simply giving their English equivalents instead of analysing them. Most English readers of French literature will, if Piron is new to them, be grateful to M. Masson for bringing him to their notice. Probably his epitaph is better known than his works—

"Ci-gît Piron qui ne fut rien,
Pas même Académicien!"

M. Masson has also edited *Villemain's Lascaris: ou les Grecs du XV^me^ Siècle*, a novelette inspired by the Philhellenism of fifty years ago, and has added very much to its interest by appending to it half a dozen poems written under the same influence, including one on the battle of Navarino, from Victor Hugo's *Orientales*, and a fragment from the *Messéniennes* of Casimir Delavigne. It is a great thing to have a few masterpieces of modern French poetry, of which too little is read

in schools, in so accessible a form. To the local examinations we also owe *The Cambridge Local French Examiner*, by V. Oger (London and Paris: Hachette and Co.). It contains a number of examination papers on *Lascaris* and the accompanying poems, together with a few grammatical papers, and some well-selected "unseens" and passages of English to turn into French. It is likely to be useful both to schools and to those who must study for themselves. A few specimens to show how examination papers should be answered would be an acceptable addition.

School editions of selections from Goethe's works are multiplying. Dr. Selss, Professor of German in the University of Dublin, has edited *Goethe's Minor Poems* (London: Trübner & Co. Dublin: Hodges, Foster & Co.). It is a selection from the *Gedichte*, together with extracts from *Faust*, and the songs from *Wilhelm Meister*. The poems are arranged chronologically, instead of being classified as in the ordinary editions, and most of them are preceded by short English introductions. The notes are not very numerous, and wisely deal in paraphrase rather than in translation. The general introduction is short and to the point, and concludes with a brief discussion of the alleged anticipation of Darwinism by Goethe. Altogether the book is a good and useful schoolbook, but the ideal edition of Goethe's poems ought to be something more. Above all, it should include as many illustrations as possible of the treatment of kindred ideas by other poets. *Hermann und Dorothea*, edited by J. M. Hart (New York: G. P. Putnam's Sons; London: Sampson Low & Co.), contains many good notes, especially on German customs little known in England. The editor has also availed himself of Cholevius' *Einleitung* for critical remarks. But he often fails in scholarship. Thus, in Canto II., 218, on "was ein Knecht schon vernichtet" we have a note: "*Schon* has the force of 'any'"; on l. 34, "Die ich noch kaum mit Stieren und Wagen, die schwangre, gerettet," "*Noch* has the force of 'even'—whom I have barely rescued even by means of cart and oxen." And it would be easy to point out other instances of a want of delicacy in catching the exact meaning of the author. Again, a note like "*und* has here the force of 'but'" would have startled the worthy Doctor in *Pendennis*. On the other hand, the explanation of "Besser ist besser" (l. 161), as of wider explanation than the English "let well alone," is a note of a good type. With careful revision the book would be a very good one. We have before us another edition of *Hermann und Dorothea*, edited by E. Bell and E. Wölfel (Whitaker & Co., G. Bell & Co.). It is inferior to the American edition in illustration and criticism. For example, in Canto III. 42, Mr. Hart shows that "brüten hinter dem Ofen," is an allusion to the *Bruthenne* kept in many German houses; and later on in the same Canto he gives a note on the artistic value of the description of the apothecary's garden. Again, in Canto IX., he points out the inconsistency connected with the pastor's ignorance of Dorothea's previous engagement, of which he had been told in Canto VI. None of these points are noticed by Messrs. Bell and Wölfel. What notes they have given are not exactly inaccurate, but often poor. Thus, *ich wär' es zufrieden*, "I should like," *wer vermöchte*, "who can afford," *mit aller Treue*, "faithfully," *ja sämmtlich*, "every one of them," are just the kind of notes to encourage slovenly and inadequate translation. The particles like *erst*, *doch*, *schon*, and a phrase like *gewähren lassen*, which give opportunity for a good explanatory note, are generally passed by with a mere translation. The editors have taken a few happy renderings from the late Master of Trinity's translation; it would have been well to indicate them, and perhaps to use it more freely.

The Standard Book for French Conversation and *The French Language by Association of Ideas*, by J. D. Gaillard (London: G. Philip & Son; Liverpool: Philip, Son & Nephew), are intended to be used together. Instead of following the usual system of Conversation Books, in which both question and answer are given, the author has constructed a set of questions, and has printed, in a separate volume, a vocabulary containing the materials from which the answers are to be supplied. His experience of the method leads him to think that the learner will, in his answers, unconsciously adopt the idiomatic phraseology of the questions, which are specially formed with that view. The idea is a good one, but it would have been better to construct much shorter vocabularies, and to frame the questions so as to bring in the same words again and again. There is always a good deal of difficulty in writing a system of conversation; the alternative lies between conversations on a story just read, as in Dr. Buchheim's edition of Niebuhr's *Heroengeschichten*, and the method of the book before us, where an exhaustive vocabulary for each subject is given. The one is necessarily incomplete; with the other, one is apt to lose sight of the principle of repetition. A judicious combination, based on vocabularies like those of Messrs. Prendergast and Nasmith, where words are arranged according to the frequency of their recurrence, and a set of anecdotes constructed on the vocabularies, would probably be the best. M. Gaillard has taken pains, it should be added, to combine instructive conversations with ordinary chit-chat.

German Conversational Questions (First Series), by E. Schinzel (Whitaker and Co.), adopts the same plan as M. Gaillard, that, namely, of leading pupils to construct their own answers, but with simpler questions and a much more limited vocabulary. The book is very like Ollendorff with every other sentence omitted, and, therefore, retains the advantage of that much-abused but useful system without too much of its mechanical character.

A First French Exercise Book, by Dr. Breymann (Macmillan & Co.), is arranged on a sensible plan. The main object is to teach the conjugation of the verbs, and to this all other considerations are subordinated. Thus, while most of the exercises have a double aim—to illustrate, first, the inflections of a verb, or some of its tenses, and next, some other part of the accidence, or a simple rule of syntax—there is no attempt at systematic arrangement, except as regards the verbs themselves. For beginners it is probably the best plan that could be adopted. The exercises are good, and as all necessary information, except the actual conjugation of verbs, is given, they may be used with any grammar. Dr. Breymann insists strongly, as he has already done in his *French Grammar*, on the simultaneous teaching of French and Latin, and has, therefore, even in an elementary book like the present, appended many Latin etymologies to his vocabularies. He suggests, very reasonably, that similar notes, giving French derivatives, should be introduced into Latin schoolbooks.

The Civil Service First French Book, by Achille Motteau (Lockwood & Co.), is conveniently arranged, and at least up to the average of elementary French books. It contains a handy conspectus of the irregular verbs.

The Illustrated German Primer, by W. Collett Sandars (Sampson Low & Co.), is intended to serve only as an instrument for learning to read the German character, and for this purpose it is admirably adapted by reason of its large clear type. The pictures, an eye (*Auge*) for A, a tree (*Baum*) for B, and so on, seem a little too childish, unless it is intended to begin German reading almost as early as English.

A Table of German Declensions, by H. Hirschfeld (Dulau & Co.), is printed on a single sheet; it is useful as far as it goes, but incomplete. The gender of monosyllables is not easy to remember, and therefore a complete table should contain lists of all classes of monosyllables but one. There should be added lists of feminine monosyllables making their plural in *en*, of neuters of the same kind making their plural in *e*, and of the not very large number of masculines that do not modify the root-vowel in the plural. H. W. Eve.

NOTES AND NEWS.

A second edition revised of *The Rights and Duties of Nations in Time of War*, by Sir Travers Twiss, D.C.L., is passing through the Clarendon Press, and will shortly be published by Messrs. Longmans and Co. There will be a new introduction to this edition, containing a juridical review of the results of the wars of the last ten years, and of the modifications introduced during that period in the exercise of belligerent right. An appendix will contain a selection of the more important treaties on the subject of belligerent and neutral rights, and on the rules to be observed in the conduct of war.

Mr. W. S. Lindsay's important work, *A History of Merchant Shipping and Ancient Commerce*, is, we are happy to hear, rapidly approaching completion. The work will be in four volumes, the two first of which have been published; vols. iii. and iv. will be ready in January next, and will bring the *History of Merchant Shipping* down to the present time. The book, which is illustrated by very numerous wood-engravings, has a special interest now that the subject of Merchant Shipping is attracting so much attention.

Mr. W. M. Rossetti proposes to bring out, through the publishing-house of Ward, Lock and Tyler, a volume to be named *Rossetti's Lives of British Popular Poets*. It will reproduce the various "Prefatory Notices," partly biographical, partly critical, which appeared in the several volumes of *Moxon's Popular Poets*—viz., Milton, Pope, Thomson, Cowper, Burns, Wordsworth, Coleridge, Scott, Moore, Campbell, Byron, Shelley, Keats, Mrs. Hemans, Hood, Longfellow. To these would be added seven other lives—Chaucer, Spenser, Shakspere, Butler, Dryden, Gray, Goldsmith; but the volume is not to be a very large one, some standard for admission or exclusion of authors became indispensable: it was decided to take the cue from the title *Moxon's Popular Poets*, and to admit such writers only (within a certain total number) as are extensively read at the present day. The volume will not appear immediately; probably not until the lapse of a year or thereabouts from the present date.

The biographical list of books illustrating the Lancashire dialect prepared by Mr. William E. A. Axon, which forms part of the forthcoming County Bibliography of the English Dialect Society, is being reprinted for the Manchester Literary Club. It is probably the largest list ever made of a single dialect, and will doubtless be of service in the preparation of the *Lancashire Glossary*, upon which a committee of the club are engaged.

Dr. Birch was elected on Tuesday last an honorary Fellow of Queen's College, Oxford. We hope that this may stimulate other colleges to allow that there is something in the world worthy of recognition beside honours in an Oxford examination.

Messrs. Trübner and Co. will publish immediately a poem entitled *Jonah Fisher*, in which the author, who is well known in literary and social circles, tells the story of work among the poor in a large city, with occasional discussions of the greatest social and religious questions of the day.

Dr. Albert Schäffle, Ex-Minister of Commerce in Austria, and late Professor of Political Economy at Vienna—whose work on *Capital and Socialism* (as translated by Mr. Kaufmann) we reviewed some time ago—has published at Tübingen the first volume of a work called *Bau und Leben des socialen Körpers*, on the anatomy, phy-

siology, and psychology of human society, especially in relation to its economic structure. German economics and social philosophy have few students among English economists, but Dr. Schäffle's book will be acceptable to the more numerous class who are interested in sociology as expounded by Herbert Spencer. We have spoken on a former occasion of Dr. Schäffle's high philosophical reputation and very peculiar political position in Germany.

Messrs. Cassell, Petter, and Galpin have in preparation, and will shortly publish in serial form, a *History of India*, abundantly illustrated with maps and wood engravings.

The forthcoming number of the *Fortnightly Review* will contain an important reply by Professor Tyndall to his controversial adversaries; also an article by Mr. Grant Duff on Sir H. Rawlinson's book.

Messrs. George Bell and Sons are to publish a pamphlet entitled *The Land of Promise on Turkey's Guarantee*, being a scheme for regenerating Palestine, and showing the possibility of doing so.

Among Messrs. Hatchard's announcements, we notice a new edition of *Louisa, Queen of Prussia: her Life and Times*, by E. L. Hudson, with a frontispiece and additional information furnished by the Crown Prince; a new work by the author of *Peep of Day*, entitled *The Captivity of Judah*; and a new edition of *The Shakespeare Birthday-Book*, with photographs from copyright pictures in the possession of Mr. Graves.

Among the recent additions to the Chetham Library mentioned by the *Manchester Guardian* is a fine copy of the valuable French edition of Solvyn's work on the people of India. F. Baltazard Solvyn, who was the author, artist, and publisher of the book, issued etchings of the costumes of Hindostan at Calcutta in 1799. This work enlarged was issued at Paris in 1808. It forms four volumes folio, and was dedicated by permission to the Institute of France. The plates, 292 in number, represent types of the different classes of Hindoo society.

The new volume of *The Companion to the Almanac* will contain, among other articles, one on Libraries, ancient and modern, by Mr. Wm. E. A. Axon.

A Latin letter of congratulation has been lately (on the 2nd ultimo) addressed by the Historical and Philological Section of the Imperial Academy of Sciences in St. Petersburg to Drs. Böhtlingk and Roth on the completion of their *Sanskrit and German Lexicon*. The following is a translation of the greater part of the letter:—

"You have lately finished a work worthy of admiration and truly Herculean, on which you had been busily engaged during a long series of years—the *Sanskrit Lexicon*, published under the auspices of the Imperial Academy. When you published the first specimen of this important and most difficult work, all to whom the language of the Indians is an object of interest conceived the most joyful hopes; but you have surpassed the highest expectations by the execution of your book, the extent, utility, and excellence of which no one was then able to anticipate. It is due principally to your Lexicon that new monuments of Sanskrit literature have been brought to light, that these studies have every year flourished more happily, and that they have advanced from their cradle to manly vigour. Nor have you found any difficulty in turning to account the daily increasing materials."

Among the announcements for this autumn made by Messrs. James R. Osgood and Co., is to be noticed a volume of essays by Mr. James Russell Lowell, entitled *Among My Books*; second series. It includes a long essay on Dante, one on Spenser, both of which have appeared in the *North American Review*, an article on Wordsworth, and some other papers. Mr. Lowell is also editing a volume of old plays, to be published by Little and Brown of Boston, with notes and a prefatory essay. Mr. Emerson's volume is still looked for. Osgood and Co. also announce a volume of critical essays, by Mr. E. C. Stedman, with the title of *Victorian Poets*. The essays have appeared in *Scribner's Magazine*, where they attracted considerable attention. This is a book which is tolerably sure to be admired by the poets themselves and the more enthusiastic of their friends. In the way of poetry there is announced *The Masque of Pandora and other Poems*, by Mr. Longfellow: this includes the various poems he has written during the last few years; his "Morituri Salutamus," of which mention has been made by our Boston correspondent; "The Hanging of the Crane;" a "Book of Sonnets," &c. "The Masque of Pandora" is in dramatic form. Mr. Whittier has re-written and enlarged his *Mabel Martin*, which was written some years ago, and about Christmas time it is to be published with illustrations by Miss Hallock and Mr. Moran, who illustrated "The Hanging of the Crane" a year ago. *Home Pastorals and other Poems* is the title of a volume by Mr. Bayard Taylor, which is to include the poetry he has written since 1862. In fiction, we notice *Roderick Hudson*, a novel by Mr. Henry James, jun. This is now coming out in the *Atlantic Monthly*. We are also promised a novel by Miss Harriet Hosmer, and a new volume of short stories by Mr. Bret Harte. Of other books may be mentioned a *Life of George Ticknor*, by Mr. George S. Hillard, and a translation of Viollet-le-Duc's *Discourses on Architecture*, by Mr. Henry van Brunt, an architect of Boston. Later in the winter Mr. John Fiske, author of the *Cosmic Philosophy*, is to publish a volume of essays. Roberts Brothers have nearly ready *The Ship in the Desert*, a poem by Joaquin Miller; and H. O. Houghton and Co. publish *Japanese Art*, by Mr. J. J. Jarvis.

The current number of the *Archivio Storico Italiano* contains a collection of extracts from the Angevin Registers in the Neapolitan Archives, illustrating the reign of Charles of Anjou for the year 1273. There is also an interesting article by Luigi Fumi on the Paterines in Orvieto, which illustrates the difficulties caused to Pope Innocent III. by the presence of these heretics in his own dominions, and so shows more clearly the motive for his crusade against them. Signor Fumi traces the gradual disappearance of the Paterines, and shows that it was due as much to the wildness of their beliefs as to the Papal persecution.

The same journal publishes a fragment of a MS. of Persius recently discovered at Clusone. It is of the date of 1263, and was written in Bergamo. It belonged to Gasparino Barzizza, one of the scholars of the Renaissance who flourished about 1400. It has interlinear as well as marginal comments, which are mostly of the same date as the text. The writer says of them: "Ex diversis commentariis quod utile visum fuit extraxi." These comments are founded mainly on the scholia of Cornutus, but contain references to other scholia, even some which are not contained in Jahn's collection. The comments themselves are not of any great philological value, but they show the existence and careful study of classical literature in Bergamo at the early date of 1263. In this way the MS. is an interesting contribution to the history of classical studies in Italy.

On the 9th instant the city of Alcalá de Henares celebrated the anniversary of the birth of Cervantes with unusual ceremony. The municipality of Alcalá had invited various literary and scientific bodies to take part in the festival, and had offered a prize for the best monograph on the proper way to found a town library, to be called "La Biblioteca Cervántico-alcalaina." The *Gaceta de Madrid* describes the celebration as being in every respect successful.

Viscount Amberley's long-expected work, *An Analysis of Religious Belief*, will be published by Messrs. Trübner and Co. at an early date.

A new work by Dr. H. W. Bellew may shortly be expected. It will be entitled *Kashmir and Kashgar: a Narrative of the Journey of the Embassy to Kashgar in* 1873–74.

H.R.H. Prince Leopold has authorised Mr. Furnivall to distribute to the principal Free Libraries and Mechanics' Institutes fifty copies of Mr. Daniel's edition of the first two Quartos of *Romeo and Juliet* in parallel texts, which H.R.H. presented to the New Shakspere Society. Applications should be sent to 3 St. George's Square, N.W.

We hear that Mrs. Masson, the wife of Professor Masson of Edinburgh, has in the press a collection of Early-English Poetry, with an Introduction.

Mr. Edwin Arnold has long been known to be engaged on the rendering of the beautiful Sanskrit pastoral of the *Loves of Govinda and Radha* into English verse. The work is ready, and will shortly appear under the title of *The Indian Song of Songs*, from the Sanskrit of the Gita Govinda of Jayadeva. Messrs. Trübner and Co. are the publishers.

We are only able this week to record without comment the death of Dean Hook, in his seventy-seventh year. The obituary of the week also contains the names of the Rev. W. E. Jelf, and of Mrs. Black, Byron's "Maid of Athens," at the age of seventy-six.

The Russian historian, Count Alexis Tolstoï, died on the 12th inst, at his country house of Knasnoï-Rog, whither he had just returned from a long foreign tour.

A newsletter from London, dated July 19, 1687, among some seventeenth century documents acquired lately by the MS. department of the British Museum, contains the following account of a remarkable visitor to our island at that time:—

"I have been somewhat busy in showing the civilities of the Court city & Country to a chinese lately come over who is the first man of learning of that country that ever was known to have come into Europe. His Ma^{ty} was pleased to be very civil to him himself, & did not only give me his Royal exemple, but did lay his commands on me to do so & do all the friendly offices I could by letting him see what was most proper to satisfy his curiosity by. He came out of China about 6 years ago in the company of some of the missionary Jesuits, and stay'd 4 of them in Italy, the other 2 in France & Flanders. The occasion of his coming into England was to have the convenience of embarquing on one of our East ships & of returning into his own country, wth a Genovese Jesuit who goes an apostolique missionair into China to further the conversion of that great people. Our Chinese is a christian by birth his parents having been so befor him, is about 32 years of age, of the great town of Nanquin, where the Emperours of China had their palace and residence befor the first Invasion of the Tartars. By profession he is to be a Jesuit and to enter into orders befor he leaves England. The best European language he speakes is latin, tho' he understands french, portuguese, & Italian. Of his own language he understands 14000 characters, w^{ch} is a great deal, if compared to the paucity of our characters & words, but if you consider that they have upwards of 50000 characters in their alfabet it will not appear so much as is necessary to attain to the exact knowledge of the language in all its extension. I sent him about ten days ago to Oxford, where the ingenious men there had a mind to see him & show him some Chinese MSS. of w^{ch} they have a considerable number in the university Library. Mr. Hide the Bibliothecarian writt to him to favour them wth a visit; and tho' he went thither wth a design of staying only 4 days, yet he is not yet return'd, this being the 11th day."

Notes of Travel.

The return to Portsmouth of the *Pandora* sloop, commanded by Captain Allen Young, R.N.R., has supplied us with news of the Arctic Expedition up to July 27. The *Alert* and *Discovery* left Upernivik on the 22nd, and Kingitok, the northernmost settlement of Danish Greenland, on

the 23rd; and then, instead of creeping round Melville Bay, made a bold dash westward through the middle pack, and, emerging into the North Water of Baffin's Bay, passed Cape York on July 25, the whole passage from Upernivik having occupied seventy hours only, an unprecedentedly short time, the explanation of which will probably be found in the long continuance of northerly winds during June and July, which had blown the heavy ice far to the south, and left nothing but the thin spring ice to be encountered. The Cary Islands were reached on the 27th, and a mail-bag was deposited there, as well as a depôt of provisions and a whale-boat. Captain Nares anticipates attaining a very high latitude, as the season is so very open a one.

The *Pandora* left Plymouth on June 29, and after a boisterous passage across the Atlantic, arrived at Godhavn August 5. Thence she made for Disco, and, having coaled there, proceeded to Upernivik and thence across Melville Bay, which proved to be very free from ice, on to the Cary Islands, where search was made for the depôt left by Captain Nares. Through some misunderstanding the cairn on the south-easternmost island of the group was not found, and Captain Allen Young accordingly made for Lancaster Sound, some difficulty being experienced in passing the pack which was met with off Cape Warrender, and proved to be about fifty miles wide. Beechey Island was reached on August 26, and there it was discovered that the house built by order of Sir E. Belcher in 1853 had been broken into and many of the stores damaged by bears. The yacht and boats, likewise left by Sir John, were, however, in fair condition. At Peel Sound the *Pandora* was again stopped by the pack, and for a week she lay moored to it, during which time some seal-shooting took place. Eventually an opening was discovered, and, working through, the *Pandora* succeeded in reaching Limestone Island, where a cairn was deposited. On the 29th the furthest point reached by the *Fox* in 1850 was passed, and on the 30th further progress was barred by an immoveable pack, between twenty and thirty feet thick, off Bellot Island. Captain Allen Young accordingly turned homewards, and, on revisiting the Cary Islands, discovered Captain Nares' despatch-bag, which he safely brought homewards, reaching Spithead on October 16.

We learn with regret from the "Quarterly Statement" of the Palestine Exploration Fund that the triangulation-work has been suspended, owing to the murderous attack on the surveying party at Safed, and the steady progress of cholera. Friends of the cause will, it may be hoped, remember the severe strain which an accident like that at Safed must cause on the finances of the society. Among the papers it must suffice to mention the very interesting attempt of M. Clermont-Ganneau to prove that the fellaheen of Palestine, taken as a whole, are the modern representatives of the Canaanites, Jebusites, and other pre-Israelitish tribes. How far his theory is substantiated, we do not venture to pronounce; but that a large number of old religious customs and even legendary traditions have been handed on from pre-Mohammadan times it seems impossible to doubt. We take this opportunity of recommending to all who are interested in Palestine the new "Red Book" on Palestine and Syria, in the Baedeker series, due to the competent hand of the well-known traveller and Orientalist, Dr. Albert Socin of Basle. The maps, by Kiepert, and the plans, deserve especial commendation. Theologians, no less than tourists, will be well repaid by the perusal of so trustworthy and unidealised an account of Palestine as it is.

From the *Straits Times* we learn that the surveyors sent by Government across country from the Moar river to Pahang returned to Singapore on Sept. 9, in a small native boat. It is understood that the survey has been very successful, and that the watershed whence the Moar and Pahang rivers take their rise was found exactly as it had been described by the Maharajah of Johore. When going up the Moar river, the party made a *détour* to the Chindrass mines, and were thus able to connect their survey with those previously made from Malacca. In Rumbowe they met with very unfriendly treatment from the natives, and this necessitated the abandonment of their projected visit to Sunghie Ujong. This party is understood to have crossed the track of M. Maclay, the Russian traveller, who was going up into a district inhabited by very wild tribes. It is said that the Malays consider M. Maclay's undertaking hazardous, so much so, indeed, that they look upon his destruction as almost certain.

PARIS LETTER.

Paris: October 16, 1875.

The Academy of Inscriptions and Belles-Lettres has lately sustained a fresh loss. M. Brunet de Presle, who had long been ill and failing, has just died at the age of sixty-six years only. His reputation did not extend to the general public, and few but professional historians know his *Essay on the Greek Settlements in Sicily*—an excellent work, which has remained a classical treatise on the subject, and opened the doors of the Academy to the writer. M. de Presle was not a philologist, he was a Hellenist. He had been enamoured of Greece from his youth, at the time when the War of Independence fired every imagination. He had even carried his enthusiasm for the Hellenes so far as to translate Delarochefoucauld's *Maxims* into Modern Greek. When, in 1848, Letronne died, he was commissioned to make use of the materials he had left behind, and continued the great collection of the Greek inscriptions in Egypt. Since his nomination to the Institute in 1852, he had published nothing important, and nothing had been seen of his except some lectures from his course of Modern Greek at the School of Oriental Languages, published in the *Revue des Cours Littéraires*. He was one of the founders of the Society for the Encouragement of Greek Studies, and one of the ordinary members of the commission of the Academy charged with the revision of the works of the pupils of the School of Athens. He was greatly valued in the Institute, owing to his extremely amiable disposition.

His death opens competition for the place he leaves vacant. The two foremost candidatures are those of M. Bréal and M. Boutaric. M. Bréal is a brilliant exponent, at the College of France and the Ecole des Hautes Etudes, of the study of Comparative Grammar, to which he has rendered an important service by translating Bopp's *Grammar*, and enriching it with valuable prefaces. His book on *Public Education in France* has won for him a universal reputation as a writer, and has placed him in the first rank among educational reformers. Finally, he is about to produce a work on the *Eugubine Tables*, which is (part of it having already been read before the Academy) one of the most considerable works to which the Italic languages have given rise.

M. Boutaric cannot be compared with M. Bréal, either in respect to mental grasp or talent, but he is a laborious man of learning, whose works are much more numerous than those of his rival. *France under Philippe le Bel*, *The Military Institutions of France*, *Alphonse de Poitiers* are rather stiff books, difficult to read, but full of unpublished information, and which, like his course at the Ecole des Chartes, show a thorough knowledge of the Middle Ages. He has just published a memoir on the origin of Feudalism, an almost insoluble secret, which it is perhaps rash to attack. It is difficult to foresee which of the two candidates will carry the day, for their chances seem about even.

The public, indeed, is seldom passionately interested in the elections of the Institute, with the exception of those of the French Academy, which are always complicated with certain political intrigues. The Academy of Inscriptions knows little of this species of excitement, and is, at most, open to a few religious prejudices. This was lately the case with regard to M. Havet, to whom his fine book, *The Origins of Christianity*, was rather an obstacle than a title. He had then only published the first part, the Hellenic origins; two new volumes, the Semitic and Oriental origins, are shortly to appear.

In about a month the interesting novelties of the winter will begin to appear; at present we are content with rather slender fare. A lady has, under the pseudonym of Heller, published an insipid and eccentric novel, *Les Bluets* (Michel Lévy), which owes a measure of success only to a preface by George Sand and a charming coloured binding. Another anonymous book written by a lady, *Le livre d'une mère* (Lévy), about which an attempt was made to raise a great noise before its appearance, was a deception. It consists of advice to a young girl before and after marriage. A tolerably delicate style, a refined and superficial psychology, a gentle and worldly moral give this book a languishing grace, redolent of well-bred *ennui*. I confess to preferring the penetrating psychology and the pictures, bold indeed, but full of life, wit, and truth, given by Gustave Droz when he, some time since, wrote *Monsieur, Madame et Bébé*. G. Droz was then a free-thinker, a Voltairian, and somewhat light in his remarks. He has since done penance. His last novel, *Les Etangs* (Hetzel), has conservative and moral pretentions. But, alas! the talent has disappeared, and morality does not compensate for it in literature. Another novel brought into blossom, like *Les Bluets*, by the great heat, but which deserves our attention, thanks to the simplicity and truth of the style and the sentiment, is *Marie Chassain*, by M. Badin (Hetzel). Here we find touching pictures of the life of the emigrants to Algeria from Alsace-Lorraine. I am willing to believe that the sympathy awakened among us by the fate of our countrymen, victims of their devotion to France, has a large share in the success of the book, but none the less does it reveal stirling qualities in the novelist and writer.

I own that I prefer to these colourless publications a book which while unfinished, eccentric, and violent, shows the talons of the lion, *La Pornocratie, ou Les Femmes dans les Temps Modernes* by Proudhon (Lacroix). It is known that the famous publicist was one of the most fiery opponents of the emancipation of women, and that he dedicated several pages full of strange and burning eloquence to this subject in his book entitled *La Justice dans la Révolution et dans l'Eglise*. Two ladies, Mdme. Jenny d'Héricourt and Mdme. Juliette Lamber, undertook the defence of their sex and its rights. Proudhon, in his turn, answered them, and it is this answer, left unfinished by him, that is now published. In it the qualities and faults of his other writings are present in the superlative degree, a style that is nervous, energetic, full of colour, while often trifling, negligent, and unequal, logic carried to absurdity, a loftiness of thought sometimes rising into poetry, by the side of brutalities of language and thought which astonish and repel. According to him, the family cannot subsist without the subordination of the woman to the man; he represents strength as she does beauty; the one is action, the other poetry—but the poetry of the hearth. Man plays his part in public, woman in the home. To her he denies creative intelligence, and thinks she oversteps the intellectual as well as the moral limits assigned to her when she claims a share in political life or even in literary labours. The family must at any cost be rendered strong and united, for the family is the corner-stone of society, without which everything sinks down into the mud. There are two wonderfully eloquent pages in which he, Proudhon, the revolutionist, the man of negations, the atheist, deplores the ruin of the religious sentiment, and sneers at those who would substitute criticism and science for it. He would have the family take the place of the Church, and create

Digitized by Google

a sort of worship of the hearth and of domestic virtues which should make up for the ancient ceremonies of public worship and the vanished dogmas. We also notice in this volume two pages full of lofty and bitter irony, a sort of anathema against France, which has the feminine temperament — fickle, nervous, irritable — and which is, according to Proudhon, incapable of giving herself freedom, and will only see it established in her own domain when other nations have given her an example of it.

Reading this book of Proudhon's gives one a singular mixture of pleasure and vexation. It is painful to see so much talent spoilt by so much excess, and truth continually falsified by logical exaggerations. But at any rate, one feels the presence of a powerful mind, and that is a rare enjoyment.

M. Odilon Barrot was a man of anything but a powerful mind, and the second volume of his memoirs just published by Charpentier completes the proof given of this in the first. Natures like those of Proudhon appeared to him monstrous, and everything extraordinary terrified him. But his was a wise and just mind, an upright disposition, and a truly liberal temperament. It would be well for France did she reckon many such men as Odilon Barrot among her rulers and her citizens. His second volume comprises the Republic of 1848, from the month of February to the month of November. This testimony of an eye-witness who was well situated for the observation of all the vicissitudes of the drama is interesting in the highest degree. The very passion which animates it gives it life without impairing its sincerity. G. Monod.

SELECTED BOOKS.

General Literature.

Abbot, E. A Concordance of the original Poetical Works of Alexander Pope. Chapman & Hall. 21*s.*

Anderson, C. J. Notes of Travel in South Africa. Hurst & Blackett. 15*s.*

Burton, R. F. Two Trips to Gorilla Land and the Cataracts of the Congo. Low & Co. 28*s.*

Cicognara, Count. The Works of Antonio Canova, engraved in outline by Henry Moses. Chatto & Windus. 31*s.* 6*d.*

Compiègne, le Marquis de. L'Afrique équatoriale. Okanda. Bangouens. Osyéba. Paris: Plon. 4 fr.

D'Avillier, Baron. Spain. Illustrated by Gustave Doré. Low & Co.

King, E. The Southern States of America. Blackie. 31*s.* 6*d.*

History.

Druffel, A. v. Briefe u. Akten zur Geschichte d. 16. Jahrh. m. besond. Rücksicht auf Bayerns Fürstenhaus. 3. Bd. 1. Abth. Beiträge zur Reichsgeschichte 1546–1551. München: Rieger. 6 M. 70 Pf.

Stieve, F. Der Ursprung d. dreissigjährigen Krieges 1607–1619. 1. Buch. Der Kampf um Donauwörth. München: Rieger. 12 M.

Werner, A. Bonifacius, der Apostel der Deutschen, u. die Romanisirung v. Mitteleuropa. Leipzig: Weigel. 8 M.

Wuestenfeld, F. Die Statthalter v. Aegypten zur Zeit der Chalifen. 2. Abth. Göttingen: Dieterich. 2 M. 40 Pf.

Science.

Archives de la Société américaine. Nouvelle série. T. 1. Paris: Leroux. 25 fr.

Boissier, E. Flora orientalis, sive enumeratio plantarum in Oriente a Graecia et Aegypto ad Indiae fines hucusque observatarum. Vol. 3 et 4. Basel: Georg. 24 M. 80 Pf.

Chapuis, F. Histoire naturelle des insectes. T. 11. Famille des phytophages. Paris: Roret. 6 fr.

Haeckel's History of Creation. The translation revised by E. Ray Lankester. King. 32*s.*

Hartley, W. N. Air and its Relations to Life, 1774–1874. Longmans. 6*s.*

Hofmann, A. W. Bericht über die Entwickelung der chemischen Industrie während d. letzten Jahrzends. 2. Hft. Braunschweig: Vieweg. 13 M. 20 Pf.

Lommel, E. The Nature of Light. King. 5*s.*

Mietzsch, H. Geologie der Kohlenlager. Leipzig: Quandt & Händel. 6 M.

Prantl, K. Untersuchungen zur Morphologie der Gefässkryptogamen. 1. Hft. Die Hymenophyllaceen. Leipzig: Engelmann. 10 M.

Wolff, O. J. B. Das Riechorgan der Biene. Jena: Frommann. 13 M. 60 Pf.

Philology.

Cherbonneau, A. Dictionnaire arabe-français (langue écrite). Paris: Hachette.

Moisy, H. Etudes philologiques d'onomatologie normande. Paris: Vieweg. 8 fr.

CORRESPONDENCE.

THE IRISH WORD "FRASS."

Ballygrant, Island of Islay, N.B.: Oct. 11, 1875.

In Mr. John Rhys's article on Curtius' *Greek Etymology* in the Academy of September 18 last, there are some remarks made on the Irish word *frass*, as quoted from O'Reilly's Dictionary. Mr. Rhys says:—

"Now, one would like to have more decisive evidence than this that *frass* applies at all to fluids, for the meanings given by O'Reilly, were it worth the while to quote him, are rather against Windisch, being "a shower, hail; seed; small shot, any round grain;" thus one is decidedly reminded of the Welsh *gwreichion*, "sparks," for *vracs-jān*—or *vrasc-jān*—from Fick's *vark*, *vrak*, *vrask* (p.² 182)."

It appears to me that there are good grounds for inferring that there are two old Irish words spelt alike *frass*, but of different meaning and origin, the one denoting a shower and the other seed, as there are two modern Scotch Gaelic words both spelt in the nominative *fras*, and signifying respectively "seed," "shower." These last-mentioned words are differently inflected and of different genders. *Fras*, "seed," is masculine, and *fras*, "a shower," is feminine; thus *fras garbh* means large seed, and *fras gharbh* a rough shower. The genitive singular of *fras* "seed" is *frois—e.g. Lán frois*, full of seed; while that of *fras*, a shower, is *froise—e.g. Toiseach froise*, the beginning of a shower. *Fras*, a shower, would seem to be related to *fearthain* or *fearthuin*, rain.

Mr. Rhys is of opinion that "the Teutonic equivalent of the Celtic *dub* is to be sought in the O. Norse word *dökkr*, 'dark.'" The pronunciation of *dubh* in many parts of the Scottish Highlands, which is *dugh*, supports this view.

Hector Maclean.

THE JUDGE WHO COMMITTED PRINCE HENRY.

Temple: October 19, 1875.

This letter closes on my part the controversy raised by Mr. C. Markham.

In the two letters with which I have troubled you, your readers have an opportunity of forming a judgment for themselves out of the materials therein laid before them. I do not profess to decide whether my letters or Mr. C. Markham's "obscure the argument."

It only remains for me to ask those who are interested as lovers of Shakspere and English history in this literary trifle to examine for themselves the *original* account of the scene in Court which they will find—not among "lawyer's traditions"—but in the often-referred-to pages of Elyot's *Governor*; and when reading let them call to mind the fact that the Chief Justice of the King's Bench was Sir W. Gascoigne.

In the next place, for evidence of the existence of an older family tradition than the one now set up by Mr. C. Markham, your readers have only to refer to Sir Robert Markham's notes in his pocket almanack for an extract of an important notice by Fuller of the Gascoigne family.

The statement that Sir Robert's father "lived a generation before 1655" is a mistake. He was at that time alive and, indeed, in the prime of life. His grandfather could hardly have been contemporary with Sir T. Elyot.

The old *Biographia Britannica* may be referred to for the opinions of Thomas Blunt, Nicholson, and Anthony Wood, on the compilation of Sir Richard Baker. Mr. C. Markham does not give his reference to Barrington's works in support of his assertion. I append it, therefore, and it will be seen that the passage referred to does not bear out the statement of Barrington's opinion. (See Barrington *On Statutes*, 5th ed. p. 113.)

I was certainly in error in stating that Sir John Markham was a Chief Justice in the reign of Henry VI. I should have written—Judge of the King's Bench for seventeen years in the reign of Henry VI., and Chief Justice in the first year of Edward's.

What evidence has Mr. C. Markham that John Markham the elder was ever knighted?

Alfred Cutbill.

ON FREEWILL.

London: October, 1875.

The present condition of the controversy on Freewill appears to be one of peculiar interest, inasmuch as it seems to have issued in a distinct recognition of failure, at least on the part of several of the more impartial and reflective minds. It is enough to refer to the expressions of the late Professor Cairnes in reviewing H. Spencer's *Sociology*, and to the similar position taken by Professor Sidgwick in his *Methods of Ethics*. Both of these weighty authors, summing up the arguments for and against Freewill, find them on each hand too strong to be set aside, and a conclusion, therefore, impossible to be drawn. And it is interesting also to note that different grounds are assigned by the two writers for withholding their decision. Professor Cairnes is deterred from yielding to the evidence of a mere necessary sequence in human volitions by its hostile bearing upon moral effort; Professor Sidgwick by its opposition to the direct evidence of consciousness. That is, the study of the phenomena seems to lead to one conclusion, and our own nature seems to claim a contrary one: or, may we not say, the objective and subjective aspects of the question are at variance.

Now, if we look away from the particular problem at issue, and turn our attention to this condition, regarded abstractly, of an antagonism between objective evidence and subjective demands, it hardly seems difficult to understand its meaning. It may seem strange that it should exist in respect to such a problem, but the position itself is a simple one. Such an antagonism arises, necessarily, whenever a premiss needs correcting. Given a false or partial starting-point, and let true mental processes be carried out upon it, and there comes inevitably this exact result—the subjective opposed to the objective: the evidence of the phenomena conflicting with the claims of the consciousness. Draw any two unequal lines and assume that they are equal: consciousness or reason will claim one result; the phenomena will persist in giving a different one. Or, ignore the persistency of force and take note only of its visible manifestations; the phenomena give us a multiplicity of isolated entities, the mind demands simplicity and unity. A falsity of the fundamental thought—a lack, that is, in the premiss—issues, of course, in this result. If we consider the matter in this wider aspect, there ceases perhaps to be much that is surprising, certainly anything that should be disappointing, in the fact that the demands of our consciousness and the evidence of observation should be at strife in respect to Freewill. On a question that penetrates so deeply is it really any wonder that our fundamental assumptions should need enlarging? Or can it disappoint us that the issue even of so long a study should be the clear demonstration of this fact? Assuredly it cannot be called a failure. The discovery of a flaw in our premiss, wherever we attain it, is success.

Have we not succeeded, then, in respect to the problem of our freedom, in gaining conclusive evidence of need for a truer premiss? If we have, we have gained strong presumption that the problem is soluble. For it is ever by a more adequate grasping of premisses that the domain of real knowledge is extended.

In all recent discussions of the question that I remember to have read, Freewill has been treated as the possession of a power; as a positive element, or true ability. Has it been discussed, in modern thought, as the question of a negation or absence of power? Yet it would appear that this view is a possible one: in our experience absences

are sometimes felt as positive things; negations are found even practically operative. I propose to try this thought as a "premiss" in considering the question of Freewill.

It is not wholly an inappropriate one; certain of our established thoughts suggest it. For in Freewill is included the idea of an arbitrariness, of at least the possibility of unreason, of non-necessity. But the human race have formulated for themselves another idea of action than this: a mode they have counted more perfect. Allow that the idea may be inaccurate or unreal, still mankind have had it before their minds: an action, namely, that is necessary; which excludes arbitrariness, and to which choice were an indignity. It is the Action they have ascribed to God; that necessary truth to which it is impossible to lie. Here is a freedom on which mankind have fixed their thoughts, which is perfect not by absence but by presence of necessity. And from this, by a lack, would come that kind of action to which necessity is wanting.

There are one or two illustrations which may serve to make the idea clear. Lord Bacon, in his Essay on Truth, says:—"There be that delight in giddinesse, and count it a bondage to fix a beleefe, affecting freewill in thinking as well as in acting." Now, it is possible to imagine beings not only affecting, but really possessed of, a "freewill in thinking." It is only necessary to suppose them wanting in the faculty of logical apprehension, unperceptive of that necessity of reason wherein the true freedom of thought consists. Such a "power" would be the expression of an absence.

Yet it might conceivably be "possessed." It is doubtful, indeed, whether it has not been the real condition of men in certain states. But if we imagine such "freewill in thinking" to be the characteristic of a whole race of beings, so that, while themselves possessing only this marred faculty, they should have present to them no other beings more truly endowed, with whom they might compare themselves, but only things wholly insentient, we perceive that to them the very idea of thinking would be that of Freewill in Thinking. This wanting faculty would necessarily stand to them as the faculty itself; its very defect would rise up into their feeling as a power; the arbitrariness would tend to become a glory; the lack of necessity a boast.

And with this justification, or at least excuse, that to their experience arbitrariness and thought would have ever been associated, and necessity have been found only where thought was not. Yet it would scarcely be unnatural that beings so endowed and yet so wanting, possessing that which by its very nature claimed completion, should have imagined, as a greater and more perfect power than their own, a thought to which necessity was not wanting: thinking which was free because not arbitrary. Would they, indeed, have erred in so conceiving?

A power of Freewill in Thinking—idiotcy to the logical relations; non-response to reason—what would it bring? Disaster, failure, evil. And to those who had it, experience would teach one lesson: that, though the "power" of thinking as they choose might be possessed, yet that the only wisdom was to act as though it were not.

In what respect do the two "Freewills" differ, but that we, smiling at the one, are afflicted with the other? That order which we cannot choose but follow, that gives true freedom to our thought, is it not wanting to our action?

There is another illustration also which carries the same suggestion under another point of view. The difficulty of the question is this, that when we study Freewill, and try to prove or test its existence, it disappears; we not only cannot grasp it, we can bring evidence, apparently clear proof indeed, that it is not; and yet, on the other hand, our consciousness will persist in affirming that it is: we can prove it is not anything, and yet we cannot but perceive it. Nay, the more we *prove* it is not, through our attention being directed more closely to it, the more we *perceive* it is.*

But the contradiction has a familiar parallel. Suppose a person, not knowing that a shadow was an absence of light, set to work to study it. He would prove there was nothing, would demonstrate it did not exist—nay, could not; but he would perceive it all the same. The more he proved it was not, the more unequivocal his perception of it would become.

Always this must be the result of studying an absence under the idea that it is a presence. We prove it is not, but our perception of it remains. And conversely, when there is and persists a perception of a thing, and it is proved by examination that it is not, is not demonstration given that it is an absence? Might not this contradiction in respect to Freewill, if we had better observed and been more ready to apply our known experience, have suggested to us, long ago, that it was an absence we were studying?

Let us suppose that this at once unbanishable and untenable phenomenon of Freewill is an absence: an absence, in our experience, of that necessity which is the true character of Action (as it also is of Thought): what is the position which we thus affirm? Not that there is or can be arbitrary action—that order can be absent—but that our experience is phenomenal; that we have a feeling of that as being which cannot truly be: of doing that which is not truly done. It is simply proof from another side that that which *answers* to our consciousness is not the same as that which truly *causes* it. The absence in us of that which would express itself in necessity of action is but another side, or aspect, of the shortcoming of our consciousness, on which the metaphysicians and even men of science now delight to dwell. This fact, which speculation so enforces, presents to us also a moral side in the phenomena of volition; and thus at once a greater force of meaning is given to the speculative proposition, and a harmony is introduced between the various aspects of our nature. As our phenomenal knowledge does not fill the idea of knowledge, so our phenomenal action does not fill the idea of action.†

Thus a clearer conception of the nature of our life seems to grow upon us. For we seem, even involuntarily, always to draw a distinction between Man and Nature: even when any such distinction is denied in theory, the words betray that it is felt. But from the point of view here taken the meaning of this distinction may be considered afresh. For if the absence of necessity from Man's action is a lack, then the presence of necessity in Nature assumes a new aspect. It may truly be, there, that which a true necessity in Man would be: the necessity of a perfect Will. Nor does it affect the question that it is felt by us as a mere expression of force: the force is but a mode of apprehension of our own. Man may differ from Nature, not by possessing that which Nature has not, but by lacking that which Nature has.

My limits will not permit me to do more than make these mere suggestions, of which I will add but one more: namely, that this mode of regarding the question of Freewill is one that is much more widely applicable. It consists simply in not assuming any phenomenon presented to us as necessarily either existent or non-existent; but in seeking to ascertain whether some fact that includes more elements may not be recognised as presenting to our apprehension a phenomenon that is less. In other words, whether that which is present to our consciousness may not be *derived by a minus* (as *e.g.* colour is from white light) from some larger fact to which our thoughts must turn, if our experience is to be rightly interpreted, or even harmony introduced into human thought.

JAMES HINTON.

* See Professor Sidgwick very emphatically on this point.

† So far from the "phenomenist" seeking to repudiate Freewill, thus apprehended, it should be a natural part of his logical position; it brings up, so to speak, his whole line to one front. And at the same time it puts aside an antagonism. What could be more likely, indeed, than that we all are antagonistic to our fellows partly, at least, through being inconsistent with ourselves?

SCIENCE.

The Recent Origin of Man, as Illustrated by Geology and the Modern Science of Prehistoric Archaeology. By James C. Southall. Illustrated. (Philadelphia: J. B. Lippincott & Co. London: Trübner & Co., 1875.)

PERHAPS no scientific notion of the present day is more familiar to the popular mind than that of the "immense antiquity of man." But it is a misconception of its attitude towards this question to assert (as Mr. Southall has done) that it will soon be very generally believed that science has proved the claims of this notion to be regarded as an ascertained truth, and incorporated with the general belief of every educated mind. Although the popular mind is easily moved to accept the dogmas of science when these are definitely formulated, it has learned to regard systematic methods and exact results as the necessary guarantees for the scientific character of every investigation. It is incredible, therefore, that a statement couched in terms which render it alike incapable of being established or refuted should be universally accepted as a "scientific conclusion." The average intelligence interesting itself in these questions is quick to perceive that this "immense antiquity" is an unknown quantity, which no science can check and no faith (short of absolute credulity) can grasp. Even among the scientific men who are commonly understood to have given it their unqualified assent and sanction, it is regarded at best as a hypothesis, which may be capable of proof when the evidence is exhausted. But no one considers the case for the antiquity of man as closed, while the case for the other side is only now being opened. Should the controversy be of no further utility than by clearing the ground of the hazy speculations which obscure the subject, and establishing the investigation on a strictly scientific basis, it will do good service.

It is scarcely to be anticipated, however, that this result will be immediately accomplished. It is, indeed, certain that the style adopted by Mr. Southall is not conducive to a calm and dispassionate discussion of the scientific questions at issue. In this respect his book is disappointing. It is unnecessary to allude to the theological temper of some of its chapters, or to the general tone of the argument, further than to say that they are pitched in too high a key to be altogether commended. Although it is the boldest attempt hitherto made to meet the advocates of the antiquity of man on their own ground, the author contributes no new facts to the evidence on record. The chief merit of his work is that he has collected, within the compass of 600 pages, a vast amount of information not otherwise readily accessible. But he has attempted to

prove too much, and his reasoning is frequently as inconclusive as anything that has been written on the other side. Lacking the archaeological experience which might have assisted him in detecting the imperfections in the records of other men's observations, his subject is overloaded with details, and his argument smothered beneath a mass of unsifted evidence. Notwithstanding these imperfections, however, and in spite of the baldness of its style, its mannerisms, and its systematic disregard of the elegances of composition, the work is a useful repertory of the facts and arguments, inferences and speculations regarding the age of man on the earth, while in its controversial portions it is by no means heavy reading.

As the "*genus homo*" has no geological antiquity, it is only relatively to the brief periods of recorded history that the antiquity of man can, with any probability, be termed "immense"—if it be not an unscientific confusion of terms to call that "immense" which is merely unknown. The evidence suggestive of that antiquity divides itself naturally into two branches—viz., the age of the drifts in which the relics of "Palaeolithic man" are imbedded, and the fact that in his earliest existence in Western Europe man was the contemporary of the mammoth, rhinoceros, reindeer and other animals now wholly extinct, or extinct at least as regards these regions. But it is inherent in the nature of the argument that the conclusion to be drawn from each of these lines of evidence must be alternative: either that man is much more ancient than has been hitherto believed; or that the period of the deposition of the implement-bearing drifts and of the prevalence of the extinct animals is much more recent than we have been accustomed to consider it. The tendency of scientific investigation has hitherto been almost exclusively towards the accumulation of inferences in favour of the former view. Still it is impossible to assert that the latter view is improbable, and it becomes all the more tenable if it can be shown that the facts which are suggestive of antiquity do not of necessity imply an antiquity that is "immense," though it may be practically immeasurable.

Starting with the assertion that there is not a particle of evidence to show that man, in his earliest seats in the East, was a savage, Mr. Southall proceeds to examine the evidence regarding the condition of "Palaeolithic man" in Western Europe, and comes to the conclusion that it was by no means a condition of such utter barbarism and incapacity as is usually represented. It is true that if the rude flint-implements of Western Europe represent the infancy of the human race, we have yet to discover the landmarks of its progress from "Palaeolithic barbarism" to the splendid civilisations of Egypt, Mesopotamia, and Greece. But it would be premature to conclude that these landmarks do not exist because they are still undiscovered. The archaeology of the West is only now beginning to assume form out of chaos, while the archaeology of the East is altogether unknown. Mr. Southall admits that there was an undoubted Stone Age in Western Europe. But he says, "these Iberians, or whoever they were, came from the East," bringing with them the potentialities of the civilisation they left. This is a more convenient theory than that of progressive development. If the human race originated in a single centre, how did the "Palaeolithic men" manage to people an area reaching from Western Europe on the one hand to India and America on the other, before they had learned the simplest of simple arts—the rubbing of one stone upon another? If they originated in different centres at different periods, how did it happen that they adopted identical methods of advancement, through precisely similar stages of progress? The theory of progressive development, from zero upwards in the scale of civilisation, demands from its advocates a satisfactory solution of one or other of these problems. Mr. Southall's theory avoids this, but it is open to the objection that the "Iberians, or whoever they were," can scarcely be cited in evidence for the purposes of this discussion.

On the question of the age of the implement-bearing gravels of the French and English river-valleys, Mr. Southall joins issue directly with the geologists who maintain that the gravel beds and terraces were deposited slowly and successively during the erosion of the valleys by the ordinary action of the streams; arguing that the geological phenomena of the Somme indicate that the ancient river was immensely larger than it is at present, that the rapidity of the gravel deposit was in some places very great, and, taking the conditions of the ancient river as conceded by Mr. Prestwich, he considers them sufficient to produce the existing phenomena of the valley within a comparatively limited period. He also points out at considerable length that the facts recorded by M. Boucher de Perthes (when separated from his deductions) confirm this view.

If the gravel beds fail to produce incontrovertible proof of their "immense antiquity," the "great age" of the peat of the Somme valley is even more delusive. The peat, averaging 26 feet in thickness, was considered by M. Boucher de Perthes to represent a period of from 15,000 to 20,000 years, its rate of increase being estimated at 1½ to 2 inches in a century. But M. de Perthes also states that he found stumps of birch and alder, a mètre (39·14 inches) in height, standing as they grew and deeply covered by the peat. As trees do not stand long uncovered in the damp air of a swamp without decay, it follows that all the stumps that are so found must have been covered to their present summits before they had time to rot away. Applying M. B. de Perthes' estimate of the rate of increase of the peat, however, we must believe that these stumps stood exposed to the action of the weather from 1,950 to 2,600 years. But 100 years is a long lifetime for an oak stump, and every trace of such trees as these would disappear in fifty years. To one who studies the growth of forest peat in America, says Mr. Southall, a growth of two or three feet in a century is by no means improbable; but, taking six inches as a standard probably not too great, the age of the peat of the Somme valley would not exceed 5,000 years. If the Roman remains found underneath it are to be relied on, its actual age is not more than half that period.

The contemporaneity of the men of the "Palaeolithic period" with the extinct fauna suggests (as has been already remarked) either that man is more ancient, or that these animals lived on to more recent times than is usually believed. Mr. Southall gives an elaborate *résumé* of the facts and inferences insisted on by the archaeologists in favour of the former view. He then adduces evidence to show that as certain of the contemporaries of the mammoth, woolly rhinoceros, &c., lived on to mediaeval times, it is not unreasonable to suppose that these great pachyderms themselves were living at no "immense" distance of time. The carcases of both mammoth and rhinoceros have been found in Siberia, with their food unchanged in their stomachs, and the blood still in their capillary vessels, while the mammoth tusks are found by thousands nearly as fresh as the ivory imported from India and Africa. "Now," says Mr. Southall, "it may be that the Siberian mammoth is 200,000 years old, though it is highly improbable, perhaps incredible. But it is out of the question that all of these fresh bones, in different parts of the world, are 100,000 or 200,000 years old." The argument is not very conclusive, but in this respect it is not worse than that which it is intended to meet. "There are even traditions of the mammoth," says Mr. Southall, "both in Siberia and in America." The mound-builders have figured him on a colossal scale in the "Big Elephant Mound" of Wisconsin, and he was actually cast in bronze by the "prehistoric" inhabitants of Southern Siberia. Both figures, as they are engraved, have certainly an elephantine look, but whether they are intended to represent the mammoth may be open to question.

Having thus shown his reasons for believing that the "Palaeolithic men" were not so far removed in time from the men of the present day as has been imagined, Mr. Southall proceeds to adduce proof that they were not so far below the average level of what we call "the uncivilised races" as has been represented. If this position is established, the argument which suggests that an enormous lapse of time is implied in the gradual progress upwards from the depth of degradation assumed to have been characteristic of the "Palaeolithic times" is deprived of its force. There can be little doubt that it has been too hastily assumed by many writers that prehistoric man knew nothing higher or nobler than what he has left in his refuse-heaps. Yet it would baffle the most ingenious archaeologist to educe from the modern kitchen-midden an adequate conception of the elegance and refinement of the drawing-room. We cannot now enter on an analysis of the statements advanced in support of the view that "Palaeolithic man" was possessed of a higher degree of civilisation than many of the tribes of uncivilised men of modern times. It is enough for the present purpose to say that they are, for the most part, the statements of the advocates for the "antiquity of man;" and the point at issue is that, while Mr. Southall insists on accepting the record as it stands, they will explain the facts by supposing a

disturbance of the deposits and commixture of the relics of two different epochs. At Solutré, however, it must be confessed that the signs of a much higher platform of civilisation than has hitherto been conceded to the "Palaeolithic era" are unequivocally observable.

In dealing with the megalithic monuments Mr. Southall draws largely on the recent work of Mr. Fergusson, adopting many of his conclusions as to particular monuments, but differing from him on the general question of their age as a class. Believing that they belong to an "Iberian race," and that they "travelled from east to west," he concludes that their erection in Gaul and Britain may be dated at least 800 or 1,000 years before the Christian era.

It is unnecessary to follow the author in his description of the Swiss lake-dwellings and the Danish kitchen-middens. The association of the evidences of a comparatively high civilisation with the rude implements and appliances of the Stone Age (which, in the Swiss lakes, seems to have passed rapidly through a faintly defined Age of Bronze into the full development of the Iron Age and the civilisation of the Roman time) is regarded as suggestive that the origin of the earliest lake-settlements may be brought much nearer to the Iron Age than has yet been admitted. In fact, Mr. Southall is disposed to dispense with the Bronze Age altogether, holding that "in Western and Central Europe, as well as in Britain, the Bronze Age rests on a very equivocal foundation," and marks in general the rapid transition from stone to iron, without exhibiting any solid and independent existence. This hypothesis, however, seems quite untenable, and the notion that the bronze weapons and implements found in Britain are Roman is equally unfounded. Nor can the discoveries of M. Schliemann in the Troad be held to invalidate the theory of the "succession of the three ages" as established in Europe. In an eastern city such revolutions as those observed by M. Schliemann are common enough at the present day, and must have been equally common in ancient times. A conflagration occurs which devastates a whole quarter inhabited by the polished and opulent classes. Thus dispossessed, they move to more favoured or fashionable localities, and the desolated quarter is abandoned to the lowest class of tradesmen and traffickers, who build rude dwellings and ruder workshops on the ruins of palatial residences. Another wave of fire passes over it and their rude tools and coarse utensils are deposited in the stratum of ashes which covers the previous deposit containing the elegant vases and luxurious appurtenances of the mansions of the wealthy. These alternations occur in every city, but in eastern cities they are more frequent and striking; while there, also, the contrast between the luxury of the rich, and the rude barbarism of the poor is so marked that the archaeologist, reasoning from the aspect of the two groups of relics, would naturally conclude that they could not have been in contemporaneous use among the same people.

But for further examination of this and kindred questions arising in the course of recent archaeological investigations, the reader must now be referred to the pages of Mr. Southall's work, where they are fully, if not always conclusively, discussed. The scope of the argument to which the author has addressed himself may be gathered from the following statement of his own views on the subject:—

"If I have succeeded [he says] in establishing the very recent origin of the human race, the effect of the evidence reaches further than the position of prehistoric archaeology: it bears on Mr. Darwin's views; for if, as I contend, primeval man commenced his career six or eight thousand years ago in a civilised condition in the temperate regions of the East (and there are no human traces behind these), the doctrine of evolution, so far as man is concerned, is at once negatived."

In conclusion it may be observed that the infancy of science has been always characterised by a credulous stage. It is, perhaps, too much to expect that archaeology should put away all her "sensational speculations" and emerge at once to the dignity of an established science, basing its conclusions only on exact observation and rigid induction. It took centuries to emancipate astronomy from the visionary theories of the astrologers, and to educe the principles of chemistry from the absurdities of the alchemists; while it is but yesterday that the superstitious veneration of the tools and weapons of the early races has awakened a more intelligent curiosity, destined to result in a strictly scientific investigation of the whole phenomena of primeval times.

JOSEPH ANDERSON.

Goidelica: Old and Early Middle Irish Glosses, Prose and Verse. Edited by Whitley Stokes. Second Edition. (London: Trübner & Co., 1872.)

WITHOUT attempting to get into a profound dissertation on what may or may not be in a name, one may venture to say that Mr. Stokes has been very happy in his choice of a name for the book before us, and as it suggests a term which may be of great use to Celtic scholars a few words in explanation of it will not be out of place here:—

Goidelica has been formed from the O. Irish *Góidel* or *Gáidil* "an Irishman," whence the later forms met with, for instance, in Cormac's *Glossary*, *Gaedel*, *Gáedil Goedel-u*, *Gaidel-u*. In Mod. Irish, this, the national name, is written *Gaoidheal* by O'Reilly, which with its *dh* mute omitted we are acquainted with as *Gael*; from *Gaoidheal* is formed *Gaoidhilig*, "the Irish language or Gaelic." These are respectively in Welsh *Gwyddel*, "an Irishman," and *Gwyddelig*, "Irish;" and the indubitable identity of *Góidel* and *Gwyddel* proves that neither has anything to do by way of etymology with Welsh *gwydd* (for *vid*), "wood." It would greatly conduce to clearness if the Irish, the Scotch Gaels and the Manx when spoken of collectively were to be called *Goidels* or *Goidelic* nations. But what should the other Celts, Welsh, O. Cornish, and Bretons be called? It would seem that for them collectively the term *Cimric* or *Kimric* nations is already pretty widely used, but it would be well to spell the adjective with *k*, to intimate that it has more to do with the Welsh, who call themselves in their own language *Cymry* (with *c* = *k*), and their language *Cymraeg* than with the Cimmerii, whose lineal descendants they were once thought to be. Of course these lines are not meant to meet the eyes of the members of the British Archaeological Association or the Inverness Highlanders, who write and talk of the Gaelic still spoken in Wales. The German who compiled the indexes to the earlier volumes of Kuhn's *Beiträge* was more excusable when he drew up two lists of Irish words headed *Irisch* (*nebst Altirisch*) and *Gälish* respectively. Here, perhaps, the simplest method to avoid mistakes would be to call the Celtic of Ireland *Irish* or *Erse*, and to leave *Gaelic* to be applied to that of the Highlands, with or without qualifying it as Scotch Gaelic, or the Gaelic of Scotland.

The present edition of Stokes' book exceeds, in the amount of matter it contains, the former one (which was privately printed at Calcutta in 1866) in the proportion of 184 pages to 108, and nearly all the Irish has been carefully collated with the originals by the editor and his friends. The plan of the work is to be read in the index: the Irish consists of (1) Glosses, (2) Prose, and (3) Verse, together with a translation into English, as well as notes wherever they were thought necessary. Under the first heading we have the following items (pp. 1–83):—The Turin Glosses, Extracts from the Milan Codex, The Vienna Glosses, The Nancy Glosses, The Gloss in Mac Durnan's Gospels, The Berne Glosses, The Leyden Glosses, The Glosses in the Southampton Psalter, The Irish Glosses on the Latin Hymns in the Trinity College *Liber Hymnorum*, Dúil Laithne, of which more anon. The prose (pp. 83–121) consists of the Irish Notes in the Book of Armagh, the Irish Prefaces to the Latin Hymns in the *Liber Hymnorum*, and the Gaelic in the Book of Deir. Under the heading of Verse come the following pieces (pp. 121–182):—The Poems in the Monastery of St. Paul, Corinthia; the Verses in the Codex Boernerianus; and the Irish Hymns in the *Liber Hymnorum*, namely the following—(1) Colmán's Hymn, (2) Fiacc's Hymn, (3) Níníne's Prayer, (4) Ultán's Hymn in Praise of Brigit, (5) Broccán's Hymn in Praise of Brigit, (6) Sanctáin's Hymn, (7) Patrick's Hymn, (8) the *Amra Choluimbchille*, (9) Adamnán's Prayer, (10) Máel-ísu's Hymn, (11) the Quatrain on the Apostles. As this list extends over most of the ground occupied by O. Irish literature, it will be far more instructive to have it classified chronologically: in most instances Stokes' notes enable us to do so as follows:—(*a*) To the eighth century belong the Poems in the Monastery of St. Paul, Carinthia (Mone); the Irish Notes in the Book of Armagh "were not composed before the eighth century;" the Berne Glosses belong to the eighth or the ninth century. (*b*) The ninth century: the Leyden Glosses date from the year 808; the Turin Glosses belong to the ninth (Peyron); some of the Vienna Glosses are of the ninth; the Gaelic in the Book of Deir is in a "handwriting certainly as old as the ninth century;" the Extracts from the Milan Codex are "in Irish of the ninth or tenth century." (*c*)

Digitized by Google

The tenth century has none attributed to it excepting possibly the Milan extracts. (*d*) The eleventh century: to this belongs a small portion of the Vienna Glosses; the Irish Glosses, Prefaces and Hymns in the *Liber Hymnorum*, are attributed to the eleventh or beginning of the twelfth, against Todd and O'Donovan, who date them in the ninth or tenth century; as to the Glosses in the Southampton Psalter, Stokes says that "the MS. appears to be of the eleventh century, and the Glosses seem of that date or perhaps a little later." The date of the six Nancy Glosses and the one in Mac Durnan's Gospels, together with that of the two quatrains in the Codex Boernerianus, is not suggested, and from this silence respecting them we may probably infer that they are not older than the other O. Irish specimens in the book. Thus, on the whole, the present writer confesses to some disappointment in finding no allusion to the existence of any manuscript specimen of O. Irish dating earlier than the eighth century, precisely the same century to which the earliest O. Welsh Glosses are ascribed; of course the amount of O. Welsh extant is not to be compared with that of O. Irish, of which the present seems to form hardly more than as it were the first fruits.

The glossary called *Dúil Laithne* deserves a special mention; it is said to be in the handwriting of Dudley Mac Firbis, who appears to have copied it in 1643 from an older MS. What could be the date of the original? This it is impossible now to answer, but Stokes finds it to contain, besides much that is obscure, words proved by other old glossaries to be O. Irish, or shown by comparative philology to be genuine. It also contains a class of words fabricated from genuine Irish words by various processes of insertion or addition of meaningless syllables or letters: as when, for instance, *maith* is there made into *manith*. The various processes of forming this kind of jargon had technical names, and are recognised in the preface to the *Amra Choluimbchille*, a MS. of the beginning of the twelfth century, and also in the books of Lecain and Ballimote, from which Stokes gives copious examples. "Moreover," he proceeds, "Dr. Ferguson has detected on Ogham inscriptions examples of the practice of disguising words by the introduction of arbitrary ingredients." One may allow that Irish scribes practised this kind of jargon-making in the twelfth century, but one cannot admit so readily its introduction into the interpretation of the early stone monuments of Ireland, dating four or more centuries before.

The book, as a whole, needs no recommendation: it comes from the hands of a master, and no student of O. Irish, or, indeed, of Celtic philology, can do without it.

J. Rhys.

SCIENCE NOTES.

ANTHROPOLOGY.

At the recent meeting of the American Association for the advancement of Science, Mr. L. H. Morgan introduced several subjects of much interest to anthropologists. In a paper on "Ethnical Periods" he suggested that the successive stages in the rise of man from a state of savagery to that of civilisation may be classed under five heads—namely, (1) a period of savagery, (2) the opening period or lower stage of barbarism, (3) the middle period of barbarism, (4) the closing or upper period of barbarism, and (5) the period of civilisation. Of these periods that of savagery was necessarily of the longest duration; and Mr. Morgan, in estimating the ratio of human progress, expressed an opinion that the advance made by man before rising from a state of savagery was probably of more importance to the race than the subsequent progress in barbarism. He maintained that the line between savagery and barbarism may be indicated by the invention of pottery; and the application of this test shows that the Australians are still in a condition of savagery. A transition from the lower to the middle stage of barbarism is marked in the eastern hemisphere by the domestication of animals, and in the western hemisphere by the cultivation of maize and the use of unburnt brick and stone for constructive purposes. As examples of tribes in the lower stage of barbarism Mr. Morgan pointed to the American aborigines east of the Missouri. The passage from the middle to the higher stage of barbarism may be traced by the invention of the art of smelting iron-ores; and using this art as a test we see that the village Indians of New and Old Mexico, Central America and Peru must be assigned to the middle stage of barbarism. The commencement of civilisation is marked by the use of a phonetic alphabet and by the art of writing; the Grecian tribes of the Homeric age and the German tribes of Caesar's time should therefore be assigned to the highest stage of barbarism. Mr. Morgan, in another paper, illustrated the successive advances in civilisation by reference to the arts of subsistence, or the means by which man obtains material food.

Some recent discoveries on the shores of Lake Superior have been made by Mr. Henry Gillman, by whom they have been described in a paper, "On the Ancient Men of the Great Lakes." The Great Mound on the River Rouge, near its junction with the Detroit river, has yielded numerous platycnemic tibiae, or flattened shin-bones; indeed, the flattest tibia hitherto recorded has been found near Detroit. It is notable that nearly fifty per cent. of the human humeri exhibit perforations. Many of the skulls, which are of small capacity, are perforated near the top of the vault, each of the holes measuring from one-third to one-half an inch in diameter. Almost all the mounds bear evidence of the practice of cremation. Some native copper discovered on Isle Royale, Lake Superior, seems to show that the old miners of this district used fire to assist them in working the copper.

Under the title of *The Testimony of the Mounds*, Mr. T. E. Picket has published a popular sketch of the prehistoric archaeology of Kentucky and the adjoining States. He dwells on the resemblance between the so-called "temple mounds" and the Mexican *teocallis*, and concludes that the old mound-builders were in all likelihood related ethnically to the family of the Toltecs.

According to the San Francisco *Bulletin*, a remarkable collection of Indian relics has recently been discovered in an old burial-place near Santa Barbara, on the Californian coast. The relics include several human skeletons, which were buried at depths of from two to six feet beneath the surface, and were found lying face downwards with heads directed towards the west. Associated with these bones were various fish and molluscan remains together with small black seeds, supposed to have been used in the preparation of a beverage. The objects of human workmanship included steatite pipes, stone cooking-vessels, flint implements, bone drills, shell ornaments, balls of war-paint, &c. The "find" evidently represents the remains of an old Indian settlement.

The Woolhope Naturalists' Field Club held its annual "Fungus Foray" at Hereford and in its neighbourhood last week. Excursions were made to Bishopston Hill, Dinmore, Foxley, Credenhill, and other "hunting grounds;" and, in spite of an unfavourable season, the results were satisfactory. Six varieties of fungi (including Fries's *Cantharelle*) were added to the list of British species; and Mr. Worthington Smith's papers on "The 'Resting-spore' of the *Peronospora infestans*," and on "The Structure of an Agaric," were contributions of considerable importance to the literature of mycology. Indeed, the discovery made by this gentleman (by means of the microscope) of the transformation of the cells of an agaric into an equal number of monads is of no ordinary scientific interest. The meeting was attended by Dr. Cooke, Messrs. Broome and Renny, Sir William Guise, Bart., Dr. Bull, Revs. W. Houghton and E. Vize, Messrs. Plowright, Phillips, and other eminent mycologists, beside the President and numerous members of the Woolhope Club.

Carnivorous Plants.—In the September number of the *Journal of Botany* Mr. J. W. Clark details one of the most important independent series of experiments that has yet been made in corroboration of the view that organic substances are actually digested and assimilated by the leaves of certain plants. For this purpose he obtained large quantities of plants of *Drosera rotundifolia* and *intermedia*, and a smaller quantity of *Pinguicula lusitanica*, and fed the leaves with the bodies of freshly-killed flies soaked in citrate of lithium. The needful precaution being taken to prevent the solution being carried mechanically to other parts of the plant, after an interval of forty-five or fifty hours various portions of the plant were then incinerated, and tested spectroscopically for lithium. The result was to prove conclusively that the products of digestion, after absorption by the leaves, do enter the leaf-stalk, and are thence distributed to other parts of the plant.

The annual address to the American Association for the Advancement of Science is delivered, not by the incoming, but by the retiring President. The address given at the late annual meeting in August last, by Professor John L. Le Conte, is characterised, as we have already mentioned, by a vigorous defence of the hypothesis of evolution from the arguments yielded by the branch of biology in which he has specially distinguished himself—viz., Entomology. From the facts connected with their geographical distribution, and also independently of palaeontological evidence, he carries back the production of several species of *Coleoptera* now living in the United States to at least the Cretaceous period. While so many have resorted to the Hebrew Scriptures for arguments against the doctrine, the merit must probably be assigned to Dr. Le Conte of being the first to find in them a declaration in its favour. Those interested in the subject may consult Ecclesiastes i, 9-11.

Professor E. D. Cope, of Philadelphia, who is well known as the propounder of a theory of evolution with limitations, has reprinted from a Philadelphia magazine, the *Penn Monthly*, a rather remarkable article entitled "Consciousness in Evolution." Its chief object appears to be to point out an essential connexion between *design* and *consciousness*; although structure, like habit, when once established, is closely adhered to, and growth or development, when once determined or organised, becomes automatic—that is, independent of consciousness.

One of those laborious works of reference for which the Germans are noted is just completed in Dr. L. Pfeiffer's *Nomenclator Botanicus* (Cassellis T. Fischer.) Its scope will be best explained by the extended title:—"Nominum ad finem anni 1858 publici juris factorum, classes, ordines, tribus familias, divisiones, genera, subgenera, vel sectiones designantium enumeratio alphabetica. Adjectis auctoribus, temporibus, locis systematicis aprioris varios, notis literariis atque etymologicis et syn

nymis." The inordinate extent to which synonymy prevails in botanical nomenclature has made the task an herculean one, and one which will greatly reduce the labours of future monographers of genera and orders, in indicating to them where to find the record of previous work. It is intended shortly to bring down the work to the most recent times.

Under the title of *Elementary Lessons in Botanical Geography* (L. Reeve & Co.), Mr. J. G. Baker, Assistant Curator of the Kew Herbarium, has just published a little book which will be very useful as the only existing handy text-book of the subject of which it treats. It is a *résumé* of lectures delivered to the gardeners at the Botanic Gardens at Kew; and treats of the distribution of heat over the surface of the globe; of the different zones of temperature into which the earth may be divided; and of the leading characteristics of the flora of these various zones. As may be judged from its original design, the book is especially valuable to gardeners in giving them the main outlines of the treatment required by different classes of plants; but it can also be used with advantage as a text-book in schools and colleges.

We have before us the first volume of *Medicinal Plants*, by Messrs. R. Bentley and H. Trimen (Churchill), a work intended to supply a detailed account of all the species of plants yielding drugs or other medicinal products known to the British, Indian, and American Pharmacopeias. Each part will contain eight coloured illustrations, the plates being accompanied by letterpress comprehending a full description of the plant in plain scientific language, its nomenclature, geographical distribution, &c., as well as an account of its properties and uses; with full reference to previous descriptions and figures, and to more special treatises. The species included in the first part—the plates representing which are very good—are *Solanum Dulcamara*, *Digitalis purpurea*, *Mentha viridis*, *Mentha piperita*, *Mallotus philippensis*, *Croton Eleuteria*, *Croton Tiglium*, and *Stillingia sylvatica*. The book will supply an acknowledged want in pharmaceutical literature.

Professor E. Morren has issued a tribute, in the form of a small biography, to the memory of an early Professor of Botany at the University of Liége, Charles de l'Escluse, commonly known in the Latinised form of Clusius, who lived between 1526 and 1609. Although he did not take up the study of plants till comparatively late in life, his most important works, *Rariorum plantarum Historia*, Antwerp, 1601; and *Exoticorum Libri Decem*, 1605, greatly extended the knowledge of the vegetable kingdom current in that day.

Three recently-published parts of the *Transactions of the Linnean Society of London* complete the twenty-ninth volume, and commence the first volume of two new series, one in zoology and one in botany, which are in future to be kept distinct. The papers included in these parts comprise the completion of the Botany of the Speke and Grant Expedition—the determinations and descriptions by Professor Oliver, with notes by Colonel Grant—one of the most valuable recent contributions to botanical descriptive literature, magnificently illustrated by 136 plates, and describing a large number of new species; "On *Napoleona*, *Omphalocarpum*, and *Asteranthos*, and on the *Auxemneae*, a new tribe of *Cordiaceae*," by Mr. J. Miers; "On the Morphology of the Skull of the Woodpeckers and Wrynecks," by Mr. W. K. Parker; "On some Atlantic Crustacea from the *Challenger* Expedition," by Dr. R. von Willemoës-Sühm," and "On the Structure and Systematic Position of *Stephanoscyphus mirabilis*, the type of a new Order of Hydrozoa," by Dr. G. J. Allman. Abstracts of these various papers have appeared in the Academy at the time of the presentation of the papers to the Society.

FINE ART.

THE CONTEST OF POSEIDON AND ATHENE IN THE WESTERN PEDIMENT OF THE PARTHENON.

In the *Compte Rendu* of the Commission Archéologique of St. Petersburg for 1872, which has appeared this year, M. Stephani contributes a new and interesting illustration of the lost central group in the western pediment of the Parthenon, in which Phidias represented the contest of Athene and Poseidon. This illustration is derived from a fictile vase recently discovered in a tomb on the Mithridates Hill, near Kertch. This vase is one of the richly decorated *hydriae* of which the Crimean tombs have yielded so interesting a series, and which were doubtless imported from Athens to Kertch (Panticapaeum) in the latter part of the fourth and first half of the third century B.C. In the pictures on these vases the principal figures are often in relief, and the effect is heightened by the introduction of gilding and motley colouring, associated, not always harmoniously, with the simple monochrome outlines of the earlier school of Ceramography.

In the vase picture here noticed an olive-tree, round the trunk of which a serpent is twisted, forms the centre of the composition, dividing it into two well balanced and contrasted parts. On the right of the tree stands Poseidon, holding up his trident in his uplifted right hand, the prongs pointed downwards, apparently in the direction of the serpent. With his left hand he holds the bridle of a horse who is springing forward, his hind feet resting on the ground behind Poseidon. On the other side of the olive-tree stands Athene; in her uplifted right hand is her spear pointed downwards in an oblique direction, the line of which, if prolonged, would form an acute angle with a line continued from the prongs of the trident of Poseidon.

In front of the branches of the olive-tree a Victory floats in the air, leaning over towards Athene, and extending her right hand as if crowning her. It is probable that she has already placed the wreath on the head of the victorious goddess, but as the head of Athene has perished this cannot be ascertained.

There can be no doubt that this group represents the famous contest on the Akropolis, when out of the same Attic soil the spear of Athene produced the olive-tree, and the trident of Poseidon the salt-spring and the horse. The exact moment chosen by the vase-painter is when the two contending deities have brought to light their rival *μαρτύρια*, and Victory, hovering over them, is about to crown Athene. When we turn from this picture to the central group of the western pediment as drawn by Carrey, the resemblance in the general composition, and in the type and action of the two principal figures, is most remarkable. We can hardly doubt that the vase-painter has borrowed this composition from the sculptured group, *mutatis mutandis*. Thus, the position of the Nike floating in the air above the contest, though very suitable to a vase composition, could hardly have been compatible with the conditions of sculpture in the round, and accordingly we find that Phidias has placed his Victory in a car which is waiting at the side of Athene to bear her away in triumph. It was in order to balance this chariot that Welcker proposed to fill up the pedimental space between Poseidon and the seated Amphitrite with a marine car drawn by Hippocamps. But if we interpret the design of Phidias by the illustration so unexpectedly obtained from a Crimean tomb, it seems far more probable that this space was filled up in the pediment, as on the vase, by the two products of the trident of Poseidon, the horse and the salt-spring, the latter rendered visible on the pediment by dolphins, and probably by waves conventionally treated, as in the eastern pediment.

It should here be noted that M. Stephani was the first, many years ago, to recognise on the Akropolis some fragments of the olive-tree, one of which is engraved by Michaelis (pl. viii. fig. 15). Ross also saw these fragments (*Arch. Aufs.*, II. p. 282). Now, if the olive-tree was represented on the pediment, it seems inconceivable that the *μαρτύρια* of the antagonist deity, the horse and salt-spring, should have been omitted in the composition of Phidias; but, in order to clear up this point, the pedimental space between Poseidon and Amphitrite will have to be nicely calculated, and the fragments of horses found in the Akropolis carefully examined. If I am not mistaken, some of these fragments belong to a horse or horses larger in scale than those of the chariot of Athene.

The group on the vase here described is in relief: the remaining figures in the picture are painted in red—a sign that they represent subordinate personages. I hope to notice them in another article.

C. T. Newton.

THE RUINS ON IONA.

It may interest some of the readers of the Academy to know what has recently been done to repair the ruins on Iona.

This island lies off the S.W. part of Mull, and is about 2¼ miles N. and S. by about 1 mile E. and W. It is composed apparently of granite and micaceous schist, and no free-stone exists on the island. It formerly belonged to the Macleans, but is now the property of the Duke of Argyll.

For those not acquainted with the place and its history, I must mention that the island owes its fame to the Irish Saint Columba, who landed here in 563, founded a monastic and missionary establishment, and died in peace (which was more than many of his successors did) in 597, aged seventy-six. Of his buildings we know but little and not a stone now exists of them.

The buildings are on the west side of the island near the shore; they are—

(1) The abbey, in its later days the cathedral.

(2) A chapel on the north-east of the abbey, of which the dedication is unknown.

(3) A building on the west of the abbey, called St. Columba's cell.

(4) The building called the Bishop's house, on the north-east of the abbey.

(5) St. Mary's chapel, on the south-east of the abbey.

(6) St. Oran's chapel, in the burial-ground on the south-west of the abbey.

(7) St. Ronan's chapel, at some distance south-by-west of the abbey, supposed to be the original parish church.

(8) The nunnery, to the south of the latter.

From the time of the Reformation to a very recent date, no care was taken to preserve these buildings. They were visited by Dr. Johnson in 1775, and from his description we may gather the state they were then in.

The island produces no free-stone, and as the buildings were quoined with free-stone and had free-stone dressings, they were used as a quarry by every islander who wanted that material; beside which, it is said that a former factor rather encouraged their demolition. In late years they were encumbered with rubbish of from two to six feet in depth. A few years ago the Iona Club executed a few repairs and made some excavations, the latter chiefly in the burial-ground of St. Oran's chapel. They found the windows much decayed, and built them up in great part, thus preventing the remaining tracery from falling out. No clearance of rubbish was made, as the funds at their disposal were very small.

About three or four years ago his Grace was petitioned to repair the buildings, and in the spring of 1874 Mr. R. Anderson, architect, of Edinburgh, was commissioned to report on the state of the buildings, and afterwards to superintend the repairs. About June, 1874, Mr. Anderson began by clearing out the rubbish from

the abbey and nunnery, which was performed by local workmen with horses. Masons were brought from Edinburgh, and were employed in replacing the quoins where wanting, and afterwards in mending door and window-jambs, &c. An experienced clerk of works was appointed to direct the operations under Mr. Anderson's guidance. Mr. Anderson's principle has been, and is, to repair and renew no farther than he had certain warranty. This principle has been, with a few exceptions, carried out, and in some of these cases the safety of the superincumbent masonry demanded *some* substructure.

The work went on till November, 1874, and recommenced in June or July, 1875. It is still going on, and if the repairs are consistently carried out on the same scale as lately another summer will be needed to complete them. No such repair of ruins has ever been undertaken, and I hope it may prove an incentive to other ruin-owners to arrest the decay and demolition of these historical memorials. His Grace has added very much to the interest of these buildings, and deserves the thanks of all those who respect the memorials of the past. It is fortunate that the repair was entrusted to a person of architectural and antiquarian knowledge.

I will now give a short description of the buildings. It is remarkable that they all deflect to the S. of E., but in different degrees, the most deflected being 33° to S. of true E., assuming the variation of the needle to be 22°. The ground falls from W. to E.

1. The abbey church consists of nave, central tower, N. and S. transepts, choir, S. aisle of choir, and sacristy on the N. side of choir. The whole interior length is 147 ft. 3 in., and the interior measure of the transepts (N. and S.), including the tower, is 70 ft. 2 in. The walls of the W. end and of the sides of the nave are about 12 ft. high, but irregular. The remainder of the church retains nearly the original height.

The cloister court is on the N. side of the nave, contrary to the usual plan. On the W. it was inclosed by a curtain wall without a door in it, of which only a foot or two in height remains. On the N. is the refectory over cellars, the walls of which remain to about 14 ft. in height.

On the E. are a room (perhaps the day-room for the monks), an ante-room to the chapter-house, the chapter-house itself projecting E. of the other rooms, a small room containing a fire-place (probably at first a passage), and the N. transept. The wall on this side remains to nearly its original height. The chapter-house is nearly complete, and retains its vault, which is the only roof remaining at the abbey. This vault has been made water-tight. All the tops of walls have been cleared of the grass, and made smooth with cement or hydraulic lime. The Iona Club, though they disfigured the building, did good service by building up the windows, as they thereby preserved the remaining parts of the tracery; but now the appearance will be much improved, as Mr. Anderson is opening the windows and replacing the missing parts of the tracery.

2. The chapel on the N. E. of the abbey is a parallelogram 32 ft. 11 in. by 15 ft. 8 in. inside. The door is near the W. end of the N. side. It has lost both gables, but retains nearly the original height of its side walls. The greater part of the jambs of the doorway and all the arch are gone. This has been cleared inside and out, the quoins replaced and the top of the wall cemented, but the doorway not yet secured.

3. St. Columba's cell. This is a parallelogram 20 ft. 3 in. N. and S., and probably was about 33 ft. E. and W. inside, but the W. end was destroyed some years ago, when a new wall was built to enclose the abbey ground. It has a doorway in its E. end. Only about 4 ft. in height of the walls remains. This has been cleared, but not as yet repaired.

4. The Bishop's house. This is not yet cleared. What remains appears to be two chambers, with doorway from one to the other, about 60 ft. E. and W. by 18 ft. 6 in. N. and S.

5. St. Mary's chapel. This has been partly cleared. It is a parallelogram 52 ft. 5 in. E. and W. by 15 ft. 7 in. N. and S., with doorway in the N. side. No repair as yet has been made of it. The wall remaining varies from 1 ft. in height to 11 ft.

6. St. Oran's chapel. This is a parallelogram 29 ft. 9 in. E. and W. by 16 ft. N. and S. inside, with a doorway in the W. end. This was repaired some years ago, and the walls are complete.

7. St. Ronan's chapel. This is a parallelogram 36 ft. 3 in. E. and W. by 15 ft. 7 in. N. and S. inside. The doorway is in the N. side near the W. end. This has been cleared inside and outside, and partly repaired. The E. end is about 14 ft. high, but of the W. end only the foundation remains, and the side walls slope from the angles of the E. end to the foundation at the W. end.

8. The nunnery. The church consists of nave, chancel, N. aisle to the nave, and small chapel on the N. of the chancel. The whole interior length is 58 ft. 1 in., and the width of nave and aisle 31 ft. 5 in. The vault of the chancel fell in a few years ago. The W. end, the N. arcade and clerestory over it are nearly complete; the entrance is from the cloister; the E. end retains only one side of one window, and the N. wall of the aisle is only about 3 ft. high. The little chapel retains its vault and some of the superstructure.

On the S. of the church is the cloister court. On its W. side remains a high wall which formed the E. wall of buildings now completely gone. A doorway remains from these buildings into the cloister. On the S. of the cloister court is a building of which the S. wall and gables are nearly complete, but which has lost its N. wall—that, is the S. wall of the cloister. In this building on the upper floor is the only fire-place in the nunnery. The nunnery has been efficiently cleared inside and outside—many quoins have been replaced, and other repairs are now in progress.

The tops of the walls will be made secure. The clearance has exhibited the remains of the chapter-house, of which only about 3 ft. in height remains; but the whole of the stone seat on the four sides is sound. The base of the doorway from the cloister into it remains.

Mr. Anderson's assistants, Mr. Gordon in 1874, and Mr. Watson in 1875, and myself, have between us made plans, elevations, and details of all the buildings.

HENRY DRYDEN.

PAINTING IN AMERICA.

Two fine-art exhibitions have recently been opened at Chicago and Cincinnati, which are said to be the best ever organised in America. That at Chicago in particular includes examples of almost every American artist of merit, while that at Cincinnati comprises nearly all the best foreign paintings now in America. Although we cannot agree with an American critic that such painters as Achenbach, Berghem, Bougereau, Coomans, Corot, De Jonghe, Fortuny, Greuze, Saunier, Alma Tadema, Verboeckhoven, Van Dyck, Willems, and Zamacois, rank among "the world's greatest artists," still it is unusual to find such an array of good names in the catalogue of a Western art-exhibition. Good art, in spite of the many recent purchases of American gentlemen, is still very seldom seen in America. "Thousands of visitors," writes a correspondent, "will probably never have beheld a really fine picture before. These exhibitions afford a means of art-culture in the Western States which cannot help having a considerable influence on the education of the people." In England we are so used to art-exhibitions of all kinds, and art-culture is so easy of attainment even by the poorest that we can scarcely conceive the difficulty that lies in its acquirement in some of the further States of America. Such an exhibition as that at Cincinnati can, however, only be appreciated by cultivated minds, and it speaks well for the development of a taste for art in America, even apart from the great centres of cultivation, that it should be so thoroughly successful.

An excellent catalogue is not among the least of its advantages. From this we learn that the exhibition numbers as many as 145 American paintings, and 142 by foreign artists, 324 engravings and etchings, and 277 "objects of interest in household art," or, as we should call them probably, objects of art-industry.

The Chicago exhibition is more especially confined to modern, and indeed it may be said to American, paintings, though a few foreign artists exhibit. It is astonishing how very little is known of American art in this country; the reason perhaps is that no directly national art exists in America. No American school has yet been formed, but each artist, with true American independence, follows his own will in style and subject, unbiassed by the influence of any supreme master. This has both advantages and disadvantages. It allows greater freedom to genius, but it makes mediocrity more painfully apparent. The number of artists in America is steadily increasing as well as the appreciation of art, so that we may well hope that some among them may yet originate a truly national, and at the same time individual, art. At the Chicago exhibition, New York alone is represented by 64 artists (of whom 38 are members of the National Academy), Boston by 18, Baltimore by 5, and the whole of the Western States by 77, of whom most belong to Chicago and the district round. A bald enumeration of artists' names and subjects has not much interest, but it may be as well to mention a few of the pictures that have gained most praise from American critics. These are:—*Evening at Medway*, by Inness; *The White Hills in October*, by Shattock; *Summer in California*, by Bierstadt; *Sunday in Devonshire*, by Bellows; *Moonlight*, by De Haas; *Portrait of Bryant*, by Le Clear; *San Giorgio at Venice*, by Gifford; *Autumn*, by Mac Entee; *Cattle Crossing a Ford*, by W. Hart; *Exhausted*, by W. H. Beard; *North Conway*, by the late A. Kensett; three allegorical paintings, *The Cross and the Crown*, by the late Thomas Cole; and four pictures representing *Salmon Fishing*, by Brackett. It will be seen in this list that no *genre*-subject occurs. American artists seem, indeed, to deal much less in *genre* than their European *confrères*. Landscape is evidently their favourite subject.

MARY M. HEATON.

CARPEAUX AND ALBERT JACQUEMART.

Paris: October 16, 1875.

The death of Carpeaux, the sculptor, leaves a great gap in the French school. He represented the group which succeeded David of Angers and Rude—the group, that is to say, which revived the great national tradition of French sculpture, at once learned and life-like, full of colour, movement, and force. The public appreciated all his good points, and such was their esteem for him that it is to be hoped the Academy would have felt compelled to elect him in the place of Barye. Had he become a member of the Academy under these conditions his appointment would have carried with it great weight, and although his early education had not fitted him to be a diplomat, he would certainly have opened the door to men of modern and liberal talent.

Jean Baptiste Carpeaux was born at Valenciennes in the year 1827. His family were masons. A certain kind of popular generosity was inborn in him and there was a certain coarseness about him which gave him a most singular appearance. His first studies were carried on in the drawing-schools of Valenciennes, where he soon attracted attention by his unusual capacity. He was sent to Paris to study, free of cost, by the Département du Nord. He began by attending the classes in the Rue de l'Ecole de Médecine, then conducted by M. Belloc, later on by M. Lecocq de Boisbaudran. Afterwards he went to work

with Rude, who, in fact, was his real master, and whom he always both feared and reverenced. But he was ambitious and aspired to the Prize of Rome; for that it was necessary that he should be known as the pupil of an Academician, so he entered Duret's studio for that purpose. When the time came for his first *concours* (1852) he went and humbly begged Rude to give him his opinion on his statue. "It is bad," said Rude. "You are right," replied Carpeaux; "but now I know what I have to do I can snap my fingers at them all." Rude laughed, and two years later Carpeaux did in fact gain the first grand prize. On leaving Paris he put a cast of the head of the *Petit pêcheur napolitain*, which Rude had given him, into his portmanteau. For Duret, or at least for his cold pedantic style, he had always felt contempt—contempt which he did not even try to conceal. One day when Duret was giving him some, as he thought, unjustifiable advice, he seized his clay model with both hands, dashed it on the ground, and left the studio without a word.

The works he sent home from Rome attracted great attention. The first was a figure of a little Italian fisher-boy kneeling and listening with a smile on his face to the murmuring sound of waves in a large sea-shell. Unfortunately, both in movement and attitude it bore too close a resemblance to the rather slight study by his first master of *Le petit pêcheur napolitain*.

The second work—the group of Ugolini and his children—was also unfortunate, inasmuch as it recalled too strongly the style of Michel Angelo. But as the work of a man of twenty-seven, and wanting the improvements which he afterwards made before casting it in bronze for the Tuileries Garden, it gave promise of rare energy and noble ambition.

But his genius was not destined to shine in dramatic or masculine subjects. He was at once wanting in invention and too prone to follow the dogma of the school by making use of known models, as in the three large decorative figures which surmount the pediment of the new Pavillon de Flore, on the side next the Seine. The figure of "Imperial France illuminating the world" is wanting in majesty, while those of "Agriculture" and "Science" recline at the ends of the pediment precisely in the style of the Day and Night on the Tomb of the Medicis. But, on the other hand, in the wall below the pediment, he has inserted one of the most perfect reliefs to be found in modern art. It is Flora kneeling and stretching her arms to part a clump of full-blown roses, under which a group of lovely children are playing and dancing. The attitudes, the youth expressed in the flesh, movements, and play of feature, the bold hollows which throw up the portions in relief as a painter might do it on his canvas, form an *ensemble* which has all the great and lovely qualities of a masterpiece.

Carpeaux when young was very religious, and at the *atelier* of Rude, when trying for the medal, would pray to the Virgin, kneeling on the steps of a stone staircase. He has sculptured a weeping and fainting *Mater Dolorosa* in a style too melodramatic for sculpture. The tears coursing down her cheeks, the eyes hot with crying, the mouth quivering with sobs, are all caught and fixed on the marble or the bronze without a trace of real feeling.

The group of *La Danse* at the top of the outer staircase of the new Opera House has a European reputation. It exhibits great technical skill, and is full of energy. Carpeaux has represented with astonishing boldness the soft flesh of the girls unrobing for their orgies, their coarse laughter, their eyes flashing with wine. Here, indeed, is lewdness such as France saw patronised by power during twenty years. It is a *chef d'œuvre* which pourtrays a moral state, or, to be more accurate, which, without realising that it is like a terrible pamphlet, ingenuously lays bare a whole period of morbid and mad love of pleasure, of extravagance, of improvidence. But most culpable of all was the architect, who committed a double error in not keeping a group so eloquent in its subject for some lobby or inner gallery of his building, and who, with a view of a proper distribution of decorative works, placed this work so full of life and energy beside three other groups, as tame, meagre, icy, and academical as possible. It was upon this group that one night some one, sometimes said to have been a Jesuit, threw a bottle of ink.

Carpeaux' real *chef-d'œuvre* as to grace and science of arrangement, choice of models and feminine forms, variety of details in four almost similar attitudes, nude modesty, and intense reverie in the countenances, is the fountain of the "Quatre parties du monde." It is in bronze, and stands at the end of the avenue leading from the Luxembourg to the buildings of the "Observatoire." When the plaster model appeared at the Salon of 1872 it excited some criticism. It was thought that these women, of different races, standing back to back, with their arms outstretched supporting a celestial sphere, were too stiff. Since then Carpeaux modelled the members and the torsos with greater fulness, and filled up the inner space with splendidly massed draperies. I know of nothing since the eighteenth century, or since the French Renaissance, which unites so much grace and so much power. This fountain has been but little studied and looked at. It is far from having the reputation which it deserves.

Carpeaux' talent also developed itself in a series of busts, which for force of resemblance and sureness of execution are worthy of the best times. Astonishing to say, he succeeded in making them as animated, as expressive, as exact in terra-cotta as in marble or bronze. I shall only mention those which have been seen in the Salons. In 1863 the bust of the Princess Mathilde, with the shoulders, the neck, the breast, the draperies, worked out like Coysevox! In 1868 the statue of the young Prince Imperial, standing in walking costume, absently caressing the head of a great sporting dog. Then the bust of the architect Charles Garnier, whose retreating forehead betrays his vain and superficial conceptions; the dancer Eugénie Fiocre, a study in marble, the back of which may pass for the most supple and elegant piece of work which any school could boast of; in 1872 the bust of the painter Gérôme, with the black eyes and features and bristling mustachio of a Pallikare; in 1874, M. Alexandre Dumas *fils*, whose features denote his negro blood, and who bears on his lips the hardness of his soul; finally, last year, the marble bust of a woman who had been beautiful before growing old, and who seemed to breathe kisses and sweetness.

I pass in silence over the bust of Gounod, which was made in London whilst the country of these artists threatened to perish under the attack of Germany. Carpeaux died a prey to terrible sufferings. For the last two years he could do no work. He went to Nice; then he made the acquaintance of a Wallachian, Prince Stirbey, who received him in his château of Bécom, at Asnières, at the gates of Paris, and lavished the most tender and touching attentions on him until the day of his death.

His funeral attracted a great number of artists and notabilities of all sorts. France knows well the greatness of the loss which she has suffered. The town of Valenciennes claims the honour of raising a monument to his memory.

A critic whose works on the Ceramic art must be as well known in England as in France, Albert Jacquemart, died last week, in his sixty-seventh year. He began by studying botany, and afterwards drew anatomical pieces, and painted them in water-colours, with a precision which did not exclude keen artistic feeling. Full of courage and the love of work, raising himself step by step with the object of supporting his family and conquering new realms of knowledge, he gave drawing-lessons in girls' schools, and became Vice-President of the "Société Libre des Beaux-Arts." He next became attached to the Customs section of the Finance Department, and published critiques on the Salons and the Exhibitions of art applied to industry.

We do not know what precise circumstances induced him to turn his attention to the Ceramic art, to which he, however, owed his fame. I knew him when the *Gazette des Beaux-Arts* was founded, in 1859. He contributed articles on Japanese lacquers, on majolica, on the Medici porcelain, on the marks on French and Italian wares, on the Chinese deities, &c., which attracted general notice, and greatly helped to establish the Review by putting it in relations with the amateurs and the dealers of all countries.

In 1862 he published, jointly with M. E. Le Blant, a *History of Porcelain* (Techener), to which the etchings of his son, Jules Jacquemart, gave additional value. His classifications have been much criticised, and it must be admitted that the terminology which they affected was a little too scientific. Albert Jacquemart tried to class the decorations in families—*e.g.*, a green and a rose-coloured family—as botanists classify plants according to the number of stamens, or the observation of some other constantly-repeated natural fact. This tended to exaggeration, and to load the memory with names as barbarous as the newest terms of German philosophy—*e.g.*, a vase painted with clusters of blossoms of chrysanthemum and peony belonged to the "décor chrysanthémopœonien." He has also rather confused than cleared up the sound notion of Chinese or Japanese ceramic groups, by setting down as characteristic colourings, forms, or details which are common to the two peoples, or which one has imitated from the other with deceptive accuracy. But, apart from this tendency to dogmatism and doubtful authority, Albert Jacquemart's character was most loyal, and his mind was full of thirst for knowledge. Stanislas Julien introduced him to Chinese, and he succeeded, with the help of the principal Keys, not in knowing the language, intricate as the pathways of a virgin forest, but in seizing the thread which guides the student through the dictionaries. He was certainly the real promoter of that general study of the Ceramic art which now has its chief centres in France and England. He published a summary of his researches in two small volumes in the *Bibliothèque des Merveilles* (Hachette), and in a general history of pottery to which I drew your attention last year.

Albert Jacquemart had resigned his post in the Customs, and so had his whole time free to resume and continue his labours. His monographs constantly increased in interest. He had relations with all the keepers of museums and all the collectors. He was originally the pupil of Riocreux, a man of common-sense and practical ability, who was the real founder of the Ceramic Museum of the Sèvres manufactory; and gained from his aged master, so simple and so cultivated, a certain knowledge of the manufacture of porcelain. So when Jules Simon appointed a Commission to examine the works of the Sèvres manufactory and to propose remedies for its too apparent decline, Albert Jacquemart was nominated a member.

Naturally he was himself a collector. Having but little money and little room at his disposal, he made it his rule only to buy small pieces. His cases, therefore, at first sight disappointed those who entered his cabinet. But very soon on studying one by one the cups, the saucers, the plates, the teapots, so well chosen, so perfect, so pure in form and decoration, so varied and so distinct, the visitor felt that he had before him as complete a history as could be of the Ceramic art of the East. Albert Jacquemart prepared the catalogue of several famous sales—*e.g.*, the Férol, Morny, and Séchan sales, and of Mdme. Mallinet's collection. Probably he drew up a catalogue of his own collection, the Chinese white, the deep red, the sky-blue, the imperial yellow—marvellous enamels, with all the softness and all the brilliancy of nature herself.

PH. BURTY.

Digitized by Google

NOTES AND NEWS.

The David Cox exhibition, which is now being arranged by the Liverpool Art Club, promises to be the most brilliant success. The chief collectors of Birmingham, London, and Manchester have, with few exceptions, come forward in the most generous manner, and both in oil, water, sepia, chalk, and charcoal, the committee have promises of the finest specimens of the genius of the master. A very old friend of David Cox has promised to write the preface to the catalogue, with a sketch of his life and criticism of his work, and deputations have visited London, Birmingham, Manchester, and Preston, with the happiest results. About fifty oils and over two hundred drawings are already arranged for.

Alderman Bennett has purchased and presented to the Liverpool corporation, for the Walker Art Gallery, Mr. Armitage's picture of *Julian the Apostate*, which was in the last Academy exhibition, and which is at present in the Corporation exhibition.

The papers, in announcing the sale of Meissonier's *Cuirassiers de Reichshoffen* for the by no means remarkable sum of thirty thousand francs—a sum the artist must many times have seen exceeded by other works—mention that it has been acquired by "Mr. Stewart, an American *amateur*." This is probably the Mr. Stewart who possesses an unrivalled collection of the works of Fortuny. Living, and having lived for several years in Paris, he was among the first to recognise Fortuny's talent—to call, indeed, if we mistake not, M. Goupil's attention to it—and to the end of Fortuny's very brief life the young artist remained upon very friendly, we may almost say affectionate, terms with the American amateur.

Mr. Alma-Tadema and his wife left London on the 15th instant for a Continental trip, principally in Italy. They may probably be away six months or more. Their house in the Regent's Park, so grievously shattered by the great explosion of October, 1874, is pretty nearly restored now—restored and ameliorated.

A fine new picture gallery is being built at Cassel, to which, when it is finished, the splendid collection of pictures in the present inconvenient Cassel Gallery will be removed. A considerable amount of agitation in art-matters seems to be going on in Cassel. The Academy is undergoing reorganisation, and there is a talk of founding new art-schools of important dimensions.

An official catalogue of all the great art-monuments of Germany is in course of preparation by the Government. Several of the German States have already set an example of this sort by publishing official accounts of the monuments within their particular jurisdictions, and the administration of the Rhine provinces has lately voted a sum of 11,400 marks for the same purpose, but now the German Minister of Education has organised a more extensive and united undertaking, and has requested each province to make a survey and prepare a catalogue of all the monuments it contains in order that it may be included in a great national inventory, similar, we suppose, to that now being prepared in France.

The restoration of the mutilated *St. Anthony* of Murillo to its old position in the church gave rise to great rejoicings last week at Seville. The portion containing the figure of the Saint which had been cut out by the audacious thieves, but was fortunately recovered, has been most skilfully replaced, so that the damage, it is said, shows very little.

A facsimile reproduction of Albrecht Dürer's woodcut series, *The Life of the Virgin*, with the full Latin text, has just been published by P. W. van de Weyer, of Utrecht, who announces that his reproductions are accomplished by some new lithographic process without the help of photography, of which he claims to be the discoverer. The original to be copied is simply transferred by means of some chemical medium to the stone. A preface to the edition has been written by Ch. Ruelens, conservator of the library at Brussels.

The numerous documents relating to the history and building of the Cathedral at Strassburg, some of them dating back to the thirteenth century, have been collected and collated by Professor Kraus, of Strassburg, and will shortly be published.

The new National Gallery at Berlin will be opened to the public by Easter, 1876. The removal of the pictures from the old Academy building has already been begun.

We have before mentioned the great undertaking of the Prussian Government of having casts taken of all the principal monuments and works of sculpture in Italy, to be placed in the Berlin Museum. An annual grant of 40,000 thalers was recently voted for this purpose, and the work, we are told, is now being carried on with great success and with the cordial assistance of the Italian Government, which has given a general permission for the reproduction of all works in the public collections. Those in private possession, in the churches, and even those in the Vatican, not coming within the domain of the Government, will have to be made the subject of special request; but, no doubt, leave will be easily obtained to copy them, for Italians are always particularly courteous in allowing their treasures of art to be seen and copied by foreigners. As the Berlin Museum is more particularly desirous of obtaining works of the Cinque-cento period, the sculptures of Donatello, Sansovino, Luca della Robbia, Giovanni da Bologna, &c., will be the first to be copied. Already, indeed, preparations are in hand for taking casts of Sansovino's magnificent monument to Cardinal Girolamo Bassi in Santa Maria del Popolo at Rome, and Tullio Lombardo's monument to the Doge Andrea Vendramin in SS. Giovanni e Paolo in Venice, Verocchio's celebrated statue to Colleoni in Venice, Donatello's *Gattamelata* in Padua, and several of Michel Angelo's works in Florence. The artists chosen to execute these important works are the brothers Karl and Robert Cauer, of Kreuznach, who have for a long time been resident in Rome, and are well known for their admirable reproductions of Italian sculpture. Their practical knowledge and intimate acquaintance with the various technical processes employed in taking casts are said to afford the greatest security for the efficient carrying out of the work.

It is with great satisfaction that we learn that the work of destroying the walls of Nuremberg has been officially put a stop to. Much damage has already been done, but Dürer's four great towers remain uninjured, and will be preserved.

A fine group in silver, representing the town of Luxembourg, has recently been presented by the grateful inhabitants of that duchy to Prince Henri of the Netherlands, on the occasion of the twenty-fifth anniversary of his lieutenancy. It was principally owing to Prince Henri that, in spite of the opposition of Prussia, the old fortifications of Luxembourg were dismantled and her encircling walls thrown down. Railways also were established by his endeavours, and altogether he has done much to assure the development and prosperity of the little duchy. The group symbolises these services. Luxembourg is represented as rejuvenated, despoiled of her armour, and crowned with olive-branches; while the genius of Progress, treading under foot the mural crown, leans on the royal escutcheon and holds a torch. Around are several children symbolising agriculture, commerce, and the fine arts. It has been modelled by M. Falguière, the sculptor, who was the first to organise the exhibitions got up for the sufferers from the inundations in France.

M. Luc Olivier Merson has been commissioned to execute two large paintings for the gallery of Saint Louis in the Palais de Justice. M. Bonnat's allegorical pictures for the same palace will, it is said, be shortly uncovered.

The inauguration of the monument erected at Toul to the memory of the victims of the siege of Paris took place a short time ago.

M. Cadart will publish in December a second series of twenty etchings by M. G. Coindre, a continuation of those that appeared last year under the title *Besançon qui s'en va: Souvenirs pittoresques et archéologiques.*

We have received the first number of a new German publication entitled *Kunst und Künstler*, a large and popular work of artistic biography, profusely illustrated with fairly good woodcuts. It is published by E. A. Seeman of Leipzig, and edited by Dr. Robert Dohme, librarian to his Majesty the Emperor William, with the co-operation of a numerous staff of contributors, including some of the most distinguished art-critics in Germany. It comes out, therefore, under excellent auspices, and will no doubt meet with success, only we cannot say that we have found the first number as attractive and interesting as might have been expected from a work putting forth claims to popular notice. German readers are perhaps less exacting than French and English ones in the way of having instruction conveyed to them in a pleasant form. At all events, the present work can bear no comparison in liveliness of style or in general excellence of illustration with the French *Histoire des Peintres*, a work of the same sort published many years ago, and from which several of the cuts in the number before us seem to be taken, although, of course, from the large amount of knowledge recently gained in art-history, its information is far more scientific and accurate. The old work, indeed, can now scarcely be trusted much more than Vasari. A biographic history of art that would combine French clearness of thought and facility of expression with German accuracy of fact and critical acumen would indeed be a treat to readers, but this is almost too much to expect; at all events *Kunst und Künstler* does not seem likely to fulfil such hard conditions. The first number contains two biographies, one of the brothers Van Eyck, and the other of Martin Schongauer, written respectively by Dr. O. Eisenmann and Dr. Wilhelm Schmidt. A very scanty amount of biographic detail is given about either painter (certainly there is very little to give about Hübsche Martin), and the articles are chiefly devoted to descriptions and criticisms of their pictures, which are never as interesting as accounts of the painters themselves. "No wise in the art," as Carlyle says, "can we forget the artists," but this is just what modern criticism is apt to do.

The plan of *Kunst und Künstler* is certainly comprehensive enough. It is proposed to publish four large volumes of ten and twelve parts each, the first to contain biographies of the German and Netherland masters from Van Eyck to the beginning of the seventeenth century; the second, the artists of the seventeenth century exclusively of the Italian; the third, the masters of the Italian schools from the thirteenth to the eighteenth century; and the fourth, the artists of the eighteenth century and the first thirty years of the nineteenth. The whole work will contain about 130 biographies, and in order that the publication may not extend over too long a period, the different volumes will be begun at the same time.

The frontispiece in the *Portfolio* this month is an etching by L. Richeton from Il Moretto's magnificent portrait of an *Italian Nobleman* in the National Gallery. The white fur of the dress is very carefully rendered, but the peculiar expression of the eyes is not satisfactorily copied. In the etching the unfortunate nobleman is decidedly made to squint. René Ménard's short article on Corot is illustrated by a muddy photogravure

from one of his pictures. Photography would naturally be totally inadequate to reproduce the charming misty effects of this painter. We should have liked something more characteristic of Corot, both as regards text and illustration, in the *Portfolio*. The other articles of the number are a criticism by J. Comyns Carr of the Mantegna cartoons at Hampton Court, of which, as we mentioned some time ago in the ACADEMY, an important series of photographs has lately been taken under the superintendence of Mr. Henry Wallis; a continuation of P. G. Hamerton's interesting "Life of Etty," and the conclusion of Beavington Atkinson's account of the Belgian painter Antoine Joseph Wiertz, mentioning some of the writings of that eccentric genius.

THE administration of the Louvre, states the *Moniteur des Arts*, have placed under glass the inscriptions at the base of the principal statues of the museum. These inscriptions give the name of the statue, that of the sculptor, the date when it was executed, and other particulars, such as that of its discovery and of the restorations that have been made.

M. GUILLAUME, director of the Ecole des Beaux-Arts, has been commissioned by the Government to execute a statue of Saint Louis, to be placed in one of the courts adjacent to the Sainte Chapelle.

SINCE the now famous Polish painter, Matejko, appeared on the artistic horizon about ten years ago, a whole group of his compatriots, partly consisting of his pupils and partly of painters simply influenced by his style, have formed themselves around him, so that the Polish school, although little known in England, has now a distinct and not unimportant position in German art. At the recent exhibition at the Vienna "Künstlerhaus" the Polish painters, indeed, are said to bear the palm, not only by the number, but also by the general excellence of their works. Matejko himself, choosing his subject, as usual, from the early history of Poland, exhibits a striking picture representing the *Murder of King Przemislaw* in the year 1295, with numerous figures, and much elaborate detail carried out in a masterly manner; but, according to the criticism we have seen of this work, the artist has erred in it by conceiving his subject on too small a scale, and painting it on too small a canvas. All it wants is said to be "more canvas"—not a usual fault with Matejko. His pictures are generally on the grand historic scale. But it is not so much the master of the school as several of his pupils who have gained distinction at the "Künstlerhaus," whom we desire to introduce to our readers. The first of these is Hippolyt Lipinski, whose *Corn Market in Cracow* is spoken of by the critic of the *Kunstkronik* as rivalling Frith's *Derby Day* in size and the number of figures depicted, all brought together for one common purpose—in this case that of buying and selling. The composition of the various groups is most masterly, and the many shades of character brought out by the transactions that are taking place are rendered with great appreciation and humour. The scene is laid before one of the gates of Cracow, which gives a sort of architectural framing to the busy crowd that is very effective from an artistic point of view. Everywhere, indeed, the detail is conscientiously carried out, and the different motives well expressed. One incident depicted is that of a young married pair who are providing for future contingencies by buying a wooden cradle at one of the stalls. Their hopeful faces contrast powerfully with the sharpened visages of other traffickers. Another pupil of Matejko's is Vitold Pruszkowski who has painted a scene from Polish history—*The Choice of the first Polish King*—in figures over life-size. Such an ambitious attempt needs extraordinary genius to give it any interest; Matejko is probably wiser with his too little canvas than this daring pupil with his too much. A *genre* picture by A. Rozakiewicz, called *Before the Battle*, is a far more successful achievement. It represents a group of Polish insurgents polishing their arms. *At the Grave*, also, by L. Benediktowicz, a Polish family mourning their lost one who has fallen fighting for his country, is praised as a work of excellent promise. Portrait is represented by Heinrich Rodakowski in two likenesses of "inner pyschological truth" and careful execution, and religious art by a *Madonna de Lourdes*, by Jablonski-Pawlovicz. Landscape, strange to say, does not seem to have been attempted by these Polish artists; at all events, we find no specimen of it in the exhibition of the "Künstlerhaus." Patriotic subjects from the national history, and historic *genre* treated after the manner of Matejko, are the chief products at present of the rising school of Poland. Whether this school will develop, or whether the present activity is merely a transient phenomenon due to the energy of its founder, remains to be seen. In any case it is noteworthy.

AN exhibition has been opened at Hanover of the collected works of the late German painter, J. Rumberg, who died in 1860, and who at one time enjoyed a considerable reputation in Germany, principally as an illustrator of Shakspere, and as a caricaturist.

GENERAL CESNOLA, American Consul at Cyprus, has made an interesting discovery at Episkopi, the ancient Curium, where, in opening an old grave near the port of Limassol, he has found various articles of highly wrought metal. Among these there is a golden sceptre, a golden necklace of great beauty, and a couple of gold bracelets inscribed in characters which appear to be ancient Cyprian. It is understood that General Cesnola intends to send the whole of his valuable "find" to America.

THE German papers report that Professor Thaulow, of Kiel, has offered his valuable collection of wood carvings to the Slesvig-Holstein Provincial Chambers, on condition that they will erect a Provincial Museum at Kiel, in which this and other collections may be placed. The Thaulow collection, which has long ranked as one of the curiosities of the town, is composed entirely of specimens of local workmanship, which have been gathered together by the owner during a long course of careful search. The Slesvig-Holstein territory enjoyed in by-gone ages a high reputation for its wood-carving, and at the present moment Herr Magnussen of Slesvig is endeavouring to revive the lost art by establishing in that town a school in which wood-carvers may receive the necessary technical training and instruction.

WE understand that the second part of the International *Numismata Orientalia* is now about to issue from the press. The subject is the coinage of the Urtukî Turkomans of Syria, who were among the most formidable of the enemies of the Crusaders during the first and second Crusades. The work is by Mr. Stanley Lane Poole, and will be published immediately by Messrs. Trübner.

THE STAGE.

MR. BURNAND'S COMEDY.

MR. BURNAND is a witty man, and a successful one, and he can therefore afford to fail. And—to be very frank—he has failed not a little in the new comedy with which on Saturday night he opened the Opéra Comique Theatre. We will gossip briefly about the cause of the failure: not stopping to narrate, with any fulness of detail, the course of a story which drags itself to the end of two acts, and, with utmost endeavour, just manages to reach a third.

And, first, it would appear that Mr. Burnand had never quite made up his mind whether the interest of his comedy should be serious or jovial. His success in pure fun inclined him to joviality; his respect for dramatic forms, a piece in three acts, or whatever it may be, inclined him to some seriousness of interest. He has not proved equal to his task: or he has proved undecided in it. We will see a little what the serious interest is, and on what foundation it rests. Mr. and Mrs. Beckford are recently married: Mr. Beckford not for the first time. He looks young enough to have only a Future; but he has in truth a Past. He was married years ago, in England, and divorced in France. And he had heard of the unhappy woman's death, and had believed in it, and so had felt doubly safe in marrying his second wife. His intellectual attainments are not—if one may judge from his conversation—of an overwhelming kind; but he has one gift in common, as I believe, with most members of the profession of the stage, with Mr. Charles Dickens, and with the reigning family of England—he never forgets a face. It is not, then, entirely remarkable that he should have remembered his first wife's. And now, at a given moment of the play, his first wife, as he thinks, reappears, and will doubtless be disturbing. He is anxious to buy her silence, and is about to offer a price. The lady is indignant, but he has not proceeded far when he discovers his mistake. The lady is not his first wife. That perturbed spirit is at rest. It is a decided relief. Has he, then, never seen the lady before? Yes: he saw and heard her, once, singing in a Charity Concert. Ah!—he *knew* that he was right; and one sees that his mind is cruelly divided between the relief occasioned by the knowledge that the first wife rests, and the regret experienced by a mistake in the very point on which he prides himself. But still, he *had* seen the lady before—he "knew he was right!"

His eagerness to hold private parlance with the lady—and always like the Ghost in *Hamlet*, on some "removed ground"—awakens suspicions in the Mrs. Beckford of the Present, and a portion of the second act is occupied with her fears; and the third, with the needful explanations. And though, of course, we have told this briefly and imperfectly, it contains, we believe, the main thread of the story, and upon it some serious interest is sought to be built up. The foundation is undoubtedly a slight one. Even had Mr. Beckford been convinced that he was in presence of his first wife, on that evening when she reappears in the garden of the country house in Warwickshire—and he gives a start which the other members of the party cannot have failed to notice—even had he been convinced, we say, he would never have remained three minutes of the same opinion, when once in close quarters he had come to talk with the woman and to watch her face. For the faces of the people we live with have after all but a limited range of expression, and most of their expressions we get to know; and Beckford would much earlier have been struck not only by the presence on the unknown lady's face (for all the similarity of features) of expressions quite unfamiliar to him, but also by the absence of every one of the expressions which Time and old intimacy had caused him to learn by heart. A weaker foundation than that of this mistaken identity was never laid for a drama of serious interest. There might, it is true, be quoted to us Lady Tichborne, and Mr. Collins's *Woman in White*: but the cases would not really be parallel. And it is Mr. Burnand's mistake that he has not perceived the inadequacy of his motive for any serious drama.

And that he has not perceived this is shown by the attempt made in the main, to keep the drama serious, even where it need not be so; the dialogue dignified, even where it need not be so. It is true that when Mr. Beckford's friend—one Jack Ripley—suggests to him that as, if his wife be living, he, since divorced in France alone and not in England, is perforce a bigamist—it is true that Beckford is not then so serious, but that bigamy occurs to him only as "a crime in three syllables"; and like witticisms are scattered here and there over the play, and these not at the least serious

Digitized by Google

moments. But, on the whole, the dialogue is grave; Mr. Burnand has undoubtedly conformed to truth—he has made it natural and becoming and dull. But one hardly goes to see a play in order to hear talk that is natural, becoming, and dull. We have most of us our friends.

There is, in the roll of Mr. Burnand's *dramatis personæ*, little individuality of character. The *Times* has indeed prudently said that "the personages are stamped with more or less distinctive characteristics." The most comic personage is that played by Mr. W. J. Hill—an old man with propensity to slumber, like the Fat Boy in *Pickwick*. But when has a character in comedy been permanently made by the exhibition of that not singular propensity? There are many other personages; but there are no characters. And this, now that the work is once upon the stage, Mr. Burnand will recognise; and before long he will withdraw the piece, to give a better chance to the fortunes of a management with which intelligent playgoers may be expected to be in sympathy.

The acting of the piece is exceedingly unequal: some of it being quite unsatisfactory, and some of it as good as it can be. Miss Oliver represents the woman whom Mr. Beckford mistakes for his first wife; and represents her, especially in the second act where her best opportunities occur, with uncommon brightness. The actress's pleasantly mellow voice and ease of manner make of a character which is not that of the "juvenile heroine" a very prominent figure on the stage. Miss Oliver is a most capable actress, and she is now seen in our theatres too rarely. The young wife—Mrs. Beckford—is played by Miss Ada Lester: an actress new to London, but by no means untrained. Her fault indeed appears to be that she relies, as yet, too much upon her training, and does not bring to bear upon her work the result of individual thought and experience. This, however, is a failing not much noticed by an indulgent public: which does well to be pleased with the many good stage qualities the *débutante* undoubtedly possesses. Mrs. Leigh Murray is included in the cast, and the stage is ornamented by the presence of Miss Inez d'Aguilar and Miss Carruthers, who represent the daughters of that placid Mr. Crumbley whose ambition in life is limited to the undisturbed bliss of a nap after dinner. Mr. Hill does all that he can to realise this by no means elaborately conceived personality. Mr. Flockton personates, quite satisfactorily, an elderly lover to whom age is unwelcome. The hero is acted by a player from America—Mr. George Clarke: an actor possessed of readiness and *aplomb*: calculated to make doubly jovial the lunch which is introduced—lunch being always a popular institution on the stage, and the opening of Apollinaris water an exhilarating pursuit. But as the more serious representative of an English or French gentleman who is in doubt whether or not he is innocently a bigamist, Mr. Clarke has many shortcomings. His dress, gesture, tone and bearing are all those rather of the bachelor friend—and that a noisy one—than of the unhappy Beckford in domestic difficulties. Mr. Clarke, we understand, has a good position in America, and of the American average *jeune premier* he may be, for aught we know, a very fair representative; but of an English or of a French young man of fashion and good breeding, he does not very forcibly remind me.

FREDERICK WEDMORE.

MR. NEVILLE and Miss Fowler will now shortly return to the Olympic Theatre, where the last nights of the *Ticket of Leave Man* are announced.

A Crown for Love is the name of an historical drama produced for the first time on Saturday at the Gaiety, for the advantage of those afternoon playgoers who may not yet have discovered that modern historical drama is chiefly remarkable for stage armour and feathers and commonplace thoughts uttered in pretentious verse. Those of our brethren who thought it desirable to accept the invitation to be present at a performance which could not be altogether bad, since at least a couple of well-graced actors—Mr. Ryder and Mr. William Rignold—were included in the cast, appear to have returned somewhat depressed. The subject of the play, which is stated to be, as times go, not ill-written, is the fortunes of Anne Boleyn. Miss Evelyn played Anne Boleyn, and Mrs. Fairfax played Jane Seymour, and Miss Golier gave with a spirit which called forth applause some effective lines apportioned to her. Should the play be brought before the public in the usual fashion, at a series of evening performances, it may perhaps be fitting to discuss its claims to attention.

All for Her—Mr. Palgrave Simpson's and Mr Hermann Merivale's new drama—was produced at the Mirror Theatre two or three days ago—with the utmost and the most deserved success—and it will be duly noticed in these columns on the earliest occasion. It is founded, we may say today, in part upon the character of Sydney Carton in Mr. Dickens' great story *A Tale of Two Cities*, and its principal interpreters are Mr. Clayton, Mr. Horace Wigan, and Miss Rose Coghlan.

EXCEPTION has been taken—though, indeed, in no unpleasant form—to Miss Carlotta Addison's great artistic success, in the new comedy at the Haymarket, being described as "unexpected," and it is urged that Miss Addison hitherto has only wanted opportunities, and that criticism should previously have discovered this lady's merits, or, at all events, have believed in them. But this is hardly so. It is well, indeed, to be generous in criticism, and well to be alive to the merits of good work actually accomplished; but it is not true in every case that subsequent success could reasonably have been predicted from earlier efforts: nor is it precisely true in the case of Miss Carlotta Addison. The facts—at least as we conceive them—are these: Miss Carlotta Addison was the heroine of *School*, now several years ago, at the Prince of Wales's Theatre; and she brought to her performance of the charming little part of the pupil teacher—one of the best ever written by Robertson—a delicacy, a self-suppression, a simplicity, which counted for much in the charm of the piece. The performance raised expectations which for some years were not fully satisfied, and which, at last, as we conceive, legitimately ceased. Miss Addison was seen in many good parts. She was seen in Douglas Jerrold's *Time Works Wonders*, where her acting—of the "faded colour school"—was somewhat effaced by the brighter performance of Miss Rose Massey. She was seen as Florence Dombey in Mr. Halliday's excellent adaptation of the great novelist's novel, and here, though always retaining the qualities she had first displayed, she was, to our thinking, wanting in power. Each one of these performances was of course wholly inoffensive, and often pleasant to boot, but in none was there unusual ability, and in none—save in the first: that is *School*—was there much promise. And now comes a change, and, as one hopes, a permanent one. An explanation like the present would find its second justification in the fact that it affords another opportunity for drawing the attention of those who may chance to read it, to the nearly faultless performance now given by Miss Addison at the Haymarket Theatre—a performance which adds to the old merits of simplicity and gentleness the much greater merit of what cannot but seem to the alert spectator as an amazingly keen and accurate study from nature and the life. Many pieces of acting have been more immediately striking; but few have been better considered or more faultlessly executed.

THE necessary change in the Gaiety performances consequent upon the departure of Mr. Charles Mathews for India draws near. Mr. Toole reappears on November 8 in *The Weavers*, *Off the Line* and *Ici*.

Little Em'ly will be brought out at the Adelphi on Saturday next, the 30th.

AT the Opéra Comique Theatre, under the management of Mr. Burnand, they have had the wisdom to restore the pit—a popular place of resort, which can only prudently be dispensed with when the performance is opéra-bouffe, the audience rich men, and the attraction ballet-girls.

The Man o' Airlie was played at the Crystal Palace on Tuesday: Mr. Wills's first play and best worthily taking its place with "standard comedies," and Mr. Vezin worthily representing a character which his excellent art has made one of the most touching creations of the modern stage.

Our Boys was played this week at the Alexandra Park Theatre. At the Vaudeville the piece has attained, and we believe passed, its two hundredth night.

MISS SOLDENE, Miss Vesey, and the dancer Sara appeared at the re-opening of the theatre in Park Street, Camden Town, last week, in Offenbach's opera *Geneviève de Brabant*, according to announcement. The performance was successful, but the programme will, it is said, be changed before long.

MISS LINDA VERNER now plays at the Royalty Theatre the part played there last season by Miss Nelly Bromley.

M. ALEXANDRE DUMAS'S new play, *L'Etrangère*, is in preparation at the Théâtre Français.

M. GONDINET has produced at the boldest of French theatres a three-act comedy entitled *Le Panache*. A political motive has been attributed to M. Gondinet, but a competent essayist thinks quite unnecessarily:—

"Je ne pense pas que M. Gondinet ait eu le moins du monde l'intention de faire une pièce politique. Il a voulu seulement, et avec raison, se moquer de cette manie des places qui est si commune chez nous. Son héros Pontérisson n'arbore aucune espèce de cocarde. C'est tout simplement un bon bourgeois, sans plus de fiel qu'un pigeon, mais vaniteux à l'excès, et qui aspire à jouer un rôle. Or, jouer un rôle pour les gens de sa sorte, c'est porter un costume officiel, une écharpe, un panache quelconque, et son ridicule tient surtout à son insuffisance. Il veut d'abord être maire, puis il accepte avec des transports de joie les fonctions de préfet, et on lui offrirait d'être ministre qu'il n'hésiterait pas un instant. Les Pontérisson ne sont pas rares. Je ne crois pas que la pièce de M. Gondinet corrige personne, mais je ne crois pas non plus que ses prétentions aient été jusque-là. Il a voulu seulement faire rire par la peinture d'un de nos ridicules, et il y a pleinement réussi, car son vaudeville est des plus amusans. Une scène du premier acte a paru à quelques personnes dirigée contre le suffrage universel; à mon avis, M. Gondinet a seulement usé des priviléges de l'auteur comique qui lui permettent de prendre son bien partout où il le trouve."

THE *Times* has given by telegraph to its readers a correspondent's criticism on the Hamlet of Signor Rossi, as presented in Paris; but the French critics do not appear inclined to plunge very deeply into the discussion of Signor Rossi's representations. M. Sarcey avows himself restrained by the fact that his knowledge of Italian is but slight; the like cause did not operate in England during the Italian performances of Salvini, since every one who shouted his applause of that tragedian knew Italian perfectly. But the attainments of the great French critic being notoriously more limited than those of the average English playgoer, he has wisely withheld that expression of opinion about which the English playgoer was less reticent; and so we get from him, in place of the detailed analysis he generally gives, a quite brief statement of his view of Signor Rossi, and of the effect made on the Parisian public by the first performance of *Hamlet*:—

"Rossi (he says) struck me as being a most admirable comedian. [The French distinguish between "comedian" and "comic actor."] His face is superb;

he is dressed in exquisite taste; his voice is marvellous for softness and for energy; it is Bressant's voice, with greater strength and greater depth. He is sober in gesture, in attitude, and in the changes of facial expression. He is a pure classicist: very superior to Mdme. Ristori."

The French have never quite appreciated Mdme. Ristori—

"Very superior in that respect to Mdme. Ristori, who played melodrama more than comedy. He charmed the numerous audience present at his representation. There are two scenes in which he was immensely effective: one, in which he is about to stab his stepfather, but refrains from doing so; the other, in which he overwhelms his mother with reproaches, and then throws himself in her arms, on which the vexed shade of Hamlet's father again rises behind her, to listen to Hamlet's accents now of irony and now of despair. At that scene every one shuddered, and for my part I was more deeply moved than I have often been in any theatre. The talent of this great artist deserves a more minute analysis, but I like to speak only about what I really know."

And so, with a modest confession of the limits of his intelligence, M. Sarcey concludes his *feuilleton*.

MUSIC.

CRYSTAL PALACE CONCERTS.

It is probable that the success obtained last season at these concerts by Bach's Church-Cantata "My spirit was in heaviness" induced Mr. Manns to bring forward on Saturday another work from the same exhaustless *répertoire*; and he has again been most happy in his choice. The cantata "God's time is the best" ("Gottes Zeit ist die allerbeste Zeit"), though laid out on a smaller scale than the work previously chosen, is quite as characteristic a specimen of its author's style. Some remarks were made in these columns on the general features of Bach's sacred cantatas at the time of the previous performance (see ACADEMY, April 3, 1875), which it will be unnecessary to repeat here. Both works have many points in common; at the same time there are important differences between the two. "My spirit was in heaviness" is scored for a very large orchestra; "God's time is the best" for a small and very peculiar one. In the latter work, moreover, the chorale element is much more prominent than in the former, and (as will be shown presently) has a special significance in the manner of its introduction peculiar to Bach.

The present cantata is entitled by its composer "Actus Tragicus." From the text it is evident that this designation is intended as a free equivalent of "Funeral Anthem." In an old German catalogue of Bach's unpublished works it is, indeed, described as "Trauer-Cantate." Of the date or occasion of its composition nothing appears to be known. The work has not yet appeared in the edition of the Bach Society, which is most trustworthy as to all facts connected with the works published; and the editions already issued throw no light on the subject.

A remarkable point to be observed in all Bach's church music is the variety of his instrumentation, and the care with which he always adapted his tone-colour to his subject. Of this the present work is a striking example. Mostly serious, not to say sombre, in tone, Bach selected an orchestra for his accompaniment from which anything like a bright tint was carefully excluded. The score contains no violins, these instruments being replaced by two viol-di-gambas—the now obsolete precursors of the violoncello. The only wind instruments used are two flutes, and even these are mostly employed in their medium or low notes, the brilliant upper octave being hardly used at all. At the performance on Saturday the viol-di-gamba parts were played by the violas and violoncellos of the orchestras, and Franz's modest and judicious additional accompaniments for two clarinets and two bassoons were used to supplement Bach's score.

It would take us too far to analyse in detail each movement of this most interesting work; but there are one or two points which may be briefly noted. A remarkable effect is produced in the movement "Set thine house in order" by the use of the whole of the bass chorus to sing what, without such indication, would have certainly been taken for a solo. In the following chorus, "It is the old decree—Man, thou art mortal," occurs an instance of the great effect which Bach knew so well how to produce by the introduction in the orchestra of the melody of a well-known choral—well-known, at least, to a German audience; for at Sydenham the point must have been missed by ninety-nine out of every hundred hearers. While the soprano chorus are singing the words "Yea, come, Lord Jesus," the flutes accompany with the melody of the old funeral hymn, "Ich hab' mein Sach Gott heimgestellt," the words of which, specially appropriate as they are to the subject, would be at once suggested to a German congregation. Another most felicitous employment of the choral is found later in the cantata, where the bass solo, "To-day thou shalt be with me in Paradise," is accompanied by the alto chorus with the choral "Mit Fried und Freud ich fahr dahin"—Luther's paraphrase of the "Nunc Dimittis." Here again the strict appropriateness of the hymn is obvious at once. In the concluding chorus of the work, "All glory, praise and majesty," Bach, according to a frequent custom of his, employs the choral as a finale—not, however, here, as usual, merely as a four-part hymn with accompaniments in unison, but with interludes for orchestra between each line, and with an elaborate fugue on the last line of the choral. This final movement is one of the grandest pieces in the cantata—one which no one excepting Bach could possibly have written.

The performance of the work was, as a whole, very good, though the chorus appeared less at ease with Bach's music than with the more modern works to which they are accustomed. It was not so much that there were any absolute inaccuracies as that they seemed to sing with a certain absence of freedom, as if the spirit of the music were strange to them—as, indeed, it probably was. It requires long familiarity with Bach's style to be able thoroughly to appreciate and enjoy it, and singers like the Crystal Palace choir, who probably only see one of his works in a twelvemonth, cannot be expected to enter into it entirely. A certain amount of perfunctoriness in their performance is no more than may reasonably be looked for. The solo parts were effectively given by Miss Gill, Mr. Henry Guy, and Mr. Whitney.

A mere record of the remainder of the concert must suffice. The opening piece was Mr. Sullivan's prelude to the second part of his oratorio *The Light of the World*. Mdme. Sinico sang the "Inflammatus" from Rossini's "Stabat Mater," being well supported by the chorus, and also gave the "Jewel Song" from *Faust*. The orchestra gave a most excellent rendering of Schumann's "Overture, Scherzo and Finale;" and the concert was concluded with Mendelssohn's *First Walpurgis Night*, the solo parts being given by Miss Gill, Mr. H. Guy, and Mr. Whitney. The performance can hardly be called first-rate; some of the movements were taken, in our opinion, at least one half too slow, and the music lost much of its brightness in consequence. EBENEZER PROUT.

The latest performances by Mr. Rosa's company at the Princess's, in addition to repetitions of works previously given, have been those of Wallace's *Maritana*, produced last week, and Flotow's *Martha*, which was given for the first time on Wednesday last. *Maritana*, though not the best, is certainly the best known and most popular of its composer's works; its popularity being probably due, as with many of Balfe's operas, to the large predominance of the ballad element. The performance, as, indeed, has been the case with every work without exception given by Mr. Rosa, was an excellent one; it is needless to enter into further details than to say that Miss Rose Hersee was the Maritana, Miss Lucy Franklein Lazarillo, Mr. Nordblom Don Caesar de Bazan, and Mr. Campobello Don José; and that the smaller parts were filled by Mrs. Aynsley Cook, Mr. Ludwig, and Mr. Arthur Howell. Of the performance of *Martha* we shall say a few words next week. The present season will close this day week, the 30th instant; and next Wednesday evening Cherubini's *Water-carrier* (*Les Deux Journées*) is promised—a musical treat which amateurs will do well not to miss.

MDME. ANNETTE ESSIPOFF, the young Russian pianist who played here last season with such brilliant success, is expected in London at the beginning of next month, and will then, we understand, make her first appearance at the Monday Popular Concerts.

THE current number of the *Revue et Gazette Musicale* prints M. Gounod's preface to the score of his new opera, *George Dandin*. From this most interesting document it appears that the composer, instead of an ordinary libretto in verse, has set to music Molière's original prose, and he discusses at some length the difficulties and advantages of his innovation. He admits that with regard to metrical and rhythmical regularity the adaptation of music to prose presents serious obstacles; but he also points out that these have been successfully overcome time after time in sacred music by Bach, Handel, Mendelssohn, and other composers, and urges that what has been done in the oratorio can also be done in the opera. A definite rhythm is just as practicable with prose as with verse; the only element which disappears is the *rhyme*; and this rather hampers than assists the composer. M. Gounod adds that "the indefinite variety of the periods in prose opens before the musician a new horizon which delivers him from monotony and uniformity." The publication of the score of *George Dandin* will doubtless be awaited by musicians with much curiosity. Judging from the preface, we expect a work as unlike conventional dramatic music in one way as the operas of Wagner are in another.

. THE Grand Duke of Hesse has lately issued an order to the members of his opera-company at Darmstadt which might be imitated with great advantage by other operatic directors, strictly forbidding all so-called "Einlagen" (that is, introduced numbers from other works) in the operas. The order is to apply, not only to the regular members of the company, but also to any "stars" who may perform occasionally.

A NEW symphony has just been published by one of the most talented of the younger German composers, Friedrich Gernsheim.

WEBER'S *Euryanthe* was revived, after a considerable interval, at the Stadt Theater, in Leipzig, on the 6th inst.

WE regret to announce that on Wednesday week last a serious accident occurred to M. Gounod. As he was leaving the house of M. Oscar Comettant, he fell down the steps and fractured his right shoulder. He is now progressing favourably, but his recovery must necessarily be slow, and it will be two months before the bandages can be removed.

THE concerts of the Gesellschaft der Musikfreunde at Vienna, under the direction of Herr Herbeck, will produce during the coming season the following very interesting selection of works:—Bach: cantata, "Ach wie flüchtig;" Beethoven: triple concerto, and violin concerto; Bruckner: symphony (MS.); Handel: *Ode for St. Cecilia's Day*; Haydn: symphony in G; Herbeck: airs and popular dances for soli, chorus, and orchestra; Liszt: fragments of *The Legend of St.*

Digitized by Google

Elizabeth; Mendelssohn: *Lobgesang*; Mozart: concerto for flute and harp (first time), motetts "Quis te comprehendat," and "Misericordias Domini;" Rufinatscha: fragments for orchestra; Saint Léon: pianoforte concerto.

The eminent Leipzig publisher, C. F. Peters, whose cheap editions have already done so much for the cause of music, announces that he is about to bring out in a cheap form the complete collection of Bach's "Church-Cantatas" in vocal score. As a large number of these works are still unpublished, and most of the remainder are only to be had in sets of ten and in full score (in the Bach Society's edition), the proposed issue, at about eighteen pence each, will be a great boon, and will doubtless be eagerly sought for by musicians.

The Italian Chamber of Deputies has approved of the scheme for removing the bodies of the composers Simone Mayr and Gaetano Donizetti from their present humble resting-places, and for giving them splendid burial in the cathedral of Sta. Maria Maggiore, in Bergamo. The transference will therefore take place immediately.

The German Emperor has forwarded a donation of 500 marks towards the cost of erecting a monument to Karl Wilhelm, the composer of the now historical "Wacht am Rhein."

POSTSCRIPT.

Messrs. Trübner and Co. will shortly publish a volume, by Mr. James Picciotto, which is likely to prove of great interest. The title of the work is *Sketches of Anglo-Jewish History*, and it is the first attempt ever made to narrate the earlier struggles of the Jews, when they returned to these isles after centuries of banishment, forming a full and connected account of the vicissitudes which the Jews of Great Britain have had to endure from the time of the Saxon kings to the present day. In order to render the book as complete as possible, both the Synagogal Archives and those of many of the leading Jewish families have been placed at the disposal of the author.

The American Philological Association has put Professor Whitney upon its Committee on the Reform of English Spelling. The Legislature of Connecticut has empowered the Governor to appoint a Committee on the same subject, and other like movements are to be made in other States this winter. The spelling-reformers hope that some practical step will soon be taken by official authority to print State documents in reasonable spelling.

Reverberations, revised, with a Chapter from my Autobiography, by W. M. W. Call, is the title of a small volume which will be published by Messrs. Trübner and Co. in a few days. When the metrical portion of this little volume was published more than a quarter of a century ago, it attracted in some quarters unexpected attention. In particular it had the honour of being included in the private *Index Expurgatorius* of Lord Arundel and Surrey, who, in his place in the House of Commons, while good-naturedly recognising its poetical merits, emphatically denounced its theological audacity.

The Winchester College Shakspere Society has joined the New Shakspere Society as one of the latter's branches.

Messrs. Trübner and Co. are preparing for speedy publication a fourth volume of Mr. Wheeler's *History of India*, and a new volume by Mr. James Legge entitled *The She-King, a Book of Ancient Chinese Poetry*, with a literal translation, and in English verse.

The first volume of the third edition of Mr. Macleod's *Theory and Practice of Banking* will be published next week. Great alterations have been made in this edition. Since the last one was published, Mr. Macleod was selected by the Royal Commissioners for the Digest of the Law to prepare the Digest of the Law of Bills of Exchange, Bank Notes, &c. The results of the author's work on the digest are embodied in this work as well as in his *Principles of Economical Philosophy*, which contains an exposition of the theory of credit, as developed in the Pandects of Justinian and by the great civilians, which will become the law of England on November 1 next.

The two lectures on Chinese language and literature delivered by Professor Douglas at the Royal Institution will shortly be published by Messrs. Trübner and Co.

The late Mr. Bicknell's translation of the poems of Hafiz of Shiraz will appear early in November in a magnificent quarto volume, printed on the finest plate paper with appropriate oriental bordering in gold and colour, and illustrated by T. R. Herbert, R.A.

The witty Charles Monselet—one of the men who know best how to say nothing quite agreeably—has just brought out his *Années de Gaîté*; a book certified to be full of fun and of good spirits. It is a collection of fanciful stories, in which, notwithstanding all that is fanciful, Parisian existence is sketched from the life; not serious Parisian life indeed, but such as we see on the Boulevard and in the Bois. Certain of the morsels which compose it contain ideas which would do well on the stage. The *Débats* cites one—a little story, *The Sorrows of a Borrower*—in which one gentleman constitutes himself guardian of another, who on the morrow is to lend him a few hundred pounds, and the would-be borrower goes so far as to fight a duel with some one who had cause of quarrel with the lender, lest the lender himself should, by death, be incapacitated from lending. But had that never happened, and had the future lender himself died in the fight, his friends would at least have been able to answer quite sufficiently Talleyrand's sceptical question on hearing of the death of a diplomatist: "Had he any particular *motive* for dying just then?"

TABLE OF CONTENTS.

	PAGE
De Coulanges' History of the Political Institutions of Old France, by Sir H. S. Maine	419
Rousselet's India and its Native Princes, by Major-Gen. Sir F. J. Goldsmid	420
Recollections of Colonel de Gonneville, by Col. Robert Home	422
Utenhoven's Simplex et Fidelis Narratio, by the Rev. N. Pocock	423
Buchheim's Deutsche Lyrik, by Mrs. Beavington Atkinson	424
New Novels, by Mrs. Owen	425
School Books, by H. W. Eve	426
Notes and News	427
Notes of Travel	428
Paris Letter, by G. Monod	429
Selected Books	430
Correspondence:— *The Irish Word Frass*, by Hector Maclean; *The Judge who committed Prince Henry*, by Alfred Cutbill; *On Freewill*, by James Hinton	430
Southall's Recent Origin of Man, by Joseph Anderson	431
Stokes's Goidelica, by J. Rhys	433
Science Notes (Anthropology, &c.)	434
The Contest of Poseidon and Athene in the Western Pediment of the Parthenon, by C. T. Newton	435
The Ruins on Iona, by Sir Henry Dryden	435
Painting in America, by Mrs. Charles Heaton	436
Carpeaux and Albert Jacquemart, by Ph. Burty	436
Notes and News	438
Mr. Burnand's Comedy, by Frederick Wedmore	439
Stage Notes	440
Crystal Palace Concerts, by Ebenezer Prout	441
Music Notes, Postscript, and Table of Contents	441–2

13 *Great Marlborough Street.*

HURST & BLACKETT'S
NEW WORKS.

NOTES of TRAVEL in SOUTH AFRICA. By C. J. ANDERSSON, Author of "Lake Ngami," &c. Edited by L. LLOYD, Author of "Field Sports of the North," &c. 1 vol. 8vo. With Portrait, 15*s.*

CELEBRITIES I HAVE KNOWN: with EPISODES: POLITICAL, SOCIAL, SPORTING, and THEATRICAL. By Lord WILLIAM PITT LENNOX. 2 vols. 8vo. [*Next week.*

Among other distinguished persons mentioned in this work are George IV., William IV., Louis XVIII., Louis Philippe, Napoleon III., Eugène Beauharnais, the Duke of Wellington, the Marquises of Anglesea, Worcester, and Waterford, the Earl of Derby, Lords Raglan, Petersham, and George Bentinck, M. Thiers, Count d'Orsay, Beau Brummell, Sir G. Wombwell, Lumley Skeffington, and Massey Stanley; Admiral Rous, Messrs. Charles Greville, Wellesley Pole, Fitzroy Stanhope, James Morrell, Delmé Radcliffe, Moreton Berkeley, Thomas Moore, Theodore Hook, W. Elliston, G. F. Cooke, Miss O'Neil, Mrs. Jordan, &c.

RECOLLECTIONS of COLONEL DE GONNEVILLE. Edited from the French by CHARLOTTE M. YONGE, Author of the "Heir of Redclyffe." 2 vols. 21*s.*

"A very interesting memoir."—*Times.*

SECOND EDITION of COSITAS ESPAÑOLAS; or, Every-day Life in Spain. By Mrs. HARVEY, of Ickwell Bury. 1 vol. 8vo, 15*s.*

"A charming book: fresh, lively, and amusing."—*Morning Post.*

OUR BISHOPS and DEANS. By the Rev. F. ARNOLD, B.A. 2 vols. demy 8vo, 30*s.*

"This work is good in conception, and cleverly executed: but it is thoroughly honest and earnest as it is interesting and able."—*John Bull.*

RAMBLES in ISTRIA, DALMATIA, and MONTENEGRO. By R. H. R. 1 vol. demy 8vo, 14*s.*

"The really instructive part of this book relates to Montenegro, and it has especial interest at the present time."—*Pall Mall.*

THE NEW NOVELS.

DIANE. By Mrs. Macquoid. Author of "Patty," &c. 2 vols. 21*s.*

The SQUIRE'S LEGACY. By Mary Cecil HAY, Author of "Old Myddelton's Money," &c. 3 vols.

MY LOVE SHE'S BUT A LASSIE. By the Author of "Queenie." 3 vols.

"This story is a pleasant one. The interest of the reader is steadily maintained till the end."—*Post.*

"One of the most readable and pleasing novels of the day: deeply interesting, and replete with pathos and humour."—*Court Journal.*

WILD HYACINTH. By Mrs. Randolph, Author of "Gentianella," &c. 3 vols.

"This book is excellent in tone and clever in execution. The characters are well drawn and skilfully developed."—*Standard.*

OFF THE ROLL. By Katharine King, Author of "The Queen of the Regiment," &c. 3 vols.

"Always bright, lively, and amusing, Miss King may be congratulated upon this well-imagined and pleasant novel."—*Post.*

CHEAP EDITIONS.

Each Work complete in 1 vol. price 5*s.* (any of which can be had separately), elegantly printed and bound, and illustrated by Sir J. GILBERT, MILLAIS, HOLMAN HUNT, LEECH, FOSTER, TENNIEL, SANDYS, E. HUGHES, SAMBOURNE, &c.

HURST & BLACKETT'S
STANDARD LIBRARY

Of CHEAP EDITIONS of POPULAR MODERN WORKS.

Sam Slick's Nature and Human Nature.
John Halifax, Gentleman.
The Crescent and the Cross. By Eliot Warburton.
Nathalie. By Miss Kavanagh.
A Woman's Thoughts about Women. By the Author of "John Halifax."
Adam Graeme. By Mrs. Oliphant.
Sam Slick's Wise Saws.
Cardinal Wiseman's Popes.
A Life for a Life. By the Author of "John Halifax."
Leigh Hunt's Old Court Suburb.
Margaret and her Bridesmaids.
Sam Slick's Old Judge.
Darien. By E. Warburton.
Sir B. Burke's Family Romance.
The Laird of Norlaw. By Mrs. Oliphant.
The Englishwoman in Italy.
Nothing New. By the Author of "John Halifax."
Freer's Life of Jeanne d'Albret.
The Valley of a Hundred Fires.
Burke's Romance of the Forum.
Adèle. By Miss Kavanagh.
Studies from Life. By the Author of "John Halifax."
Grandmother's Money.
Jeaffreson's Book about Doctors.
Mistress and Maid. By the Author of "John Halifax."
Lost and Saved. By the Hon. Mrs. Norton.
Les Misérables. By Victor Hugo.
Barbara's History. By Amelia B. Edwards.
Life of Edward Irving. By Mrs. Oliphant.
St. Olave's.
Sam Slick's American Humour.
No Church.
Christian's Mistake. By the Author of "John Halifax."
Alec Forbes. By George Macdonald, LL.D.
Agnes. By Mrs. Oliphant.
A Noble Life. By the Author of "John Halifax."
Dixon's New America.
Robert Falconer. By George Macdonald, LL.D.
The Woman's Kingdom. By the Author of "John Halifax."
Annals of an Eventful Life. By G. W. Dasent, D.C.L.
David Elginbrod. By George Macdonald, LL.D.
A Brave Lady. By the Author of "John Halifax."
Hannah. By the Author of "John Halifax."
Sam Slick's Americans at Home.
The Unkind Word. By the Author of "John Halifax."
A Rose in June. By Mrs. Oliphant.

Digitized by Google

SATURDAY, OCTOBER 30, 1875.

No. 182, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Masque of Pandora and other Poems. By H. W. Longfellow. (London: G. Routledge & Sons, 1875.)

THE myth of Prometheus is not one which a poet can lightly venture to deal with. It is a story in which the largest conceptions of morality, the most daring guesses about human fortunes and divine justice, are blended with some of the earliest and strangest fancies of men. There is no definite scene, no clear atmosphere, no certain order; only a twilight of the gods, in which the shapes of mortals, of the new and victorious dynasty of heaven, and of the vanquished, but not yet humbled, elder tyrants still contend, and await the supreme word of Destiny. The Protagonist in this tragedy is *celui à qui on a fait tort*, the Titan who is wrongfully in the right, the champion of the impossible claims of man. On one side stands the woman, whose mysterious offence brought all our woe; on the other is Epimetheus, with his resigned acceptance of the broken fortunes of humanity. The greatest of poets have only left us fragments on this theme; we cannot say for certain how Aeschylus would have justified the ways of God, and Shelley has only justified the ways of an ideal and visionary species of men. To handle such a theme, and to loiter in the field of such masters as Aeschylus and Shelley, is a bold enterprise. Mr. Longfellow has, perhaps, taken courage from his own reflection:—

"What then, shall we sit idly down and say
The night hath come; it is no longer day?
The night hath not yet come; we are not quite
Cut off from labour by the failing light;
Something remains for us to do or dare,
Even the oldest tree some fruit may bear."

Some fruit, indeed, and fruit delicate and fragrant, faultless in form, tender and sweet in thought, Mr. Longfellow has produced in this little volume named *The Masque of Pandora*. The ballads and sonnets are charming in their style, and to these we shall return the more gladly, since the task of criticising "The Masque of Pandora" is not wholly a grateful one. The air of the poem has nothing classical, and nothing of the mystery, the music, and the passion of Shelley. The story is not told effectively; it is not even told in accordance with the most generally received form of the myth. The first scene is laid in the house of Hephaestus, where the god is fashioning the semblance of a woman in clay. The voice of Zeus is heard, promising to give the image the fascination and the nameless charm that shall lead all men captive. With that a wind shakes the house, and Pandora steps from her pedestal, astonishing Hephaestus, and the Graces sing an ode which has a kind of "lilt" and ring, but which is rather tame after the choral music of Mr. Swinburne:—

"Beautiful in form and feature,
Lovely as the day,
Can there be so fair a creature
Formed of common clay?"

We are now led away to Olympus, where Hermes is "putting on his sandals," and grumbling in rather Euripidean strain at being sent "on foolish errands." This journey, however, he is not ill-pleased, as he is to arrange a marriage between Prometheus and Pandora. Prometheus "is on his tower," and if we are to understand that he is still being tortured by the vulture, it is not strange that he is not in a marrying mood. Occupied with astronomical observations, for which his position offers him ample opportunities, he

"Sees great Kronos rise, the crescent moon
Sink through the mist, as if it were the scythe
His parricidal hand had flung far down
The Western steeps."

Did Kronos treat *his* father as Zeus afterwards treated Kronos? We have no Lemprière at hand, nor even the more fastidious Smith. Again, was it the oxen of Admetus, as Mr. Longfellow makes Prometheus say, or the oxen of the Sun that Hermes stole? Prometheus having declined Pandora's hand in the most plain terms, that lady says:—

"Let us go hence, I will not stay."

The Fates now have a chorus, and Hermes returns to Olympus, with the remark:—

"I spurn the solid earth, and leave it rocking
As rocks the bough from which a bird takes wing."

Curiously enough, we have seen the line:—

"As the bough quivers when the bird has flown,"

applied to the heart of a deserted lover.

The fifth scene is in the house of Epimetheus, who is most courteous to Pandora:—

"Say would thy star, like Merope's, grow dim,
If thou should'st wed beneath thee?"

Pandora replies by praising the arrangement of Epimetheus' house, a compliment which always comes home to the heart of a bachelor of taste. "Here let me stay for ever," she observes, and after Epimetheus has rather vaguely assented, she returns to the subject of the furniture:—

"How beautiful are all things round about me,
Multiplied by the mirrors on the walls!
What treasures hast thou here! Yon oaken chest
Carven with figures, and embossed with gold,
Is wonderful to look upon! What choice
And precious things dost thou keep hidden in it?"

Ah, that is the question, which Epimetheus evades for the moment by suggesting a walk in the garden, and the Eumenides favour us with a song. The Chorus of Reeds, in the Garden Scene, is pretty:—

"Evermore a sound shall be
In the reeds of Arcady,
Evermore a low lament
Of unrest and discontent,
As the story is retold,
Of the nymph, so coy and cold,
Who with frightened feet outran
The pursuing steps of Pan."

Just as Pandora is telling Epimetheus not to be, as Pan was, "rude and mannerless," Prometheus appears and spoils the *tête-à-tête*. How he escaped from the vulture we are not told, and we do not wonder that Pandora declines to see him. Prometheus gives a good deal of excellent advice, and invites Epimetheus to a career of earnest usefulness:—

"Read with me the stars,
And learn the virtues that lie hidden in plants
And all things that are useful."

Epimetheus yields, and, we must say, behaves rather unfairly to Pandora, whom he leaves in his garden as he goes off with his brother. Left to her own devices, and to the seductions of an *οὖλος ὀνείαρ*, Pandora opens the mysterious box. "*A dense mist rises from the chest and fills the room. Pandora falls senseless. Storm without.*" Epimetheus comes home, and behaves much better than Adam:—

"Mine is the fault, not thine. On me shall fall
The vengeance of the gods."

He then consoles himself and his mistress with observing—

"Beautiful Pandora,
Thou art a goddess still,"

which is, after all, the most sensible remark he could make. Pandora, with a touch of philosophy, says:—

"Only through suffering are we reconciled
To the immortal gods, and to ourselves."

In calling his drama a Masque, Mr. Longfellow of course prepares us for slightness of treatment; but then the question arises, is the Greek legend of the Fall a theme that will bear treating lightly? We venture to think that the experiment is not successful.

"The Hanging of the Crane" follows "Pandora." It is a series of scenes from the rounded life of a happy married pair. Mr. Longfellow could not fail to treat the subject of Mr. Tennyson's poem of "Circumstance" with grace and pathos, and "The Hanging of the Crane" is graceful and pathetic.

There is much melancholy and personal interest in "Morituri Salutamus," a poem for the fiftieth anniversary of Mr. Longfellow's class at Bowdoin College:—

"Ah me! the fifty years since last we met
Seem to me fifty folios bound and set
By Time, the great transcriber, on his shelves,
Wherein are writ the histories of ourselves.
What tragedies, what comedies are there;
What joy and grief, what rapture and despair!"

This is "the sorry burden of the ballad of life," and of the ballad of "Bouillabaise." The ghosts return, though we lay them in a red sea of "the Chambertin with yellow seal,"—the ghosts return through the mists that brood above "the flooded Charles." It was to this stream that Mr. Longfellow wrote long ago:—

"Thy name reminds me
Of three friends, all true and tried;
And that name, like magic binds me
Closer, closer to thy side."

Now he writes that—

"They will come no more
These friends of mine, whose presence satisfied
The thirst and hunger of my heart."

Now the river—

"Stealeth with such silent pace
Around the city of the Dead."

In Mr. Longfellow's verses—"De Senectute" and "De Amicitiâ" they might be styled—who does not hear familiar accents; who can fail to be touched and thrilled? In his "Morituri Salutamus," and his "Sonnets to

Digitized by Google

Three Friends of Mine," he has sung within his compass, has touched a chord that always replies. "Souvenir des ans dès longtemps passés, des choses à jamais effacées, des lieux qu'on ne reverra pas, des hommes qui ont changé; sentiment de la vie perdue."

Beside the poems we have analysed, there remain some ballads of travel, memories of sunnier lands and years, written in winter and age. These are very simple, very melodious, bright, tender, and true. As they are too long to admit of quotation, we shall extract two sonnets, of which it may seem strained praise to say that they affect one with the charm of Keats, but we really can recall no other verse that has a magic so like the magic of that poet.

"Chaucer.

"An old man in a lodge within a park;
The chamber walls depicted all around
With portraitures of huntsman, hawk, and hound,
And the hurt deer. He listeneth to the lark,
Whose song comes with the sunshine through the dark
Of painted glass in leaden lattice bound;
He listeneth, and he laugheth at the sound,
Then writeth in a book like any clerk.

"He is the poet of the dawn who wrote
The Canterbury Tales, and his old age
Made beautiful with song; and as I read
I hear the crowing cock. I hear the note
Of lark and linnet, and from every page
Rise odours of ploughed field or flowery mead."

"Keats.

"The young Endymion sleeps Endymion's sleep,
The shepherd boy whose tale is left half told,
The solemn grove uplifts its shield of gold
To the red rising moon, and loud and deep
The nightingale is singing from the steep;
It is midsummer but the air is cold,
Can it be death? Alas, beside the fold
A shepherd's pipe lies shattered near his sheep.
Lo, in the moonlight gleams a marble white
On which I read, 'Here lieth one whose name
Was writ in water,' and was this the meed
Of his sweet singing? Rather let me write:
The smoking flax before it burst to flame
Was quenched by death, and broken the bruised reed."

Such verse as this surely redeems "The Masque of Pandora." Mr. Longfellow's sonnets and ballads prove, in spite of his melancholy poem on age, that his genius is still in its rich autumn; to use his own words on Milton, the tide of his song

"Floods the dun
Long reach of sands, and changes them to gold."

A. Lang.

L'AFRIQUE EQUATORIALE.

L'Afrique Equatoriale. Gabonais, Pahouins, Gallois. Par le Marquis de Compiègne. Ouvrage enrichi d'une carte spéciale, et de gravures sur bois dessinées par L. Breton, d'après des photographies et des croquis de l'auteur. (Paris: E. Plon et Cie., 1875.)

The English public will be sorely disappointed by a book which promises so much, by a map which ignores many of the names in the narrative, by eight illustrations which are utterly deficient in originality or character, and by 354 pages which manage to say as little as could, within that compass, have possibly been said.

Two way-worn travellers set out for Africa in 1872 (November 5) and spend the best part of two years in doing the minimum of work. M. de Compiègne had already "spent two months in the most marshy parts of Florida; he had sojourned twice on the Isthmus of Panama, and he had remained a long time upon the Mosquito Coast, reputed so insalubrious." M. Alphonse Marche, the well-known naturalist, had "inhabited the Peninsula of Malacca, he had been in Cochin China, and he had spent the bad season on the Senegal and on the Gambia." These gentlemen therefore considered themselves duly "seasoned," as the misleading term is; and they flattered themselves with the hope that the climatic dangers of the Gaboon had been exaggerated. Alas! *il n'en est rien.* The book reads like a hospital record; it is a true "Diary of an Invalid:" the journey ends with "legs pierced by a quantity of holes into each of which you could put your finger," with absorbing 750 grammes of quinine, and with six months in the Sick Bay before the wrecks could take the sea.

Under these circumstances the author can plead mitigation of sentence for writing a book which no English publisher would think of accepting, especially as he had to shoot to live; and much of his time must have been taken up with killing and stuffing the 150 mammals and upwards of 1,200 birds sent to the patron, M. A. Bouvier. The two first chapters are devoted to the steamer trip between Bordeaux and the Gaboon river; and here we have only to remark the want of "reading up," the Anglophobic, ultra-Gallic feeling which characterised a past age in France, and the normal mangling of foreign, especially of English, names. For instance, Speeke and Speekes, Paraphin Young, Güssfeld (Güssfeldt), Rosaria (Rosario), Heider and Heidel (Heddle), Kavali (Cavalla), Sir Charles Mac Arthen (Macarthy), Lady Mac Lelan (Mrs. Maclean, "L.E.L."), and l'évêque Cranner (Bishop Crowther). Almost any Smith in English Paris—which is bounded north by the Boulevard des Italiens, south by the Rue Rivoli, east by the Palais Royal, and west by the Faubourg St. Honoré—could have set most of these matters right. The intense national susceptibility crops up everywhere; and the petty feeling of hurt vanity when taking a second-class, nationally speaking, on the West African coast obscures the author's better judgment. Thus, M. Seignac, a civilian, commands a petty post, a round tower at Benty defending the embouchure of the Mellacoree river:—

"During the Franco-Prussian [why not Prusso-French?] war, the report of our humiliations had extended even to these distant lands, and strangers showed themselves sufficiently insolent towards us. M. Seignac had remarked, among others, an English vessel which would not take the trouble to hoist her flag when passing before Benty; he warned her with a gunpowder-loaded gun, then a second, and yet no flag. 'On n'insultera pas ainsi la France!' cried the furious Commandant, and, a minute afterwards, a ball whistled through the rigging."

Of course the bunting made its appearance, and the master was fined twelve francs. But if this civilian, this "Kutcherry Hussar," had chanced to shoot a man he would simply have deserved hanging, and we can hardly feel for him when after killing in most *shportmans*-like style a negro instead of a "tiger," he narrowly escaped being *sus. per coll.* by a jury of Sierra Leone blacks.

At length after nearly a hundred pages of bald disjointed chat, we sight "le mont Boüet" which backs the glorious Gaboon river and the mean little settlement in the marsh and swamp, dignified by the not original name of "Libreville." The third chapter opens with sundry trips to the perfectly known region of the Fernand-Vaz (Fernão or Fernam), and the Cama country, where even M. du Chaillu found that the trader had preceded him. We at once alight upon a very old story: Cringy—here called Kringer—and the Admiral, in which the latter was befooled by that philanthropists' pet, the "poor black." It was first told by Mr. Leighton Wilson in Western Africa; then by the late Mr. W. Winwood Reade, who dramatised it with his usual ability; and thence it found its way into popular works. We learn, however, something new (p. 111)—namely, that the forests of enormous mangroves "form vast domes over swamps, whence rise fetid miasmata and deleterious exhalations, and which shelter only ferocious beasts and obscene reptiles"—our usual experience being that all the larger animals shun such retreats, where they are deprived of sun, air, and food. It was hardly courteous of M. le Marquis, and assuredly not characteristic of his cloth—*honneur oblige*—to enjoy hospitality and to write of his hosts, "These gentlemen are English, and, I must say, more amiable and hospitable than sober." He is, however, candid enough to admit that the holes in *his* legs, which began to heal only after his return home, were not caused by alcohol. The *savant* Jacquemont made a similar statement before his early death in India. Strictly logical after the fashion of his kind, he deduced from the soundest premisses the unwisdom of the Anglo-Indian who gorges beef and gulps beer, and, concluding with the strictest science that the Hindú and Hindí's diet must be best adapted to the climate, he fed himself upon rice, *ghi* (rancid melted butter), milk, and sweetmeats. The consequence was a *foudroyant* dysentery which reduced the offending member to the condition of a macerating tub. Alas! life is not wholly logical.

A like misuse of the reasoning faculty (p. 138) convinces the author that in these lands "women do not exist, and the poor creatures would be wholly at the mercy of the brutal stronger sex if an ingenious superstition, doubtless of their own invention, had not created a feminine 'djudju' [Juju], whose office is to protect their weakness." The contrary is positively the case, as more observant travellers have remarked: few countries, indeed, allow women so much power, liberty, and licence as those upon the Gaboon and the adjacent rivers. The "feminine djudju" is a kind of freemasonry, which, being connected with witchcraft, or in other words with poisoning, is a very effectual obstacle to *le brutal*, the husband. Shortly afterwards we are told that three tribes refuse to give up a woman who takes refuge with them. Although a shrew is tamed by being taken up bodily and

being thrown upon the ground, we can hardly find such treatment strange when our own Government encourages the wife-beater and the running kick by its pusillanimous hesitation about flogging the ruffians.

In Chapter IV. we travel among the *Pahouins cannibales*, and we are told, to begin with, that the indigenes know them as Mpangwen (Mpángwe), their own tribe name being Fán, in the plural Bafan, with the nasal *n*. They are found in Bowdich, many years before 1850, "when their vanguards appeared near the French colony." But what is to be understood by their pressing *vers l'est*? is east to be read west? The cause and the object of their descent upon the coast are too general and too well known to be recounted here for the twentieth time; and although we are told that Admiral de L'Angle "best knows the West Coast and is best capable of describing it," he ably veils his knowledge when accepting the banal African story that, during their exodus seawards, the moon had darkened eleven times. African emigrants do not march like Mormons; they settle down for the rainy season, and eleven months may represent the remainder after subtracting ten. Of their cannibalism, which Paul du Chaillu is supposed to exaggerate, we have the most horrid description; it beats even Schweinfurth's Nyam-Nyam. But the only "white" authority, "M. P****" (M. Pène?) appears to be a fragile reed to rely upon: in p. 177 he sees the Ucherî antelope eating poultry; in p. 313 he offers a peculiarly offensive counterpoison to the "Mbundu" used in ordeals; and in p. 314 he employs successfully, evidently holding it a novelty, a form of emetic with which the Persians relieve men who are dead drunk.

We doubt the mortal nature of the poison which is applied to the Fan arrow; throughout Africa this substance is a narcotic which will not stand exposure to the air. The description of elephant-trapping (pp. 170–171) is probably taken from hearsay; it differs from that of all other travellers. The author's want of study is admirably displayed when he wonders that a negro objects to be called an "ugly nigger." The latter word in African English and French means a slave, and it is actionable (Kakegorias Dike) at Sierra Leone, as "convict" is, or was, in Botany Bay. Again, he announces as a discovery that the "religion of the Africans is one of fear." This has been explained in many a volume, and unfortunately the dictum is applicable beyond the limits of the Dark Continent. Furthermore, we have (p. 195) a flattering description of "Roi Denis," one of the subtlest brains upon the Coast, who, hating the French, gained from them the *légion d'honneur* besides a wealth of presents. Has our author never heard of old King Passol (Pass-all) when he records as a novelty the boast of the Sun-king Ukombe, "Miare (I am) rey pass (passa) todos"? Strange phenomenon that men will write before they read!

"Notre Colonie du Gabon" is the subject of a whole chapter, and the conclusions are, firstly, that the "pest-house" should be retained; secondly, that a duty of four per cent. should be placed upon *Exports* (!). Of late years the French have been trying to pass on their wretched Establishment to our Colonial Office, which, under the deplorable rule of Lord Kimberley, turned a ready ear to a flattering tale of falsehood. The Gaboon Bay, twenty miles broad by seven deep, is certainly magnificent, and English enterprise would soon change Libreville into a Freetown. England colonises: France keeps up her colonies as a cause for voting Navy supplies. In the Gaboon she has not only withdrawn her squadron, which as an anti-slavery machine was a mere nullity, she has also reduced the local budget from 488,000 to 62,000 francs. (By the by, we are doing much the same thing in India, where the royal visit is to be defrayed by starving sundry establishments—*e.g.*, the Survey.) But to exchange the Gambia for the Gaboon would simply be to consolidate the power of our rivals upon the West African coast. Let us leave them to the fever and the Fans, and a few years will see the last of them. "Nanny Po" (Fernando Po) has killed out her four colonies, and the Gaboon can easily dispose of one.

In early June (Chaps. VI. and VII.) the author sets out upon the only trip which can pretend in any way to be called an Exploration. His extreme distance from the nearest coast is hardly two direct degrees, and the linear amount of fresh ground covered may be twenty-five miles. The chief work is upon the Ogobe or Okonda River, which now takes a far more definite form than in M. du Chaillu's day, and about the Lakes Ziele, Onangwe, and Ogwenwen. The accepted name of the former, meaning simply "there is none," reminds us of "M'adri" ("don't know") applied in the older charts to sundry villages on the banks of the Euphrates; it is shown to be a dead lake on the map, but we are not told that it is salt. The other two are mere lagoons or breakwaters of the Ogobe, here written the Ogôoué River; we doubt the wisdom of calling the latter stream above the N'gunié (Nguyé?) fork *haut Ogôoué* instead of Rembo Okanda, and the author lays down the law in the *stet pro ratione voluntas* style. He might have usefully developed a hint thrown out about certain points of resemblance between the Bakele with their congeners and the Israelites of the olden time. We have long held that Egypt is the source whence the Semite and Hamite derived manners and customs which have extended to Dahome and to Kafirland; and any student of Africa who will take the trouble to turn over the learned volumes of Sir G. Wilkinson cannot fail to be struck by the likeness.

A considerable part of the seventh chapter is devoted to "Mr. Gorilla;" but it says nothing that has not been said, and much better said, by the late W. Winwood Reade, a traveller whose death is a real loss not only to his friends but to the literature of travel. We might have been spared the venerable tale (p. 144) that the big ape is a man—*c'est du monde*, say the people in their queer Negro-French—who will not talk lest he be made to work. Of course, national susceptibility is excited by the name of Paul du Chaillu, here written M. Duchaillu, a Frenchman who dared to become an ex-Français, to be naturalised as an American, and to "travel as an Englishman under an English flag, because the Geographical Society of London had supplied him with funds." We believe this part of the statement to be mere misrepresentation. Paul du Chaillu performed his last journey at his own expense, and admirably atoned by his second for the peccadillos of his first volume. Unfortunately *populus vult decipi*: the many-headed read the romance greedily, and they turned away in *ennui* from the sober and truthful recital which followed it. But M. le Marquis might have refrained from applying to the ex-Frenchman the ill-natured quotation:—

> "Français de nation,
> Riche aujourd'hui, jadis chevalier d'industrie."

"Mpolo," as the Gaboon tribes call him, never deserved the latter epithet, and his life of successful labour, in more fields than one, after leaving Africa is the best answer to his insulter. And why all this wrath? Do we quarrel, did any one quarrel, save the late Mr. Hotten, with Mr. Stanley because his name is not Stanley but Rowlands; because he was born and bred in Wales; and because, one of the Welshest of Welshmen, he is for public purposes a "Yank"?

We have a *résumé* of the *polémique regrettable* between the late Dr. T. W. Gray, "Director of the British Museum," and the *protégé* of "Sir Roderich Murchison;" but the venerable Professor Owen is nowhere mentioned, and the true causes of the quarrel, which is perhaps too modern to be now discussed, are utterly ignored. *En revanche* we learn that King Rampano (see "Equatorial Africa") received presents to the extent of several thousands of francs, with the courteous rider: "Il faut être Anglais pour avoir de ces idées-là." Yet it was quite natural to make such a man as "Roi Denis" a Knight of the Legion of Honour. Finally, it is now admitted for the first time that Paul du Chaillu did kill a gorilla; but we are told that the *malheureuse bête* had been wounded by four balls. On the other hand, during eighteen months the two French guns utterly failed.

We are almost weary of noticing M. de Compiègne's shortcomings, but there are still many which call for a passing mention. The system of general responsibility, for instance, of kinsmen for kinsmen, and of masters for slaves, is the universal base of legislation not only amongst negroes, but amongst all savages and barbarians, from the Tupi of Nagil to the Hindú caste-man. "Poutou," or rather "Mputu," is applied not only to Portuguese, but is assumed as a title by the more civilised negroes. There is no danger of "being cast ashore and shipwrecked" by a West African tornado, which invariably blows off the land. The belief in "Aniemba" or "Agnambié" (Anyambía) must not be confounded with sorcery and magic: the reader will find the subject lengthily discussed in *Gorilla-land and the Cataracts of the Congo*. The "Boubies" (Bubé) of Fernando Po are not "extremely ugly;" nor have they ever, of late years at least, "inspired great terror." Their language, far from "presenting insurmountable difficulties," is easy enough, as our author might

have learned by consulting Mr. Clarke's Grammar. There is no reason for calling the tribe "hapless parias," and a traveller ought really to know better than to characterise the practice of stabbing a waxen statuette as a "superstition of the Middle Ages."

M. de Compiègne hears with philosophy the announcement, "Néplion (Napoleon) qu'il a déserté à Sedan, il a crevé en Angleterre," and, with true Gallican versatility, he is perfectly ready to toast the Republic and Marshal MacMahon. But his last chapter, "Les Missions Catholiques à la côte occidentale," does not prepossess us in favour of his toleration; perhaps because it is now *bon ton* to be bigoted, fanatic, and superstitious in France, the land of pilgrimages and miracles. And why rank the missionary before the traveller? "The land of Africa, that unknown land, filled with dangers of every kind, with its murderous sky and its savage inhabitants, must have tried the courage and the Christian abnegation of our missionaries." What have these missionaries done which has not been outdone by the merchant? And why should the Protestant missionary not be "worth his salt" when the Catholic missioner is such a grand lot? We find an ample notice of the linguistic labours of the R. P. Leberre (p. 347); not a word concerning the far superior studies of the A. B. C. F. M. (American) missionaries, Messrs. J. Leighton Wilson, Walker, Mackey and Preston. What a strangely superficial view is the following:—"The Mahometan faith especially is well combined to satisfy at once all the passions of man and that natural instinct which leads him to observe religious practices." Because, under certain circumstances, a man may marry four wives, it is assumed that *all* his passions are gratified. "Who then," asks the author, "has been to visit these inculte and savage lands, these favourite haunts of the panther and the antelope [?], to convert them into a focus of Christian civilisation?" I reply that the Mormons have done a thousand times more.

We have lately been favoured with an advertisement of the second volume of *Equatorial Africa*—"Okanda, Bangouens, Osyéba"—which promises to "transport us into the heart of Central Africa, right into the region of the cannibals and the gorilla, a land never trodden by the white man's foot, more than 250 leagues in the interior, and far beyond the limits attained by stranger explorers." Let us hope that all this cry will not end in little wool; but when we read of the "great success" achieved by the volume under consideration, we have our doubts. The word "politic," which rules and governs in France, made the fortune of M. de Beauvoir, a traveller whose lively descriptions were relished chiefly because connected with a certain royal family then in exile. The tame volume of M. de Compiègne may attract French readers by its political colouring and his fiery religiousness, but they are pitched in a minor key which sounds dull and flat in the English ear.

RICHARD F. BURTON.

Rome and the Newest Fashions in Religion: Three tracts. The Vatican Decrees; Vaticanism; Speeches of the Pope. By the Right Hon. W. E. Gladstone, M.P. Collected edition, with a Preface. (London: John Murray, 1875.)

WHY Mr. Gladstone, who is or was a statesman, wrote his anti-Papal pamphlets, is a question of by no means obvious solution; but it is a much less difficult question why Mr. Gladstone, who has long been a serious but hardly a popular author, should collect and issue in permanent form a series of essays that in a few months have run through countless editions, and been reproduced in all languages, and in all quarters of the globe. Even if we admit that the popularity, or at least the attention, gained by his work was due, not to its literary or argumentative merits, but to the personal distinction of the author; still the fact of that attention and popularity being gained is a phenomenon in the intellectual as well as the political world, and as such deserves examination. It is only putting the explanation a step further back to ascribe that phenomenon to the strength of Protestant prejudice; we still have to inquire how it is that Protestant prejudice has so much strength, so much vitality, and so wide influence, even among men who, like Mr. Gladstone himself, are not stupid nor exactly bigoted.

Speaking roughly, one might say that there were two real elements of divergence between Mr. Gladstone and his Ultramontane opponents; neither perhaps so fundamental as to justify the bitterness of the conflict, but sufficient to explain it. One divergence, the more purely ethical, is that Roman moralists seek to analyse rules of conduct, and classify the exceptions they admit of to the uttermost, while Protestants think the observance of the rules more secure if the exceptions are never acknowledged nor allowed for beforehand, but receive, where they deserve it, an *ex post facto* indemnity from the moral judgment of the world. And secondly, to come to what is more immediately the subject of this controversy, while all sincere adherents of all religions except Cæsarism admit that there are cases in which the defiance of civil law is morally right, Protestants wish such cases to be decided by the conscience of the individual called on to obey or refuse obedience; while Catholics think that the right of rebellion or resistance (whether active or passive) is safer if its exercise be determined by a permanent extra-civic tribunal, instead of the sovereign and the subject being each judge in his own cause.

The Catholic position in the second case may obviously be treated as a special instance of the first, but has a moral ground of its own independent of the legitimacy or otherwise of a science of casuistry. The cases where disobedience to law is right are exceptions to the general rule that obedience is a duty; and those who decline to discuss exceptions to moral rules in the abstract may naturally object to the recognition of a power avowedly authorised to judge of such exceptions. But recognition may also be refused to such a power, not merely because its continued existence is a continual temptation to its exercise, but because the power itself has no legitimate seat, is nowhere organised or concentrated, but resides indefeasibly in each of the ultimate units, by whom, not through whom, it ought to be exercised in the few cases where it is exercised at all.

Each of these questions admits of discussion, and a right decision upon each will no doubt be favourable to moral and political virtue; but it is unfair for the advocates of either to charge those of the other with being enemies to moral or political order. The other day, a captain on the high seas shot a maniac who was endangering the lives of his crew; it may be thought safer to say that he acted rightly than to lay down the general proposition that a dangerous maniac may be lawfully slain whenever he cannot be otherwise secured. Or on the other hand, it may be thought that a man would be better able to face so awful a responsibility if he could have had an adviser at his elbow who had considered the case in cold blood, and decided without personal bias what ought to be done or what might be.

Again, the soldier commemorated by Tertullian went to martyrdom rather than wear a garland in a procession when ordered by his commanding officer. He defied a legitimate earthly power in obedience to his conscience; did he act rightly or wrongly? Rightly, no doubt, while his conscientious conviction was such as it was; but it may well be contended that his conduct was far less admirable than if he had submitted his conscientious judgment to that of the Christian community, which tolerated such conformity as was required of him, and drew the line at such a point as calling Cæsar lord—a point which, by the way, it was equally legitimate for the civil power to enforce, and almost equally doubtful whether a Christian might not *salva fide* concede.

When the moral and political questions at issue are stated in this broad and general form, it becomes evident how little moral significance there is in the really permanent distinctions between Catholics and the rest of the world, and how little the distinctions, either moral or political, depend upon the doctrine enunciated at the Vatican Council. Mr. Gladstone admits, in fact, that the really important question is not that of the Pope's infallibility, but of his authority; the former doctrine may be represented as a novelty, but the latter has been a patent fact, ever since a Papacy has existed. Mr. Gladstone hardly makes out his case on the minor point; he proves that, both in England and France, the national Church (if the old English Romanists can be called so) habitually rejected the opinion of Papal Infallibility, and was uniformly rebuked by Rome for that rejection, and tolerated by Rome in spite of it; which is as much as to prove, an Ultramontane will say, that Popes show a fatherly forbearance towards the errors of men who are Catholics at heart. Seriously, it is rather hard to see how the Vatican definition of doctrine was more of an innovation than the Nicene. The latter, like the former, defined a belief which the Church had always been working up to; it perhaps did not add (at least no Catholic

can admit that it did) to what had been always believed in substance: but it did express the belief in terms that many Catholics of former times would have disliked; nevertheless, when the belief was so defined by the Council, the Catholic Church accepted it, and those who were not good Catholics went out of the Church. Mr. Gladstone, or any other Anglican, may consistently deny that the Vatican Council represented the Catholic Church as truly as the Nicene; but he admits (*Vaticanism*, p. 56) that it was "in the Roman sense Oecumenical" as truly as that of Constance: how, then, can men who acknowledge the authority of Constance refuse to admit that of the Vatican?

But the real thing which Mr. Gladstone objects to is not the doctrine that the Catholic faith on any disputed point of pure theology may be ascertained from a declaration (uttered under certain conditions) by the Pope, instead of the cumbrous machinery, used probably for the last time in 1870, of a group of hundreds of bishops summoned away for months from their dioceses to be cajoled into voting straight; he is shocked at finding that English and Irish, French and American, German and Italian Catholics are to be bound in conscience to obey the orders of an Italian Court, in certain matters about which the Governments of their own respective countries give, or claim the power to give, contradictory orders. Here he fails to see that the real evil, if any, is not the subjugation of the universal Church to the Pope, but the subjugation of the individual conscience to the will of the universal Church. We praise a man who will not do what the law requires, but which is morally wrong; we therefore must allow a man the power of refusing, at his own risk, to do what the law requires, if he thinks it morally wrong. Now, if a man is a Catholic, he thinks a thing wrong which the whole Church condemns; and the case is not altered, whatever be the organ through which the condemnation finds utterance. The learned bishops of Germany, or the able managers of popular feeling in Ireland, probably feel themselves less degraded in taking orders from their superior officer at Rome, than they would in being out-voted by a ruck of Italians, South Americans, and Jesuit missionaries, who are their peers in office and their inferiors in everything else. Now, no Catholic can deny that the cosmopolitan decree would have a higher claim on his conscience than that of the State. What greater harm ensues, if a similar claim be conceded to the decree of a Court which is only extra-national?

In the present volume, there is little new matter added to the reprint of the "Expostulation," "Vaticanism," and the *Quarterly* review of the "Speeches of Pope Pius IX;" and it seems needless to discuss in detail what has been so long before the public. In the Preface there are given the details of a case which in "Vaticanism" was only alluded to—where a piece of scandalous immorality was condoned by many Anglo-Roman ecclesiastics, because it appeared not to be contrary to the marriage law of the Roman Church, as it was to that of the United Kingdom. Mr. Gladstone has, to some extent, succeeded, as it may be supposed was his object, in raising a storm of indignation against the action of the Roman Church in this matter; it cannot be said that such indignation is (assuming the facts to be accurately stated) at all misplaced, but it is certain that he seeks to raise it on a false issue. The person indicated as "X" no doubt acted like a villain, and any persons who encouraged him in his conduct must share the blame of it; but it does not follow that the blame falls equally on the Roman marriage law or the ecclesiastical courts that declared it. Few codes of law—certainly not the English—succeed in excluding quibbles which none but a villain will avail himself of; and it is beside the mark to complain of ecclesiastical law overriding civil, when the real evil is in the contravention by law of natural and Christian morality. In cases where the civil law has in England relaxed the strictness of the ecclesiastical, Mr. Gladstone has more than once successfully defended the right of the Church to maintain its own higher moral standard.

WILLIAM HENRY SIMCOX.

Les Origines et l'Epoque Païenne de l' Histoire des Hongrois. Par Edouard Sayous. (Paris: Ernest Leroux, 1874.)

M. SAYOUS is favourably known to students of men and things Hungarian as the author of an *Histoire des Hongrois et de leur Littérature Politique de* 1790 *à* 1815. In that book, as in the articles which he has contributed to various reviews, his knowledge of the Hungarian and its cognate languages stood him in good stead. M. Sayous is still the critic—an enlightened, if sometimes a too sympathetic, critic—of the new school of Hungarian historians. In remote Paris, far from the *mesquin* rivalries of Eastern Europe, his natural partiality for the nation he has chosen as his hero assumes a juster and more attractive form than the patriotic sympathies and antipathies which characterise histories written, whether in the Magyar or German languages, on the other side of the Austro-Hungarian frontier. Nor is the reader's attention once disturbed by ill-placed references to recent untoward events. As of his former work, so of this too our author can say "Nous offrons au public un livre d'histoire et non d'actualité." M. Sayous has not only studied the German authorities, both ancient and modern, but also describes, with a due amount of sympathetic admiration, the achievements of Henry the Fowler and Otto the Great, who quelled the heathen horsemen at Merseburg and Augsburg. To the above good qualities must be added an ease and lucidity truly French, shown equally when treating of so trite a subject as the position in comparative philology of the Hungarian language, or of one so meagre and obscure as the original paganism of the Magyars.

At the same time M. Sayous' book would not perhaps have been less pleasant to read, while it would certainly have had greater scientific value, if he had given more room to the discussion of his authorities. There is no question connected with the subject before us more interesting or more important than that of the character of the history written by "The Anonymous Notary of King Béla," the "Fourth Gospel" of primitive Hungarian history. This interesting question M. Sayous relegates to the narrow limits of a foot-note. Later on (pp. 58, 59) it is true that he discusses, though but very briefly, some of the arguments of Roessler in his *Romänische Studien*, tending to disprove the existence of Roumans north of the Danube before the thirteenth century. But the arguments of the learned German carry conviction to the mind of his reader not so much by the force of each severally as by their accumulation. Some of these arguments M. Sayous has left entirely unnoticed, notably the philological evidence furnished by the Rouman language itself. Our author is justly incredulous as to migrations of peoples who have become *laboureurs et civilisés*, but surely this civilisation of Dacia is assumed without sufficient proofs. That a country conquered by the Romans might afterwards lose entirely its Roman character is proved by the instance of South Britain, conquered earlier and abandoned later than the province beyond the Danube. The idea that the Hungarians learned from the Roumans to speak Latin, to prefer Western Europe, and to imitate the Roman laws, would appear less fanciful if the latter people—as Byzantine as the Russians or the Serbs themselves—had ever been distinguished for doing any of these three things. This notion, as well as the "happy expression" which our author quotes with so much approbation from Amédée Thierry, seems dictated by the fascination which that *ens rationis*, the "Latin race," exercises over so many Frenchmen. At any rate it is to be regretted that M. Sayous has not exposed more fully the grounds of his belief in the Anonymous Notary. A recent article in the *Revue Critique* (20 Mars, 1875) shows how firmly fixed is his opinion on that point. As stated in the foot-note (p. 25) it certainly seems to rest on an inadequate foundation. And should the Anonymous Notary be proved entirely undeserving of credit, may we not ask, as M. Sayous does with regard to a similar point, "Les Hongrois ont-ils lieu d'en être affligés?" He argues, and justly, that they have no reason to be ashamed of their relationship to the half-savage trappers of the Ural Mountains and the obscure fishers of the Konda. Have they any more reason to be ashamed if—instead of crossing the Carpathians with all the pomp and circumstance of glorious war, as described by the Anonymous Notary with such suspicious minuteness — they really crept into the beautiful land which they were to make their final home as anxious fugitives fleeing before the arrows of the Petchenegs, and that so quietly that neither Latin nor Byzantine contemporary has left us an account of their entry? A band of robbers founded Rome, and Israel was taught to cry, "A Syrian ready to perish was my father."

Beside this capital point respecting the Anonymous Notary there are one or two other statements with which the present writer cannot agree. *Hunugari* seems to be a fancy of Jornandes, like the "écriture hunnosicule" of a later date. Surely Οὔγγροι, *Vengri*, *Ungarn*, &c., are merely forms of the

word "Ugrian," the initial vowel having been nasalised. That the Székels are a colony planted in the Middle Ages is stigmatised by M. Sayous as an "hypothesis." It is, however, an hypothesis supported by a good deal of negative evidence, and has the great merit of simplifying matters and economising the demands made on our faith, a theological virtue of which modern students of history have no large store. We would also suggest that M. Jerney's Vad-ungur (passage of the Hungarians) near Galacz took its name from the wars of the Middle Ages, and not from those of Simeon and Arpad.

But in spite of these and some other doubtful assertions, in spite of an occasional tenderness for the national and individual susceptibilities of his Hungarian friends, M. Sayous' book may be recommended as one of the fullest and certainly the most readable account of an interesting chapter of history. While giving his own conclusions on disputed points, our author has always the candour to state fairly the opinions of others, and in a foot-note inform the reader where he may find arguments to oppose to those in the text. We trust that he may be enabled to complete his projected History of the Hungarians, and shall look forward with eagerness for the next instalment treating of a no less interesting subject than the present—St. Stephen and the Conversion of Hungary to Latin Christianity.

ARTHUR J. PATTERSON.

Roba d'Italia; or Italian Lights and Shadows. By C. W. Heckethorn. (London: Samuel Tinsley, 1875.)

ROBA is a very tempting title. Almost everything may be comprised, discussed, and, what is yet better, omitted, under cover of this word, surely the vaguest symbol ever devised. Even the Spanish *cosas*, or the vernacular *things* will fail in such daring combinations as *roba di vapore* for the passengers by a steamboat, or *roba di colera* which we met in Sicily applied not even to the sufferers by, but the survivors from the epidemic. It results, therefore, that the reader can scarcely complain of any subject connected with the "pleasant country's earth" which he finds treated in the two handsome volumes before us. Yet in this very freedom of title *surgit amari aliquid. Roba d'Italia* can scarcely avoid, indeed it may be thought to have voluntarily challenged, comparison with a well-known work, the *Roba di Roma* of W. W. Story; and we cannot say that the comparison will be advantageous to the present author. Mr. Story has been so long a resident in Italy as to be intimately acquainted with her national characteristics, while his own varied and artistic pursuits have necessarily taken him far below the unpleasant and worthless stratum of hotel-keepers, *valets-de-place*, &c., which surrounds and obfuscates the ordinary Italian tourist. To such an experience there is no need of temporary or local stimulants, and we can well imagine him, far away from the city from whence he has chosen his title, in the solitude, it may be, of some mediaeval library, bodying forth the forms of things unseen, and giving local habitation and name to long-stored remembrances. Of these we find no trace in Mr. Heckethorn's pages. From beginning to end the world is too much with him, and a very unpleasant, irritating world he seems to have found it. Starting from the not unknown station of Ambérieux, on the Mont Cenis line, we are introduced to various objects, such as bits of ruin, bits of etymology and so on. We soon encounter a mysterious personage whom, as she appears several times further on, and always in a hazy diction, it may be well to notice on this her first entry. We allude to the Virgin Sophia, who, though here she behaves tolerably well, may be found at a later page brought violently and offensively into contrast with the Virgin Mary. If, as we will do the author the justice to suppose, he wishes to embody the idea of Divine Wisdom, surely some better phrase might have been chosen. Better than all, surely, would it be to avoid religious metaphysics entirely in a work of this calibre. The Lac de Bourget, the sulphur springs of Challes, and the authoritative dogma as to the best cure for rheumatism are legally inadmissible, as being clearly on the wrong side of Mont Cenis tunnel. A wondrous sensational story relating to this tunnel must be simply headed "Strange, if True," and brings us fairly into Italy, where the route of Hannibal cannot escape discussion. Let us ask in passing, who are the Allobrogi? We should have expected one like our author, who seems to possess what Sterne calls a great deal of "water-landish" knowledge, to have known that the Archangel Michael is the especial patron of mountain pinnacles, as may be seen on many a spot, from our own "guarded mount" southwards to the grand monastery in Manfredonia.

The author carries us on rapidly to Rome, where (after a not very novel process of padding—namely, the description of the road by which he did *not* enter Rome) he treats us to a most bald and perfunctory account of the objects adjoining the present railway terminus. It is characteristic of the writer that he informs his reader that the exterior walls of the ruined baths of Diocletian are not very striking, apparently without having raised the latch which would have admitted him into that magnificent adaptation of imperial grandeur to Christian purposes, the church of S. M. degli Angeli. Of the other monument of Michel Angelo's skill, the noble cloister of the Cistercians and its primeval cypresses, he of course knows nothing. Indeed, throughout the whole work the tendency to expatiate on defects rather than enjoy excellences makes itself unpleasantly felt, and nothing is more amusing than the dogmatism which announces a *refutation* of Mr. Hare's perfectly correct remarks as to the nationalities in the Piazza Montanara on the ground that the present writer, having gone thither on a Sunday morning, was disappointed.

Several bits of coarsely-flavoured Roman scandal, apparently picked up from *valets-de-place*, could have been well spared; as also some dubious details respecting the melancholy derangement of the Princess Torlonia, so clumsily told as to imply that her marriage took place after 1867. We remember—*hei mihi!*—the lovely young Colonna a bride in 1844. The author fails not to hurl his thunder at the superstition of those who ascend the Scala Santa—where, by the way, he might have walked up any of the four side staircases—and we will make him a present for his second edition of the fact that a far more formidable task is at times practised—namely, the ascent on bare knees of the long stair of the Ara Celi. We have seen devotees unconsciously imitating the thankfulness of Julius Caesar on the same spot; only we must beg Mr. Heckethorn not to *refute* us by the process of going there some day when nobody is so engaged. A great amount of vituperation is lavished upon the inconsistencies of Romish doctrine, and the degrading nature of superstitious observance; but really all this is very stale, and what of truth it contains is marred by the vulgar violence of the language. Among other things we learn that "Henry VIII. and George III. of England were monsters as foul as ever polluted the earth." Surely, in common charity we will suspect a printer's error, such as that which not long ago transmuted Sir Peregrine Maitland into Sir Peregrine Pickle, rather than believe that any man in a state of normal lucidity could pen such a sentence. Henry VIII. we will leave to his standing counsel Mr. Froude; but poor old George III., of whom Peter Pindar says that a leg of mutton and his wife were the chief comforts of his life, whose good farming and domestic happiness even Byron records, a foul monster! These epithets flung recklessly about, however modified by such phrases as "I think," and other escape-doors for blunderers, are highly offensive. It is perhaps too trifling to allude to, but what man that has ever heard Italian spoken, can write such stuff as "pawley awley" as a phonetic rendering of "pale ale?" We spare our readers the pages from which our author considerately warns ladies, as we would prefer to undergo the many and offensive violations of decorum with which Italy too truly abounds, rather than endure the sickening details which he here sets before us.

Naples at length offers some by no means complete relief from the offensive subjects obtruded upon us, and it is with a sigh of gratitude that we are able to recall the glories of Capri and Baiae without much historical reminiscence, and only occasional apparitions of the mysterious Virgin Sophia. True it is that, in some of the most attractive spots of that wondrous land, we are frequently put off by the assurance that "it is not necessary to enter into details"—a maxim which we could earnestly desire Mr. Heckethorn to bear in mind. Still, so long as he confines himself to dreary jokes upon the *Legenda Aurea*, we can endure them, and will not consider too curiously where he obtained the funny spelling Giannario for the bishop usually known as Gennaro or Januarius. But we must protest against the mind which, having selected as a show-place the well-known cemetery of Capodimonte, insists upon printing not only the horrors which it pleased him to contemplate, but the yet worse visions with which, "se battant les flancs d'un enthousiasme faible," he crowds his imagination. As the author

Digitized by Google

is fond of interspersing among his text quotations—or, to speak by the card, lines printed as quotations usually are printed—we would draw his attention to a passage from *Comus* not wholly inapposite to the circumstances:—

> "Such are those thick and gloomy shadows damp,
> Oft seen in charnel vaults and sepulchres,
> Lingering and sitting by a new-made grave,
> As loth to leave the body that it loved."

Our author next takes us to Venice, from which we are happy to be released with fewer comments than we had anticipated upon the smells of the canals, with only one dogmatic and erroneous contradiction as to the left-handed San Teodoro, and one decided blunder as to Cleopatra's Needle, which, never having been re-erected, has not needed the aid of an English sailor to effect it. The story to which he alludes happened in Rome, and has been painted in the Vatican Library. We are, however, drenched with the not unknown names of Faliero, Francesco di Carrara, and Bianca Capello till we do not know, to use our author's words, "où donner de la tête." We pass to Nice, where at all events there is no need to complain of scarcity of detail; for while the glories of Florence, Pisa, and Genoa are dismissed in the very briefest manner, the lodging-houses, times of band-playing, and bottled porter of the former city are chronicled with a minute care that would have justified a charge for advertising. Well, all things look somewhat calmer as they draw to an end; and, in consideration of Mr. Heckethorn's commendation of the lovely *lace fall* on the Simplon Pass, which we never remember to have seen commemorated in print, we will lament over his decidedly unpleasant and somewhat dangerous experience of sleighing, and congratulate him when he finds himself with sound bones out of Italy. C. C. Black.

Chronicon Angliae ab Anno Domini 1328 *usque ad Annum* 1388, *auctore monacho quodam Sancti Albani.* Edited by E. M. Thompson, Assistant Keeper of the Manuscripts in the British Museum. (Rolls Series.)

The manuscript from which this Chronicle is printed came under the editor's notice during a systematic examination of the historical MSS. in the British Museum. It was incorrectly described in the Harleian Catalogue, and had thus escaped the attention of historians. Probably many works supposed to be lost will be similarly found when our catalogues are properly revised. Emanuel Miller accidentally turned to a MS. vaguely described as "astrological" in the Paris catalogue, and discovered that it was a book against Heresies, which he at first ascribed to Origen, but which is now known to be the long-lost work of Hippolytus. Mr. Thompson's "find" is not of such an important character, but it is interesting as giving us in its full and original form an account of the close of Edward III.'s reign written by a bitter opponent of John of Gaunt, which was afterwards much toned down in the compilation known as Walsingham's *Historia Anglicana.* The editor takes pleasure in describing how the defective parts of the MS. were supplied by another MS. found in the Bodleian, and by a half-burnt Cottonian MS., and the whole checked and verified by Stow's English translation. The Bodleian manuscript contains a mutilated and rearranged account; naturally enough, since it was written for Thomas of Woodstock, younger brother of John of Gaunt; and the scribe, finding out the compromising nature of the chronicle he was copying, stopped short in his work from fear of the consequences, and replaced the objectionable piece by one of a more harmless nature. The way in which the abuse of John of Gaunt is toned down in the MS. from which the *Historia Anglicana* of Walsingham was drawn is very amusing, as may be seen from the specimens given by the editor at page 24. We have in all *five* different editions of the St. Albans account of John of Gaunt, the Cottonian MS. being the most bitter and violent, while the MS. used by Walsingham contains most alterations and suppressions. A comparison of the whole account, too, shows that Walsingham began to write at an earlier period than has been hitherto supposed, and this helps to clear him from the charge of passing off the writings of others (*e.g.*, the Monk of Evesham's *History of Richard II.*), as his own. The editor also discusses the connexion of his work with Higden's *Polychronicon*, and other works. The mediaeval compilers shifted the various compilations from one chronicle to another just as it suited their purpose, and of course this method of patching up chronicles causes confusion and repetition.

After a full account of his MSS., the editor proceeds to discuss the historical events of interest dealt with in the volume. All the chief details of the secret history here given are made to depend on the career of John of Gaunt, who is the evil genius of the piece. In 1381 the Duke begins to repent of his evil ways, perhaps only because a new hand here assumes the pen. Henry Percy and other supporters of Wiclif are denounced with equal vehemence. Of the Duke's party, too, is Edward III.'s mistress, Alice Perrers, who is everything that is base, and whose favour even William of Wykeham, the famous Bishop of Winchester, is obliged to purchase. On the other hand, William himself and Peter de la Mare, the popular Speaker of the House of Commons, and other favourites of the people, or friends of St. Albans, are the good characters of the story, who support the Black Prince and his son Richard, whom the wicked uncle, John of Gaunt, is probably trying to supplant. The old King is treated with some pity for his infatuation, and his actions are partly attributed to disease—in fact, he may have been suffering from a softening of the brain—and a long chapter is devoted to describing his exemplary death. Of course the courtiers all desert him, and Alice steals the very rings off the dying King's fingers. The most interesting part of the narrative is naturally that which concerns the Good Parliament, in 1376, when the Commons met, determined to seek redress of abuses, and to remove certain bad advisers of the Crown from the King's Council. One of the knights of the shire, Thomas de la Hoo, has a comforting vision of finding seven pieces of gold which a monk (whom he also sees in his vision) interprets as the seven gifts of the Holy Spirit, denoting the special wisdom with which the members of this Parliament are inspired. Sir Thomas de la Mare, knight of the shire for Herefordshire, is chosen Speaker, and the report of his speech follows. It is worth noting that the knights of the shire always take the lead, while the town deputies are hardly mentioned. The country gentry were of course the natural leaders of the Commons, as they still were in the time of Charles I., though some writers on the latter period write of them as a set of demagogues or radicals of a modern type. John of Gaunt, however (whose deeds were always repugnant to his name, for John means the Grace of God, whereas the Duke "semper gratia carebat divina, ut creditur, et humana"), spoke contemptuously of these "hedge-knights" (*sepium milites*) till one of his followers pointed out that they were supported by the Black Prince and the City of London, when he became alarmed, especially as he was himself a man of most licentious life and feared discovery. He, therefore, next day is excessively gracious to the Commons, and invites them to tell their grievances, on which they impeach Lord Latimer, the King's chamberlain—the first instance of the Commons impeaching any minister of the Crown—in due form, since the accusation of Longchamp in Richard I.'s reign is of a very different character. Richard Lyons, a leading London citizen, was involved in this impeachment, being accused of joining Latimer in obtaining money from the Crown in repayment of fictitious loans, as well as of unfair trading, having bought up almost all the imports at a price fixed by themselves, and then so raised the prices that the common people could scarcely live. Latimer smuggled a witness from Rochelle out of the way, but the citizens insisted on his being produced, and stated that a messenger on a previous occasion had been found dead in prison—strangled, it was believed. The Commons complain that Latimer is treated very leniently, while Lyons (who had bribed the King) was living comfortably in the Tower, giving parties to his friends "cum omni strepitu tubarum et ceterorum musicorum instrumentorum." The death of the Black Prince, however, at this moment (we may refer here to the interesting account in Stanley's *Memorials of Canterbury*) deprives the Commons of their main support, and John of Gaunt resumes power, causing great alarm by asking Parliament to at once settle the succession, in case the King and Prince Richard should die, and suggesting that the French law should be adopted, excluding the female in favour of the male line—his object being, of course, to get rid of the claim of the Earl of March, who had married the daughter of Lionel of Clarence, John of Gaunt's elder brother. It may be noted that Peter de la Mare was seneschal to the Earl of March. Here we have the origin of the War of the Roses, and the position of the Lancastrian house towards the elder branch comes out clearly—something like that of the House of Orleans to the Bourbons. The Commons reject the scheme, and further secure Alice Perrers'

banishment from Court, and the nomination of twelve peers to assist the King in the government. Then the Good Parliament was dissolved, and the Government once more fell into John of Gaunt's hands, who lost no time in reversing all that the Parliament had done. Peter de la Mare was imprisoned, and Wykeham lost the temporalities of his bishopric. This made the clergy indignant, especially as the Duke was supporting Wiclif, against them. The Londoners also were against the Duke, and assaulted the house where he was dining. The poor Duke had barely begun on his oysters (an interesting notice) when he had to flee for his life. Lampoons were posted up in the streets against him, and we previously hear of popular poems in De la Mare's favour, so that political song-writing and satire were already in full vogue, as may be seen in the *Political Songs*, published by Mr. Wright. Latin songs, perhaps, circulated among the monks, who represented a considerable mass of public opinion, while English ones were written for the people. The Duke's maladministration of the French war during Richard II.'s minority completes the list of charges against him.

And now what is the value of all this account historically? Its value is that it is an original and contemporary statement by one of the two great politico-religious parties which divided the kingdom between them. We had most of it in one shape or another before, but now we have the real party manifesto with all its virulence and all the vivid details of contemporary life. The strength of the opposition thus depicted is shown by the fact that the haughty Lancastrian House, to secure itself on the throne, found it necessary to give up its Wiclifite views and win the favour of the church by passing the dreadful statute De Heretico Comburendo, while it similarly made concessions to the House of Commons. The virulence of the narrative is especially shown in the story that John of Gaunt was not really Edward III.'s child, but the child of a Flemish mother which Queen Philippa had palmed off on the King—a fact she confessed on her deathbed to William of Wykeham. The opposite party had a similar story against "Richard of Bourdeaux," whom they asserted to be not the son of the Black Prince, but of some Frenchman, as was further shown by Richard's character being so French, and so unlike that of the Black Prince. The rival claims of the male line, and of the female line as represented by the Earl of March, already appear in the most ominous shape. It is curious to compare the whole account of Richard II.'s position with that given in the various editions of "The Vision concerning Piers the Plowman," and the cognate poems, which Mr. Skeat has so ably discriminated. It was with good reason that Shakspere took Richard II. as the subject of his second English historical play, since not only is his reign the most interesting one of our early history in a constitutional light, but the interest of the opposing characters is great. Marlowe had with less judgment selected Edward II. as the subject of an English historical play, but neither that King nor his opponents stand on the same level.

We are a little disappointed that the book contains so much less absolutely new matter than was expected; a glance at the parts printed in small type shows this at once. A few interesting points may be here noticed. The great revolt of the serfs must have been preconcerted, for it broke out everywhere, "uno eodemque die;" and when the Abbot of St. Albans remonstrated with his serfs, they allowed that he had been a kind master, and said they had trusted not to have made the change until after his death. Probably there were secret societies among them, and they may have made some use of the religious guilds, as seems to be shown by the story of the Guild of St. Albans in p. 146. We may connect with this the jealousy shown by Richard's Government of all guilds, and the order of the Government that all guilds should send in a copy of their rules and regulations—to which order we owe the valuable accounts of the guilds published by Toulmin Smith. In the reference made (p. 32) to Walsingham's larger Chronicle on this subject, ought not the passage (p. 364) "in Chronicis majoribus" to have been quoted?

Mention is made separately of the "Western," and "Northern" fleets (p. 11, 197), and of two admirals (p. 221). This, perhaps, refers to the appointment of two admirals on several occasions, one to guard the coast from the mouth of the Thames northwards, and the other westwards; we first hear of two admirals in 1326, and apparently the French had a similar arrangement (p. 365).

We have noted very few corrigenda: p. 31, perhaps "ut perirent" should be read, as in p. 42; 51, "magna societas;" 87, "eodem;" 365, "incassum." In 281, "manucaptus" is wrongly translated in the margin. Perhaps Bledgabred the Briton (p. 302) might have found a place in the index, with some explanation; and such words as "admiral," "fleet," "pay of gallies," "Privy Council," might well have been inserted; but we know too well the difficulties of index-making; and few books are so well edited as this has been by Mr. Thompson, from whom we trust soon to hear more about the treasures of the British Museum. C. W. Boase.

CURRENT LITERATURE.

Reminiscences of Old Sheffield, its Streets, and its People. Edited by Robert Eadon Leader, B.A. (Sheffield: Leader & Sons, *Independent* Office.) The *Sheffield and Rotherham Independent* differs from most of its provincial contemporaries with which we are acquainted in the prominence which it gives to subjects of local antiquarian interest. Every week a column or two of "Local Notes and Queries" furnishes a suitable medium of intercommunication between those zealous for a correct knowledge of the topography of the district, and those able to supply from ancient records and manuscripts new materials for illustration of it. Not that Sheffield still waits for a proper historian to do it justice, for few towns in the kingdom, thanks to the labours of Joseph Hunter and Dr. Gatty, can boast of a more ample and trustworthy record. The volume before us is compiled from a number of articles and letters which have appeared in the *Independent* during two or three years past, and is chiefly concerned with persons who existed and events which happened almost within the memory of the "oldest inhabitant." The book "does not claim to be anything so dignified as history. It is only a gathering together of the various threads out of which history is woven." It is not to be expected that these reminiscences will achieve a wide popularity outside a town which Horace Walpole described, more than a century ago, as one of the "foulest" in England, "in the most charming situation;" but they will be gladly received and eagerly read within its bounds, and we venture to predict a circulation for them for which the writings of Macaulay and Froude would compete in vain. The chief notabilities connected with Sheffield during the last century were the sculptor, Sir Francis Chantrey, and James Montgomery, the poet; neither of them, however, was a native of the place. The former, who was the son of a farmer at Norton, Derbyshire, was first apprenticed to a grocer in Fargate, Sheffield, and afterwards to a carver and frame-maker there. In 1804, during the recess of the Royal Academy, he returned to the scene of his early uncongenial labours, and, taking apartments in Norfolk Street, solicited the patronage of the ladies and gentlemen of Hallamshire in sculpture and portrait-painting. "As models from life are not generally attempted in the country," so runs his advertisement, "F. C. hopes to meet the liberal sentiments of an impartial public." There is an *épicier* flavour about this last expression which would seem to show that his first experience of business had still left its trace in him. The troubles and imprisonments endured by Montgomery (who was a Scotchman), owing to his advocacy of civil and religious freedom in the *Sheffield Iris*, are a portion of the political history of our country. Frequent allusions to these two characters add much to the value of Mr. Leader's book, but the greater part of the information contained in it is too entirely of local interest for us to dwell longer upon it.

Salopian Shreds and Patches. Parts III. and IV. It seems that a correspondent in *Eddowes's Shrewsbury Journal*, from which this little volume is reprinted, has been proposing the establishment of an episcopal see at Shrewsbury. To back him up another writer sends copies of the schemes for a bishopric there drawn up by Henry VIII., with details of the fate of the monastic property which was intended to be employed for this purpose, and an appeal to the present holders "of this sacrilegiously acquired property to contribute conscience-money towards the endowment of the new see." The information is interesting, but we fear the appeal will be unsuccessful. A publication of this kind might be made very useful for philological purposes by the collectors of local words and phrases, but either there is not much to be done in this way in Shropshire, or else the contributors take more interest in other subjects. The only Shropshire words referred to are *awnder* and *ownder*, meaning forenoon and afternoon, the former of which, at least, is also used in Scotland. The Salopians cannot be much subject to toothache if they find, as they profess, that this disagreeable visitant is prevented by always putting on the left stocking and shoe before the right. Another curious superstition is that it is unlucky to ask for a light for a fire or candle between Christmas and Twelfth Day. One contributor refers to crows the prophetic functions ascribed to magpies elsewhere in England, and in Shropshire itself a few years ago, but perhaps the latter birds are getting scarcer from the increase of their natural enemies, the gamekeepers. But the *Shreds and Patches* include matter of greater interest than this, such as memoranda of curious tenures, and reprints of tracts and letters relating to the siege of Oswestry during the Civil Wars. In the will of Fulk Eyton, of Eyton, dated 1451, and extracted from the Prerogative Court at Canterbury, there is an allusion to his having rescued the bones of the brother of the Earl of Arundel from the French, and his desire that they should be buried in the College of Arundel. The Eytons were a family who are

said in an old rhyme to have been gentlemen "when Adam delved and Eve spun," and some of the lands once owned by them passed into the possession of All Souls College, Oxford. The cemetery at Market Drayton has the distinction of possessing what is probably an unique Christian name, on a tombstone over the body of Fellita de Luna Drayton. The deceased it appears was a foundling, and her name was given her at the workhouse, where she was brought up. The inhabitants of the town explain it as meaning "fell out of the moon."

The Journal of the Royal Historical and Archæological Association of Ireland. Nos. 20 and 21. In a paper, by Mr. W. F. Wakeman, on the Antiquities of Clones in county Monaghan, there is an account of some most extraordinary funeral customs. Between the church and the round tower, stands a block of sandstone about six feet in length, in the shape of a church, covering a vault large enough to hold two or three persons. The place is considered as especially holy, and in former times the families in the neighbourhood have fought for the right of interment there. On the arrival of the corpse at the spot, the stone was removed, and the coffin of the last occupant taken out and destroyed. Then the new corpse "was lifted from its coffin and laid on stretchers beside it," lime applied to the body, and the great stone replaced. It is strange that the coffin should be left in the tomb if it was not wanted to hold the corpse, but this certainly seems to be the meaning of Mr. Wakeman's account of the ceremony. Unfortunately there is no ancient tradition concerning the stone or the origin of its use as a tomb, and the writer of the paper does not venture on any hypothesis. The engraving which is given of it shows one or two rude sculptures half defaced, and a seventeenth-century inscription which is evidently much more recent than the shrine itself. The Rev. J. F. Shearman continues his paper on "Loca Patriciana," and there are notes of a few objects found in various places, including an Anglo-Norman gilt bronze prick-spur, discovered in the Mound of Ash, county Louth, of which a coloured drawing is appended.

Transactions of the Gaelic Society of Inverness. Vols. III. and IV. 1873–4 and 1874–5. (Inverness.) The Gaelic Society of Inverness, whose foundation we announced some years since, continues to enjoy a prosperous existence; it has 225 members, and holds numerous meetings, at half of which the proceedings are in Gaelic. To prevent its degenerating from the spirit of its foundation, the regulation with regard to the election of a member of the Council is that all shall understand and speak Gaelic. The new volume contains several articles of interest beyond the borders of Scotland. We do not speak of the articles on local history, or of the Gaelic poems, or of the discussion on the introduction of Gaelic into the course of instruction in schools—a work which the Society courageously upholds. We mean rather a few articles on the Gaels abroad, which are interesting as showing the progress and importance of the colonies sent out from this part of Great Britain. Such are those by Mr. Charles Mackay, LL.D., on "The Scotch in America," and by Dr. Masson on "The Gael in the Far West." The Scotch are most numerous in Canada, and in every city in the Confederation there is a "Burns Club." Nay, there are parts of Canada—*e.g.*, on the banks of the Sangeen—where Gaelic is the common language of the people. Dr. Masson preached in Gaelic in all these remote colonies from the Highlands. One of the strangest incidents in his journey in Canada was his meeting with black Celts, the first instance in the annals of ethnography. These black Celts are the descendants of slaves who belonged to Highlanders, and adopted the language of their masters. "You can well conceive the strange mingled feeling," says Dr. Masson, "with which I looked on these dark African faces, so full of deep emotion, as we sang the praises of Jehovah, and worshipped His great name in the old Gaelic tongue." Dr. Masson tells us that in Cape Breton, Picton County, and Prince Edward's Island, half of the Scotch Gaels are Catholics. Gaelic books are printed in Canada. In the United States, on the other hand, the Gaels have melted into the Anglo-Saxon population. Dr. Masson did not hear that Gaelic was preached anywhere in the old Highland settlements of the States, except in one church at Elmira, a hundred miles west of Chicago. It cannot be denied that there is a Gaelic revival in the Highlands. Celtic societies are established in several large towns. Celtic columns are started in several north-country newspapers, and a Celtic magazine is to be founded at Inverness. The Gaelic society of Inverness is the most important of these new societies, only it is to be regretted that papers on the affinity of the Indo-European languages with Hebrew should find their way into its *Transactions* in the year of grace 1875.

Daduchos. [*An Introduction to Hellenic Myths, the Language of Myths, and Mythic Buildings.*] Von Dr. P. W. Forchhammer. (Kiel.) We commend this treatise to the friends of total abstinence, and to all lovers of water. It will show them how deeply their favourite element had entered into the formation of the ancient Greek myths; how the human hand came to be called *cheir* in Greek because of its use for drinking water with from springs; how similarly the human head was named *kephale*, not from an original tendency to water on the brain, but from some other dim connexion between it and water; how the Trojan war was nothing but an allegory of the actual feuds between the rivers on the plain of Troy; how the Treasuries of Athens and the Minyae, the labyrinth of Crete, and the pyramids of Egypt, were only costly cisterns; and how, finally, there was "water, water everywhere" in ancient Hellas. On our own account we may add that there was a deal of wine, too. But perhaps that came afterwards. The Bacchic myths no doubt came late, and like the revels were kept up late, in more senses than one. We would replace the Greek quotation on the cover of this book by the immortal words of Pindar, *ἄριστον ὕδωρ*.

Tom Hood's Comic Album for 1876, edited by Henry Sampson. (*Fun* Office, 80, Fleet Street.) The comic annual has again appeared with the late Mr. Tom Hood's name affixed to it as a title. It is edited by Mr. Henry Sampson, and numbers among its contributors Messrs. Moy Thomas, Dutton Cook, and Austin Dobson, the author of *Lilliput Levee*, &c. It is less dreary than collections of fun generally are, and will no doubt be bought as readily as usual, and those who buy it will find all that they expect in it. There is a story of a "Mysterious Onion," written like an ancient Jewish record; there is the history of a priggish boy who took to forgery; there is the autobiography of the man who filled the position of the Elephant's Hind Legs at the circus; and many others more or less good. There is the usual amount of comic verse, and of comic pictures, which may be funnier than they appear at first sight. The best thing in the book is a poem which is not comic, by Mr. Austin Dobson—"A Tale of Polypheme," the pathetic story of an old one-eyed blacksmith and a pretty child.

EDITOR.

NOTES AND NEWS.

MR. SWINBURNE has been writing a review of Auguste Vacquerie's new work of political subject-matter, *Aujourd'hui et Demain*. The reviewer takes up in a bantering spirit the Platonic theme of the incompetence of poets to handle any practical or national question (Vacquerie being himself a powerful dramatic and lyrical poet), and suggests that, if the bad politicians are actually or potentially the good poets, the prospects of poetry at the present day ought to be flourishing indeed.

MESSRS. MACMILLAN & Co. have in the press, and will publish before the end of the year, the second volume of Lord Edmond Fitzmaurice's *Life of Lord Shelburne*, carrying the history up to the outbreak of the war with the Colonies.

DR. GUSTAV SCHMOLLER, Professor of Political Economy at Strassburg, has made a valuable contribution to the economic history of Germany in the fourteenth and fifteenth centuries, by the publication, with great additions, of an Address as Rector of the University of Strassburg, entitled *Strassburg zur Zeit Der Zunftkämpfe*.

THE Committee of the University College for Wales, at Aberystwyth, has just received 250*l.* from the Mold Eisteddfod; also 2,500*l.* to be invested for the purposes of a professorship of Natural Science in the college. The donor of this munificent gift is Mr. Henry Parnall, a native of Pembrokeshire, now residing in London. They have also been fortunate enough to secure for this professorship the services of Mr. F. W. Rudler, with whose name the readers of the ACADEMY are familiar.

AMONG Messrs. Collins' forthcoming publications are works on *Magnetism and Electricity*, by Frederick Guthrie, and on *Practical Plane Geometry*, by E. S. Burchett.

THE *Manchester City News* has just completed the publication of a series of articles on the Birds of Lancashire and Cheshire, and has begun another on the Public Libraries of Manchester. The former is believed to be the first systematic attempt to record the number of species of birds in the two counties, which the author sets down as 222 in all, including the rare and occasional visitants. This is not much more than half the number comprised in the British list—namely, 395—and it falls short both of Norfolk, where Mr. Henry Stevenson has counted 291, and Northumberland and Durham, which, according to Mr. Hancock's list, can boast of 265 species. The contributor to the *Manchester City News* remarks, however, that the study of the avi-fauna of Lancashire and Cheshire has been much neglected, and he believes his own catalogue might be considerably extended if naturalists would record the facts coming under their observation with more care and regularity than they have hitherto done. The articles are well deserving of preservation in a permanent form, and we hope they will appear in book shape. Five articles on the public libraries of Manchester have appeared. These describe the collections in the Chetham, Portico, Owens College, Athenæum, and Salford Borough Free Reference libraries. The series promises to be a lengthy one, and to make known the existence of many bibliographical treasures and out-of-the-way collections of which the people of Manchester are at present entirely ignorant. When completed in the newspaper, it is understood that the articles will be issued in a volume by Messrs. Abel Heywood and Son.

THE forthcoming publications of the Society for Promoting Christian Knowledge include a volume of short papers on Old London and its environs, to be entitled *In and Out of London, or the Half-Holidays of a Town Clerk*. The book is by the Rev. W. J. Loftie, and is profusely illustrated by sketches and drawings made under his superintendence.

THE death on the 16th of this month, at the age of fifty, of Adolph Wolf, Custos of the Imperial Library at Vienna, will be a loss to the world of letters. His contributions to the literature of his country were numerous. His first work was one of great value to the lovers of folk-lore, being a collection of Venetian popular songs. A few years after this he collected and published the materials left by his father, Ferdinand Wolf, for a supplement to George Ticknor's *History of Spanish Literature*. He also more recently brought out a reprint of the *Dialogue between a Christian Father and his Stubborn Son*, from the unique copy existing in the Imperial Library of that im-

portant contribution to the history of the Reformation in England, and prefaced it by a valuable historical sketch of that period.

Under the title of *Shakespeare's Tragedies*, Mr. D. J. Snider, a backwoodsman of the United States, has issued a reprint of his criticisms on *Romeo and Juliet*, *Lear*, *Timon*, *Othello*, and *Macbeth*. While not on a very high level, the essays are independent and have good points, though they make rather too much of the structural divisions of the play and the groups of actors. We quote one sound opinion:—"The somewhat prevalent notion of making love the mainspring of Lady Macbeth's actions, and of seeing in her the tender, devoted wife, who committed the most horrible crimes merely out of affection for her husband, is ridiculous, and is, in my judgment, contradicted by the whole tenor of the play."

M. Didot will publish for the new year a *History of Joan of Arc*, by M. Wallon, with a map of Feudal France in the fourteenth century by M. Longnon, now the great authority on the subject of historical geography.

The same publishers have just issued one of the most curious poems of the fourteenth century, *La Guerre de Metz en* 1324, published by MM. de Bouteiller and F. Bonnardot, a document written in the Metz dialect, and equally valuable from a historical and philological point of view.

M. Alfred Didot is about to undertake with the co-operation of the first architects of Paris a great illustrated publication, which will be an important work for students and archaeologists, to be entitled *Paris à travers les Ages*.

M. Jouast has just published the *Memoirs of M. A. de Marnay*, a magistrate in the time of Louis Philippe, which give a very witty and racy sketch of the social and political demoralisation which characterised the reign to which they refer.

A new weekly review, entitled *La Vie Littéraire*, has just appeared in Paris, under the editorship of M. Albert Collignon, author of two admirable studies on Stendhal and Diderot. It will publish critiques, tales, and verse; and among its contributors will be most of the young literary men of repute—Sully Prudhomme, Claretie, Theuriet, Daudet, &c.

M. Gaston Boissier has just published, through Messrs. Hachette, a work on *The Opposition under the Caesars*, a series of historical and literary studies on the first century of the Christian era.

A splendid edition of the *Imitation of Christ* is about to be published by Messrs. Glady. It will have a preface by M. L. Veuillot, and will be illustrated by M. J. P. Laurens, the first of living French historical painters. His illustrations form a commentary on the precepts of the *Imitation* by means of subjects drawn from the Lives of the Saints and of the Popes.

A correspondent in New York writes to us:—

"The statement of the *Athenaeum* (Sept. 25), that the failure of Lee (not Lea) and Shepard, the publishers of Boston, was the culmination of a number of other failures in the same trade, and has caused the downfall of no less than twenty-seven other houses, has given occasion for considerable merriment in this country at the expense of your esteemed contemporary. The fact is that two publishing firms only have failed, Lee and Shepard of Boston and New York (Lee, Shepard, and Dillingham), and T. B. Ford and Co., of New York. So far from Ford's failure having anything to do with Lee and Shepard's, it took place two months previously. As to the farther statement of the *Athenaeum* that the Beecher-Tilton trial has ruined 'several firms' who had speculated in 'sermon stock,' I may add that Ford's 'sermon stock' was the only profitable part of his business, and when he failed he owed 30,000 dollars to the Christian Union, the joint-stock company which 'runs' Beecher and owns his sermons."

From the Ossianic controversy going on in the *Highlander* newspaper we copy the following letter from the well-known pen of Mr. Campbell:—

"Argyleshire, Oct. 16, 1875.

"My dear Professor Blackie,—You lately published a letter of mine from Ross-shire about the 'authenticity' of one unique holograph of last century, written by the hand of the same man who said that certain epics which he had translated were fourteen hundred years old, and composed by Ossian, and orally preserved in Scotland. I believe that the scribe was the epic poet, and that he followed the fashion of the day exemplified by 'The Athenian Letters,' 1741. They are clever mystifications. Will you, who revealed my unpopular opinions, also tell those who differ from me that they have my respect, but must fail to alter my conviction? No such epics ever appeared before; there is but one manuscript; they were not orally preserved so far as is known from many heroic Gaelic ballads orally collected between 1512 and 1875. The ballads are still recited, and they can be traced in the English epics, which the people know nothing about. No Gaelic equivalent has yet been found for large sections of these 'translations.' The Gaelic is modern; Scotch vernacular, with marked Anglicisms tending towards the English version which appeared first. I am hopelessly convinced that Ossian is a magnificent Scotch mist, evolved from the fervid ingenuity of a Scotch brain.

"The best thing we can do is to help you to endow a Gaelic Chair, and to find somebody to sit on it as clever as McPherson was.—I am, &c.,

"J. F. Campbell."

It appears, says the *Moniteur des Arts*, that the Archives of the printing establishment directed by the celebrated Plantin, of Antwerp, have been preserved to the present time, and are likely to be made known to the public. The city of Antwerp has put itself in communication with a family who are direct descendants of Plantin, and negotiations have been set on foot for the purchase of this important collection, which contains above 10,000 letters of the learned men whose works have been printed in this press, with the answers of Plantin.

The inauguration of the newly-elected Rector of the University of Berlin took place on the 15th of this month, when Professor Dillman, of the theological faculty, was inducted as successor to Dr. T. Mommsen. Both the incoming and the retiring rector delivered an address, the former taking for the subject of his discourse "The Relations of Theology to Natural Science," and the latter giving a retrospective summary of the aims and results of the past year's instruction in the university.

It is announced that lectures on Roumanian history will be delivered in the vernacular at the newly-opened University of Czernowitz, during the present session, although as yet no endowment has been definitely assigned for the foundation of a chair. The greater number of the lectures are to be given in Roumanian, but it is understood that the use of the German language will be officially enjoined for some branches of the theological curriculum. The University Library already numbers upwards of 15,000 volumes.

We have received an *Address of the Committee of the Byron Club to the Public*, issued from the Committee-rooms, 4 Bishopsgate Street Within, as a sequel to a public meeting held on September 27, and a private meeting on October 11. It seems that "a number of Hellenic and Phil-Hellenic inhabitants of the metropolis" contemplate the foundation of a Club which is to "give its special attention to the upholding of the fame and works of Lord Byron," more particularly in his connexion with the noble struggle for Grecian independence, and the ideas and hopes thereto pertaining. "Members of the Hellenic community in London," and "English Phil-Hellenes," are to constitute the Club. Mr. Neocles G. Mussabini, who signs the address on behalf of the Committee, and who is (if we remember right) the author of an amazing "copy of verses" issued not long ago, named "Byron the Bard," naturally has a word or two to objurgate against the Turks. We read *inter alia* the rather decisive statement:—

"No better evidence of the soundness of Greek opinion as to the mighty influence of the bard's genius on Phil-Hellenism can be found than is furnished by the fact that the admirers of his poetry are, to a man, Phil-Hellenes, and by the fact also that the Philo-Turks are generally to be found among those who know neither him nor his works."

The core of the whole matter seems to be that a certain number of London Greeks feel inclined to form a Club, and nothing clearly can be more reasonable than that they should give effect to their inclination. Byron, Phil-Hellenism, the Eastern question, and the reciprocal advantages of Greece and of England, give a pungent seasoning to the project, but might probably count for not very much when once it is started.

M. Henri Lallemand, chief French Master in Cheltenham College, has been elected to the Lectureship in the French Language and Literature at Owens College, Manchester, vacant by the appointment of Dr. Breymann to the chair of Modern Philology in the University of Munich; and Mr. Edward Hecht, of Manchester, has been elected to the Lectureship in Harmony and Musical Composition, vacant by the appointment of Dr. Bridge to the post of deputy-organist in Westminster Abbey.

A scholar and divine has just passed away (October 19) whose merits have scarcely yet met with the recognition which they deserve. As a classical scholar, the late Rev. W. E. Jelf was one of the first to introduce to England the best results of German scholarship. But his *Greek Grammar*, though founded on Kühner, even in its first edition, and still less in its later ones, was very far from being a mere translation. It is, indeed, what Dr. F. W. Farrar has well termed it, "that immense repertory of Greek scholarship, the *Greek Grammar* of Mr. Jelf."* This and an edition of the *Ethics of Aristotle* are, we believe, his chief, though not his only contributions to classical literature. Mr. Jelf formed one of the links between the older school of purely classical and the modern wider one of comparative philology. Though he did not enter deeply into these latter studies, yet, in marked contrast with some of his contemporaries, he was among the first to understand and to appreciate their importance. In divinity his merits are still less acknowledged. Yet the principle of the existence of parallel and co-ordinate, though apparently contradictory, truths in Christianity which he endeavoured to establish in his Bampton Lectures for 1857, is well worth the consideration of theologians. Beside these, he published *Whitehall Sermons* (Parker, 1848). As a Churchman, he belonged to the Anglican as distinguished from the later Tractarian and Ritualistic schools. His keenly logical and sharply incisive intellect was singularly intolerant of sophistry and mistiness. To read his clear, manly sentences in comparison with the sentimental effeminate mysticism of some popular devotional authors is like passing to the bracing air of an upland heathery moor from the faint, enervating odours of an overcrowded greenhouse. His last work of importance was on *Confession* (Longmans, 1875). He also took an active part in the foundation of the Reformation Defence Society, and was the author of the pamphlets entitled *Mariolatry* (Rivingtons, 1869), *Quousque* (Longmans, 1873), and *Secession to Rome* (Longmans, 1874). It is hardly creditable that such a man, so affectionately attached both to Oxford and to the Church of England, should have met with no other recognition of his services from either but the Censorship of Christ Church and the offer (which he refused) of the vicarage of Ewelme by Mr. Gladstone when it

* Preface to *A Brief Greek Syntax*, p. x. (Longmans, 1867).

Digitized by Google

was separated from the Regius Professorship of Divinity at Oxford.

Among the natives of British India engaged in professions we find, according to the recent census, 636 described as authors, including 518 poets and 1 dramatist in the Madras Presidency, 1 speech-maker in the North-West Provinces, and 87 editors in Madras, Calcutta, and Dacca. The astronomers number 130, and included in the list of persons occupied in education, literature, and art is a set called "Calendar Brahmins," who are almanac or pedigree-makers and fortune-tellers, exceeding 23,000 in number. Among those engaged in religious occupations are classed 30,000 pilgrims, devotees, and religious mendicants, 10,000 astrologers, 5 wizards, and 465 devil-drivers. The fine-arts are recorded as engaging the attention of 218,000 persons, including nearly 8,000 painters, sculptors, and photographers. Almost all the others are votaries of music in some shape, though their claim to be artists is very doubtful; they number 167,000. Of actors, jugglers, and acrobats there are 38,600, including 75 jesters and 29 mimics, 221 wrestlers, 15 buffoons, 15 monkey-dancers, and upwards of 1,000 snake-charmers. The bards number 4,400, chiefly in the North-West Provinces and the Punjab.

At the general meeting of the Historical Commission of the Royal Bavarian Academy of Science, it was announced that the following works had been issued during the past year:—Roscher's *Geschichte der National-Œkonomik: Die Recesse und andere Akten der Hansetage von* 1256-1430, Bd. iii.; Hirssch and Bresslau's *Jahrbücher des Deutschen Reichs unter Heinrich VI.*; Steindorff's *Jahrbücher des Deutschen Reichs unter Heinrich III.*; *Forschungen zur Deutschen Geschichte*, Bd. xv.; Schmoller and Frommann's *Bayerisches Wörterbuch*, and *Allgemeine Deutsche Biographie*, Lief. i.–vii. There are also ready for issue: Sachs' *Geschichte der Botanik*, Druffel's *Briefe und Akten zur Geschichte des 16ten Jahrhunderts*, Bd. iii., Abth. 1, and *Allgemeine Deutsche Biographie*, Lief. viii. Among works expected to be completed in the next year may be mentioned the first volume of the *Chronicles of Cöln*, covering the period from the thirteenth to the fifteenth century, and containing various matter under the name of "Memorials of the Fifteenth Century." The two remaining volumes will soon follow. Two Bavarian city chronicles, those of Regensburg and Mühldorf, are also ready; and chronicles of Munich, Lübeck, and Brunswick are also in hand. The third volume of the Acts of the Imperial Diets, relating to the last years of Wenzel and the election of Ruprecht, will shortly appear, and the following volume, containing the first years of Sigismund, will be ready about Easter. The reign of Frederick III. has also been taken in hand. The printing of the *Hanse Recesse*, 1391-1400, is considerably advanced. Progress has also been made in gathering materials for the correspondence of the House of Wittelsbach. The series of *Jahrbücher* is also well in hand. The History of Otto the Great, by Dümmler, has gone to press; that of Lewis the Pious is to be completed in the beginning of next year, and Dr. Bresslau has undertaken Conrad II. The editing of *Forschungen zur Deutschen Geschichte* remains in the hands of Waitz, Wegele, and Dümmler. The third and fourth volumes of the *Allgemeine Deutsche Biographie* will probably be issued before Michaelmas, the whole work to be completed in twenty volumes.

Dr. H. Bresslau is collecting materials for the life of Du Cros, a French diplomatic adventurer of the end of the seventeenth and the beginning of the eighteenth century. In the meanwhile he has published a few documents relating to him (*Actenstücke zur Geschichte Joseph August du Cros.* Berlin: Weidmannsche Buchhandlung), of which those of the greatest interest for English readers are those which contain his comments on a passage in the memoirs of Sir W. Temple, in which he is slightingly mentioned. As Du Cros entered into many services, and therefore saw the diplomacy of the day from many sides, his biography bids fair to be of considerable interest.

The most interesting article in the current number of the *Edinburgh Review* is one on "Forest Management," and its absence in England and its dependencies. The writer insists on the fact that the exhaustion of coal-fields is a question of time, while forests, judiciously treated, may repair yearly the waste created by reasonable use; on the deterioration of climate produced by the destruction of forests, the diminished rainfall, unequal temperature, and floods washing away the fertile soil. Beside these admitted—though neglected—truths, the writer suggests "that each of the three great pestilences which have now for more than a quarter of a century so heavily smitten three important sources of human food, drink, and clothing, may be distinctly traced to the persistent neglect of those natural laws on which the science of forestry depends." His theory is that the diseases of the potato and the vine are due to the extreme old age of the plants upon which we now depend, their life having been artificially prolonged through the system of propagation by grafts and slips, instead of by the natural means of seedlings; and that the increasing liability of the vegetables to suffer from fungoid or insect parasites is due to the consequent debility of their constitution. The silkworm epidemic he thinks may in the same way be explained by the exhaustion of the mulberry-trees, stripped year after year of their leaves; and that a better diet supplied from young and healthy plants would give the animals strength to resist the febrine. Whatever may be thought of these conjectures, there can be no doubt about the importance of the principle that in all newly-occupied territories the forests should be regarded as State property from the first, and only destroyed or alienated in consideration of advantages to the young State, equal to the loss of a permanent source of revenue constantly increasing in value.

The *Quarterly Review* has an original paper on the "MS. Collections at Castle Horneck, 1720-1772"—that is, some forty volumes of miscellaneous manuscripts by William Borlase, rector of Ludgvan, in Cornwall, and the friend of St. Aubyn and Pope. Nine of the MS. volumes contain his correspondence with these and other worthies of the eighteenth century, and the article contains many extracts that throw valuable light on the manners of the time. The "Maules of Panmure" is a review of the privately-printed *Registrum de Panmure*, edited by John Stuart, LL.D. The original compilation, made by a member of the family in 1733, contains a variety of interesting historical details, but the interest of the present work might have been increased by fuller samples of the private correspondence of the various dates with its involuntary revelations concerning the private life and domestic relations of the writers. From an article on "Russian Proverbs" we gather that the originality of the Moujik in this respect consists in his readiness to give proverbial currency to rather abstract moral or sentimental reflections on the one hand, and on the other to cant local phrases, the associations of which can hardly be followed except by a native, in addition to the common middle ground of popular wit, wisdom or impertinence, in which the proverbs of all nations are alike. "Icelandic Illustrations of English," mainly *à propos* of the *Icelandic-English Dictionary* completed last year by Mr. Vigfusson, points out that the literary language of Iceland represents much more faithfully than the spoken Danish of to-day the language of the Danish invaders and colonists of England; the argument is supported by a list of most words in common use, including "get," "take," "are" (for "be"), and many common substantives of which the existing English form is almost identical with the Icelandic, whether borrowed in historical times from Danes speaking the same dialect, or inherited from earlier common ancestors. The writer seems mistaken in one small point, when, failing to find an Icelandic equivalent to the Saxon "bridal," or bride-ale, he interprets the Icelandic *brul-laup* and the modern Danish *bryllup* as "the bride's leap;" the derivation is surely connected with the Scotch *loup*, German *laufen*, and points to the existence of one of the many forms of marriage ceremony which includes a race with, or for, or after the bride.

THE LATE DEAN HOOK.

By the death of Dean Hook English literature has lost a writer belonging to a class which could ill be spared. Scholars who have devoted themselves to special researches will easily find plenty to criticise in his productions. But it is not to the advantage either of readers or writers that books should be written only by scholars. It is of the utmost importance that our literature should not remain, as much German literature is apt to do, out of contact with the working active world. Dean Hook was one of those who helped to maintain this contact. He did not take up a subject and examine it on all sides with a purely scientific interest. He flung himself upon it straight out of the living present. The active parish priest, the organiser of educational and charitable work, the holder of definite opinions for which he had done battle in the world is unmistakeably present in every page which he wrote. If such a man could not settle down to contemplate calmly the infinitely various threads of which the web of historical progress is composed, he was able, from his knowledge of the actual world, to blow away with a few words the fine-spun imaginations of writers who had every sense but common-sense. There were historical characters which were not like any of which he had real experience, and which he was consequently unable to comprehend. The mediaeval Papacy and seventeenth century Puritanism were equally stumbling-blocks to him. But those personages who entered within the sphere of his conceptions were invested by him with a reality which was evidently derived from scenes in which he had himself taken part.

At first sight it seems strange that a man so involved in the questions of the present day should choose such subjects as *A Church Dictionary*, or *Ecclesiastical Biography*, or *The Lives of the Archbishops of Canterbury*, except as a refuge from the cares and anxieties of the day. It would, however, be a mistake to think this. The central notion of all his working creed was that the Church of England was for this part of the world the Catholic Church itself, and that the Roman Catholics on the one hand, and the Puritans on the other, were simply sects, a word which to his mind carried condemnation at once. This thought, too, is predominant in all his writings. *The Lives of the Archbishops* especially was evidently undertaken, not from any pre-eminent interest in the occupants of the see of Canterbury, but because they enabled him to group round their biographies the main facts of the opposition to the influences which he disliked. Hence, as might be expected, he rises to his best in his treatment of the Reformation times. Whether his pictures of Warham, of Cranmer, of Henry VIII. will completely stand the test of thorough enquiry remains to be seen. But they are undoubtedly the pictures of possible personages, not bugbears or idols.

Dean Hook's last work, the *Life of Laud*, has not yet seen the light. Those who expect to differ from its conclusions will probably find much to learn in it. Even when mistakes are made, it is better that they should be made by one who takes an unpopular view than by one who simply joins in the popular current of the day. They

are not likely to gain credit untested, and they may serve to awaken that enquiry which is the first step to knowledge.

Samuel R. Gardiner.

THE ENGLISH COLONIES DURING THE SEVENTEENTH CENTURY.

Among the MSS. lately acquired by the British Museum is a volume of papers relating to the English Colonies in the West Indies and America during the seventeenth century. Of the following extracts, the first throws some interesting light on the working of the *white* slave-trade. The others deal with matters of history, which are perhaps not so well known in England as on the other side of the Atlantic; but the narrative of the principal actor in "Bacon's Rebellion" in Virginia, during the governorship of Sir William Berkeley, is worth perusal:—

"*Certaine Propositions for the better accomodating y^e^ Forreigne Plantations with Servants reported from the Committee to the Councell of Forreigne Plantations.*

"1. It being universally agreed that People are the foundacon and improvement of all Plantacons, and that People are encreased principally by sending of Servants thither, It is necessary that a settled course be taken for the furnisheing them with Servants.

"2. Servants are either Blacks or Whites.

"3. Blacks are such as are brought by way of Trade and are sould at about 20^li^ a head one w^th^ another, and are the principall and most usefull appurtenances of a Plantacon, and are such as are perpetuall Servants.

"4. Whites are such as are diverse waies gathered upp heere in England (verie few from Ireland or Scotland) and being transported at the charge of about 6^li^ a head are there entertain'd by such as they are consign'd to from thence, or are exchang'd for commodities with such as have occacon for them at different rates, according to their condicon or Trade, by which they are rend'red more usefull and beneficiall to their Masters. These after certaine yeares (w^ch^ are usually fower or five yeares) are free to plant for themselves or to take wages for their service, as they shall agree, and have to the value of tenn pounds sterl. to beginn planting for themselves.

"5. The waies of obtaineing these servants have beene usually by employeing a sort of men and women who make it their profession to tempt or gaine poore or idle persons to goe to the Plantacons, and haveing perswaded or deceived them on shippboard they receive a reward from the persons who employed them.

"6. When the shipp is to be cleared at Graves End, ofttymes the servants soe obtained doe make complaint that they were forced or seduced, and some cunning rogues after they have beene fedd aboard perhapps a moneth or longer doe by this meanes avoid the voyage.

"7. For the prevencon of the many evills w^ch^ doe happen in the forceing tempting and seduceing of servants, and for a more certaine and orderly supply of them, it may be necessary that an Act of Parliam^t^ should pass with such powers and provisions as may be proper to the thing intended and necessary to the Plantacons, and convenient and beneficiall to the places from which servants may bee drawn.

"8. That all felons and such as are condemned to death, unlesse for Murther or Treason & such particular hainous felonies as shall bee excepted, shall by the mercy of the King (if he thinks not fitt to pardon them) bee repreived, and design'd to forreigne Plantacons to serve twice seaven yeares at least and to have the value of tenn pounds [to] sett upp planting for themselves.

"9. That all such persons to whome Clergie is allowed may, in stead of being burnt in the hand, bee design'd to the Plantacons for seaven yeares at least, unlesse his Ma^tie^ shall give them an especiall pardon, it being found by constant experience that the cheife theifes and contrivers of robberies are such as have escaped death by being burnt in the hand.

"10. That all sturdy beggars, as gypseys and other incorrigible rogues and wanderers, may bee taken upp by constables and imprison'd, untill at the next Assizes or Sessions they shall either bee acquitted and assigned to some settled aboode and course of life heere, or bee appointed to bee sent to the Plantacons for five yeares under the conditions of servants."

The paper concludes with other articles providing for the appointment of commissioners and for registration.

"Short Account of New England, 1675.

"There are about 120 thousand souls, 13 thousand famylyes, 16 thousand y^t^ can bear armes.

"There are 12 ships of between 100 and 220 tuns, 190 of between 20 & 100 tunns, 440 fisherboats of about 6 tuns each.

"There be 5 Iron-works w^ch^ cast noe gunns.

"15 merchants worth above 50,000^li^, or about 5000^li^ one with an other.

"500 persons worth 3000^li^ each (I doubt it).

"No howse in New-England hath above 20 roomes.

"Not 20 in Bosto[n] w^ch^ hath above 10 roomes each.

"About 1500 famylyes in Boston.

"The worst cottages in New-England are lofted.

"No beggars. Not 3 put to death for Theft.

"About 35 Rivers and Harbours.

"About 23 Islands and fishing places.

"The 3 Provinces of Boston, Mayne, & Hampshier are ¾ of y^e^ whole in wealth and strength.

"The other 4 provinces of Plimouth, Kenecticut, Rhode Island, and Kinnebeck, being but ¼ of y^e^ whole in effect.

"Not above 3 of their military men have ever been actuall soldiers, but many are such soldiers as y^e^ Artillery Men, London. Amongst their Magistrates, Leveret, y^e^ Govern^r^., Maj^r^. Denison, Maj^r^. Clerk, & Mr. Broadstreet are y^e^ most popular. And amongst their Ministers, Mr. Thatcher, Mr. Oxenbridge, Mr. Higgenson.

"There are no Musitians by trade.

"One Dancing schoole was set up, but put down.

"A Fenceing schoole is allowed.

"All cordage, saile-cloth, and nets come from England.

"No cloth made there worth above 4*s.* per yard. Nor Lynnen of above 2*s.* 6*d.*

"No Allum nor Coperas, nor salt by y^e^ Tun.

"They take an oath of fidelity to y^e^ Governm^t^, but none to y^e^ King.

"The Govern^r^ chosen by every Free-man.

"A Freeman must bee orthodox, above 20 yeares old, worth about 200^li^.

"Not 12 ships of 200 tuns each. Not 500 fishing boats."

[*Letter of Colonel Nathaniel Bacon, June* 18, 1676.]

"S^r^

"By an Act of State it was provided for y^e^ better Security of the Country that no Trade should bee held with y^e^ Indians, notwithstanding w^ch^, our present Govern^r^ monopolized a trade with y^e^ Indians & granted licences to others to trade w^th^ y^m^, for w^ch^ hee had every 3^d^ skinne, w^ch^ trading with y^e^ Indians has proved soe fatall to these parts of y^e^ world, y^t^ I feare wee shall bee all lost, for this Commerce having acquainted y^e^ Indians our neighbours, but most inveterate enemies, w^th^ our manner of living and discipline of warr, has also brought them generally to y^e^ use of our fire-arms w^th^ such dexterity, y^t^ ourselves often hire y^m^ to kill Deare; and they have allmost lost y^e^ use of their bowes and arrows, and every body, through connivance, have for lucre sake supplied y^m^ w^ch^ Ammunition (though prohibited commodity) y^t^ they have been in a condition to furnish us.

"Things standing in this posture, they have entred into a generall bloody warr w^th^ all these parts of y^e^ world; y^e^ murders and depradations they have committed here are horrible and continuall, laying a great part of y^e^ Country desolate, & forcing the inhabitants to fly from their dwellings to their ruine; y^e^ Govern^r^ (who from y^e^ Neighbour Indians receives this Tribute & benefitt by y^e^ trade) still protecting y^m^ for these many years ag^t^ y^e^ people, & tho y^e^ complaints of their murders have been continuall, yett he hath connived both at y^e^ great mens furnishing y^m^ w^th^ Ammunition (w^ch^ by y^e^ Law is death) & y^e^ sad effects thereof. Now y^e^ Govern^r^ having placed mee here in a place of trust, I thought it my duty to discharge my conscience in it, by intending & looking after y^e^ wellfare of the people here, they being poor, few, & in scattered habitations on the Frontiers & remote part of y^e^ Country nigh these Indians, who falling upon us (as well as other parts), & killing amongst y^e^ rest my overseer, & laying desolate a plantation of mine to my great losse of Cattle & all my Crop, I sent to y^e^ Govern^r^ for a Commission to fall upon y^m^, but being from time to time denied, & finding y^e^ y^e^ Country was basely, for a small & sordid gain betraied, and y^e^ lives & fortunes of y^e^ poor inhabitants wretchedly sacrificed, resolved to stand up in this ruinous gap, & rather expose my life & fortune to all hazards, then basely desert my post, & by soe bad an example make desolate a whole Country, in w^ch^ no one dared to stirr ag^t^ y^e^ common Enemy, but came flying from y^e^ Enemy & crouded together like sheep, leaving their plantacons and stocks a prey to y^e^ Enemy. Upon this I resolved to march out upon the Enemy w^th^ w^t^ volunteers I could y^m^ gett, but by soe doing found y^t^ I not onely lost y^e^ Governours favour, but exposed my verry life & fortune at home as well as abroad; for y^t^ hee, tho by mee and others often humbly requested, would by no meanes consent to my going out, being most unwilling y^t^ point should be handled, w^ch^ had been so long concealed; but considering y^e^ necessity, I still proceeded, & returned w^th^ a greater victory from a sharper conflict then ever yett has been known in these parts of the world; for y^t^ w^th^ about 70 men onely w^ch^ engaged & stood by mee (y^e^ service being too hott for y^e^ rest,) wee fell upon a town of y^e^ Indians, consisting of 3 forts strongly mann'd, beginning our fight after midnight close at their port holes, & maintain'd it so all y^e^ remainder of y^e^ night, & in y^t^ time burnt their kings ports and all therein. The fight continued till y^e^ next day about 3 or 4 in y^e^ afternoon w^th^ out ceasing, in w^ch^ time their king making a sally was killd w^th^ most of his men, soe y^t^ wee reckned wee destroyed about 100 men & 2 of their kings, besides women & children. This victory being the greatest & ag^t^ 2 of their most valiant nations gave great satisfaction to y^e^ people, but soe enraged y^e^ govern^r^ y^t^ I came home with greater danger y^n^ I went out, for being putt out of y^t^ Councell, I was chosen by y^e^ Country a Burgesse, but going down in my sloop was seized on, & my fellow Burgesse put in irons: but immediately all y^e^ Country was in armes for my releif, such an appearance as has not been known in Virginia, theatning y^e^ ruine of all, if any thing were done to my prejudice, who had so freely stood up in their defence; upon w^ch^ by y^e^ importunity of my Cousin, & to shew my clearness from any ill intencons, as also to reconcile y^e^ people and the Govern^r^ who found my party so universall and himself left w^th^ none but his Council, y^e^ people generally disaffecting his proceedings, hee resolved imediatly for England, unlesse I to salve his honour would submitt, & doe soe generous an Act (as my Cozen termed it) as to acknowledge y^t^ my actions were unjust and unwarrantable, to beat up drumms w^th^out y^e^ govern^rs^ leave, w^ch^ if I would doe all should be well; whereupon I followed his advice not suspecting y^e^ perfidious hatred of y^e^ Govern^r^, who yett restored mee upon this to y^e^ Councell, grantd mee his pardon as fully as any ever was granted, and by one of the Burgesses proclaimed mee Generall to satisfy & disperse y^e^ people, who were so satisfied herew^th^ y^t^ they all retired peacably; but hee broke his word & refused to signe my Commission, w^ch^ y^e^ people highly resented, expecting the performance of his word, & universally resolving to goe under no other man; & thereupon all y^e^ Country was immediatly up in arms, & their heat encreased by y^e^ repeticon of y^e^ sad and bloody murthers just at our doors, for wee are surrounded w^th^ nations of Indians on all sides, excepting y^e^ seabord side of Virginia, so many y^t^ none can guesse at their number, who are now, if not all, a vast number of them confederated, & have for some time been in open wars w^th^ us, y^e^ stage & seat of war being now, & has been for some time, nigh my doors; for you know S^r^ I have formerly intimated my vicinity to them & y^t^ as others did I also had a mind to look into y^e^ gainfullnesse of trading w^th^ them till I saw into y^e^ fatall consequences thereof to y^e^ Country, w^ch^ made me become y^e^ Indians enemy, who have only used y^e^ trade to furnish themselves w^th^ instrum^ts^ to destroy us. You would wonder to see y^e^ sad condition wee are in; y^e^ Indians being every where seen, y^e^ houses & plantacons deserted, & all left a prey to y^e^ enemy, till w^th^ in 3 miles of my dwelling; yet no man dared to stir or endeavour to destroy y^e^ Indians, because some of y^m^ whom y^e^ Govern^r^ & those licensed by him trade w^th^ are under his protection, tho wee find y^m^ all alike, neither can wee distinguish this fatall indistinguishable distinction of y^e^ Govern^r^ who only for y^e^ gainsake has so

bridled all people y^t no man dare to destroy the Indians, even in y^e pursuit of murder, untill I adventured to cutt y^e knott w^ch made the people in generall look upon mee as y^e Countries freind, for y^t no man could perceive in my quality estate or manner of living how any indirect end, as levelling or rebellion, could make mee desirous to exchange my fortune for a worse, alltho by the Govern^r and some other of his creatures, such terms were putt upon mee, & y^e Govern^r being much incenced & jealous of y^e peoples inclinations to mee resolved, after y^e people were quietly dismissed, not onely to deny my Commission, but to take mee off; and for the former, upon my Servants report that hee saw an Indian in y^e way, y^e Govern^r caused him to bee imprison'd and endeavoured to perswade the house y^t this report was onely a plott to amuse y^e people, and tho y^e house gave little creditt to y^e Govern^rs story, yett hee took occasion from hence not to signe my commission, upon w^ch I desired his permission to goe home, and tooke a civill leave; but hee, taking y^e advantage of my late departure, caused mee to bee besett both by water and land, w^th a designe to murder mee; w^ch a friend of mine acquainted mee w^th. I took y^e next horse, and went away alone. I was noe sooner gone but pursued and searched for. They, feeling the very beds for mee, seized on my servants in Town, imprisoned them, but finding y^t I was gone they were dismissed. Upon my return home w^thout a Commission, this strange disappointment of y^e people put all in armes again, in w^ch posture they went down to Town to expect y^e performance of y^e Govern^rs promise, who then confirmed to y^e people their desire and has sent to England to acquaint his Ma^ty of y^e reasons and grounds of our distràccons and of his being now satisfied of my intentions, as you will further understand by his letter directed to his Ma^ty from y^e Governour and grand assembly. How long this fair weather will last I cannot tell, but doe earnestly desire wee may have soe faire a representation in England as y^t y^e countrie's complaints may bee audited either their by agents from hence to England, or there by Comm^rs from thence; and his Ma^ty and y^e world will quickly perceive how y^e case stands between the Governour and the country.

"Sr, I am at present engaged in providing for the safety of y^e Country in all parts, having y^e care of the warre upon my hands; therefore I hope you will please to pardon my manner of writing, &c."

[*Mrs. Bacon, wife of Col. Bacon, to her Sister, June* 29, 1676.]

"Deare Sister,

"I pray God keep the worst enemy I have from ever being in such a sad condition as I have been in since my former to the, occasioned by y^e troublesome Indians, who have killed one of our Overseers at an outward plantation which wee had, and wee have lost a great stock of Cattle, which wee had upon it, and a good crop that wee should have made there, w^ch plantation nobody durst come nigh; which is a very great losse to us.

"If you had been here, it would have grieved your heart to hear the pitiful complaints of the people. The Indians killing the people daily, and the Governor not taking any notice of it for to hinder them, but let them daily doe all the mischief they can. I am sure if the Indians were not cowards, they might have destroyed all the upper plantations and killed all the people upon them, the Governour [being] so much their friend, that hee would not suffer any body to hurt any of the Indians. And the poor people came to your brother to desire him to help them against the Indians, and hee being verry much concernd for the losse of his overseer, and for the losse of so many poor men and women and childrens lives every day, hee was willing to doe them all the good hee could; so hee begged of the Governour for a Commission in severall letters to him, that hee might goe out against them, but hee would not grant one, so daily more mischief done by them; so your brother not able to endure any longer, hee went out without a Commission. The Govern^r, being verry angry with him, put out high things against him, and told mee that hee would most certainly hang him as soon as he return'd, w^ch hee would certainly have done; but what for fear of the Governours hanging him, and what for fear of the Indians killing him, brought mee into this sad condition; but, blessed bee God, hee came in very well, with the losse of a very few men; never was known such a fight in Virginia with so few mens losse. The fight did continue nigh a night and a day without any intermission. They did destroy a great many of the Indians, thanks bee to God, and might have killed a great many more; but the Govern^r were so much the Indians freind and our enemy that hee sent the Indians word that Mr. Bacon was out against them, that they might save themselves. After Mr. Bacon was come in, hee was forced to keep a guard of soldiers about his house, for the Govern^r would certainly have had his life taken away privately, if hee could have had opportunity: but all the country does soe really love him, that they would not leave him alone any where. There was not anybody against him but the Govern^r and a few of his great men which have gott their Estates by the Govern^r. Surely if your brothers crime had been so great, all the county would not have been for him; you never knew any better beloved then hee is. I doe verily beleive that rather then hee should come to any hurt by the Governour or any body else, they would most of them willingly loose their lives. The Govern^r has sent his Lady into England with great complaints to the king against Mr. Bacon, but when Mr. Bacon's and all the peoples complaints be allso heard, I hope it may bee very well. Since your brother came in he hath sought to the Govern^r for a Commission, but none would bee granted him, so that y^e Indians have had a very good time to doe more mischief. They have murdered and destroid a great many whole families since, and, the men resolving not to goe under any but your brother, most of the country did rise in armes, and went down to the Govern^r and would not stirr till hee had given a Commission to your brother, w^ch hee has now done. Hee is made Generall of the Virginia warr, and now I live in great fear that hee should loose his life amongst them. They are come verry nigh our plantation where wee live."

SELECTED BOOKS.

General Literature.

APELL, A. Nachträge u. Berichtigungen zum Werk d. Malers u. Radirers Johann Christoph Erhard. Leipzig: Danz. 1 M. 50 Pf.

COLINET, C. Restes de l'art national en Belgique et en Hollande. Paris: Baudry. 40 fr.

HUGO, Victor. Actes et Paroles. II. Pendant l'exil, 1851–1870. Paris: Lévy. 6 fr.

LONGFELLOW, H. W. The Masque of Pandora, and other Poems. Routledge. 3s. 6d.

SCHWEINFURTH, G. Artes Africanae. Abbildungen u. Beschreibgn. v. Erzeugnissen d. Kunstfleisses centralafrikan. Völker. Leipzig: Brockhaus. 24 M.

History.

CZERNY, A. Bilder aus der Zeit der Bauernunruhen in Oberösterreich, 1626, 1632, 1648. Linz: Ebenhöch. 5 M. 40 Pf.

MÉNARD. Histoire civile, ecclésiastique et littéraire de la ville de Nîmes. T. 6. Nîmes: imp. Clavel-Ballivet. 7 fr.

THEINER, A. Vetera monumenta Slavorum meridionalium historiam illustrantia ex tabulariis vaticanis deprompta. Agram: Hartmán. 20 M.

VOSS, Sophie Marie Gräfin v. 69 Jahre am preussischen Hofe. Leipzig: Duncker & Humblot. 9 M.

ZIEGLER, C. Illustrationen zur Topographie d. alten Rom. 3. Hft. 1. u. 2. Abth. Stuttgart: Neff. 6 M.

Physical Science and Philosophy.

BERTHELOT, S. Oiseaux voyageurs et poissons de passage. T. 1. Paris: Challamel aîné.

BYK, S. A. Die vorsokratische Philosophie der Griechen in ihrer organischen Gliederung. 1. Thl. Leipzig: Schäfer. 5 M.

CLEBSCH, A. Vorlesungen üb. Geometrie. Bearb. u. hrsg. v. F. Lindemann. 1. Bd. 1. Thl. Leipzig: Teubner. 11 M. 20 Pf.

NEUMANN, C. Vorlesungen üb. die mechanische Theorie der Wärme. Leipzig: Teubner. 70 M. 20 Pf.

SACHS, J. Geschichte der Botanik vom 16. Jahrh. bis 1860. München: Oldenbourg. 8 M.

Philology.

CHANSON de la croisade contre les Albigeois. Ed. Paul Meyer. T. 1. Paris: Loones. 9 fr.

OBERBREYER, M. Analecta critica ad Taciti qui dicitur dialogum de oratoribus. Pars I. Berlin: Calvary. 1 M. 20 Pf.

RIGVEDA, 70 Lieder des, übers. v. K. Geldner u. A. Kaegi, m. Beiträgen v. R. Roth. Tübingen: Laupp. 3 M.

CORRESPONDENCE.

THE JUDGE WHO COMMITTED PRINCE HENRY.

October 23, 1875.

I am glad to be able to conclude this correspondence on the subject of the committal of Prince Henry by replying to your correspondent's remarks, and thus removing the objections, such as they are, to Sir John Markham's claim.

The statement that the Prince was committed by the Chief Justice to the King's Bench Prison is, as I have said from the first, in Sir Thomas Elyot's *Governor*. As this statement was made 130 years after the event, without giving any authority whatever, it must most certainly be looked upon as a mere tradition unworthy of acceptance, unless it is corroborated by other independent testimony, which it is not. The name of Gascoigne, as that of the Judge in question, was first given by Crompton in 1594, merely as a deduction of Sir John Whiddon's from the assertion in the *Governor*. The name of Markham, as that of the Judge in question, was first given by Francis Markham in 1601.

There is no recorded tradition derived from the Gascoigne family, and Fuller says nothing of the kind. He merely says that Mr. Richard Gascoigne had told him that his ancestor, the Chief Justice, was born at Gawthorpe. Sir Robert Markham, in his note-book, has simply made a mistake in quoting from Fuller's *Worthies* (p. 199); and your correspondent has eagerly adopted it.

Sir Robert Markham's father was born in 1597, or 1600, and, although alive in 1655 and until 1667, he belonged to an earlier generation than that of his son, which your correspondent seems to dispute. His grandfather was knighted by Henry VIII., and was a contemporary of Sir Thomas Elyot. Francis Markham, the recorder of the other Markham tradition, was born in 1565. His grandfather was a contemporary of Sir Thomas Elyot, having been High Sheriff of Lincolnshire in 1533. His father was born in 1536.

The relative value of Baker's *Chronicle* is, of course, a matter of opinion, and the question is irrelevant. Baker's evidence is at least as good as Hall's, or Grafton's, or Elyot's, on a point of this kind, all being valueless unless corroborated by other independent testimony. They received their versions from tradition, and the differences in them prove that the mere fact is all that can be accepted, unless there is confirmation from other evidence, such as is furnished by the two Markham traditions.

I have the evidence of William Camden, Clarenceux King of Arms in the reign of Elizabeth, attested by his autograph signature, that Sir John Markham, the elder judge, was a knight.

I have now answered all your correspondent's objections; and my original argument remains unshaken. CLEMENTS R. MARKHAM.

MICHEL ANGELO'S "CREATION OF ADAM."

Chelsea: October 25, 1875.

May I recur to the subject of the fresco of the *Creation of Adam* in the Cap. Sistine, just to mention that I have in vain tried to find any allusion to the female figure within the mantle of God the Father by any former writer? I have written to Herr C. Ruland, Director of the Grossherzogliches Museum at Weimar, he being the individual most conversant with Michel Angelo prints and commentaries within my reach, and he tells me that he does not think the figure referred to in the picture has been hitherto noticed. He says: "My attention had never been drawn to the female figure near the Almighty until I saw Braun's splendid photograph. Grimm, who gives a very enthusiastic description of the fresco, does not mention it (vol. ii. p. 19 of the edition of 1868)."

He then furnishes me with a list of all the engravings from the original existing, beginning with the woodcut by Gaspar Ruina, the print to which I formerly referred. Among these there are only two requiring particular examination. These are, Cunego's print, wherein the figure in question is distinguishable from the others by its feminine character; and the facsimile by Lödch of Rubens' red-chalk drawing from the fresco, in the Weigal collection. In this last the female is represented as a cherub, with curly hair, *like the rest*. Many engravings of the single figure of Adam have been executed; few of the great group or of the entire picture.

With regard to Mr. Sanday's suggestion that the female figure may represent Divine Wisdom, it seems to me very valuable and highly worth consideration. For my own part, however, the intensity of the gaze directed to Adam connects her dramatically with the newly-awakened man. Mr. Sanday's supposition, besides, makes the figure allegorical; now, Michel Angelo did not indulge in the introduction of such. Allegorical personifications were pretty well past in the highest region of invention, and if the figure had been allegorical, would it not have been accompanied by some attribute to distinguish it? Divine Wisdom, I believe, appears among the multitude of riddles on the ceiling of the great hall at Padua, painted between 1300 and 1400, but among the many single impersonations or groups depicted in the Cap. Sistine, there is not a single invention of a purely allegorical kind. The only approach to such a thing in the master's practice are the figures recumbent on the sarcophagi of the Medici, which have been called in stereotyped criticism Night and Morning, &c., names entirely arbitrary, founded only on the presence of the owl beside the somnolent female. The proper names for these grand creations are, Rest and Unrest, Sleeping and Watching; they have no allegorical character whatever, and express directly these bodily and mental conditions.

WILLIAM B. SCOTT.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 1.	2 p.m.	Royal Institution; General Monthly Meeting.
	5 p.m.	Musical Association: "Musical Criticism," by C. K. Salaman.
	8 p.m.	British Architects: Opening Address, by the President, Sir G. Gilbert Scott.
TUESDAY, Nov. 2,	8.30 p.m.	Zoological.
WEDNESDAY, Nov. 3,	8 p.m.	Microscopical: "A New Method of Measuring the position of Bands in Spectra," by H. C. Sorby, F.R.S.
THURSDAY, Nov. 4,		Chemical.
FRIDAY, Nov. 5,	8 p.m.	Philological: "On some Difficulties in the Determination of Ancient Greek Pronunciation," by A. J. Ellis, F.R.S.

SCIENCE.

Elements of Practical Construction for the Use of Students in Engineering and Architecture. By Samuel Downing, Professor of Civil Engineering in the University of Dublin. (London: Longmans, 1875.)

Notes on Building Construction arranged to meet the requirements of the Syllabus of the Science and Art Department of the Committee of Council on Education, South Kensington. (London: Rivingtons, 1875.)

PROFESSOR DOWNING explains the plan on which his treatise has been written in the preface to the first part. He says:—

"The present work treats only of the resistance of materials to direct compression and tension, leaving to another volume the subjects of elasticity, indirect compression and tension, transverse resistance and torsion, &c.

"In treating of each material a proposition is first given, stating its average ultimate resistance; this is followed by experimental proof; and then are given illustrations of the material so strained, taken from completed and successful structures of eminent engineers."

This plan at first sight appears simple and logical, but it has not led to the production of a book in which the information required by engineers is arranged in a convenient form. Writings useful to engineers may perhaps be classified as follows:—1. Statements and proofs of those mathematical theorems by which the sufficiency of any design can be computed. 2. Records of experimental investigations giving the numerical data required in the application of the mathematical theorems. 3. Reports on the construction of works or machines, giving details of the design and the result of its execution. 4. Memoranda containing tables of useful numbers and other data conveniently arranged for reference and calculation. 5. Treatises on some special class of structure with which the author is intimately acquainted.

The late Professor Rankine's books, Sir William Fairbairn's papers on the Strength of Materials, the papers published by the Institutions of Civil or Mechanical Engineers, Molesworth's Pocketbook, and D. K. Clark's work on the locomotive, may be taken as typical of the five classes enumerated.

Professor Downing has endeavoured to combine in one work the merits of all these classes of writing, and I think he undertook an impossible task. The propositions which Professor Downing lays down are simple enough and well established, as, for example, where he states that "the ultimate resistance of cast iron to a direct compressing force is about forty-two tons per square inch, and is proportional to the transverse section in action." Elaborate experiments were required and were made by Mr. Hodgkinson before this simple statement could be relied upon; and Mr. Hodgkinson was quite justified in giving very full details of those experiments so that practical engineers might know the quality and dimensions of the specimens he had used, and so that the mathematician might feel assured that the method of investigation was trustworthy; but when the result arrived at is so very simple and so well established within certain limits, it does not seem necessary to give the student tables about Calder Iron No. 1, and Ystalifera Anthracite Iron No. 2, &c., &c.—a maximum, minimum, and average result is all that is wanted, with a warning as to those peculiarities of dimension, quality, form, &c., which in special cases lead to divergence from the general rule. These warnings are not very clearly given by Professor Downing.

The careful accounts given by Professor Downing of the manner in which the experiments of original investigations were made, and of the manner in which materials give way may, however, really be useful so far as they serve to show the difference between the condition of strained material in actual structures and the condition of a specimen subjected to experimental investigation.

When we follow the author from his original proposition and experimental proof to his illustrations from completed works, the logical arrangement breaks down from the very nature of the case. The student cannot with advantage begin to analyse any structure, however simple, armed with no more theoretical knowledge than is contained in a proposition like that quoted above. Thus, before a single actual structure under tension can be analysed, our author has to describe the process of riveting at some length; then he cannot analyse the strength of a riveted joint without speaking of a shearing strain; but no general proposition about shearing is laid down by him, and no material but wrought iron treated of. Similarly, when the design for the link of a suspension bridge is analysed under the head of tension, the author very properly points out that part of the eye might fail under compression; but the student at this point is supposed to know nothing about compression. The author's method leads him into continual digressions, and he is frequently forced in describing his illustration to assume that the reader knows a great deal about engineering structures, while other pages are written as if the student were an absolute novice.

Mr. Downing's attempt to compare the results of theory based upon experiment with the designs of actual structures is an excellent idea, but to carry it out the student must first master the theory of applied mechanics and be acquainted with the general construction of the works or machines referred to for the purposes of illustration. He will then be ripe for our author's illustrations of the application of the theory, only in that case the cleverer students would perhaps think themselves capable of making the analysis.

The great diminution in the strength of any tie or strutt when the stress is not "axial" is repeatedly alluded to, but I have failed by the index to discover any general statement of the increase of intensity of stress due to this condition. Probably the author wished to avoid the complexity of a formula requiring the knowledge of what is meant by "moment of inertia," for he has avoided the use of algebraic symbols as much as possible—indeed, I would say more than is possible, consistently with much success. An engineering student nowadays must really be familiar with algebraic notation, and if he does not know the meaning of the symbol π, which Professor Downing avoids, he had better learn it at once.

The strength of long pillars is treated at great length, but Mr. Hodgkinson's formulae are exclusively employed. The author does not seem to be acquainted with the expressions due to Professor L. D. B. Gordon, adopted and worked out by Professor Rankine in his *Applied Mechanics*, and more fully in his *Machinery and Millwork*. The formulae given by Rankine are more rational than the expressions employed by Hodgkinson to tabulate his results and extend the application of those results to the calculation of the strength of strutts of any cross section. In Professor Downing's book the student will, so far as I can discover, fail to find any method of computing the strength even of an angle iron strutt.

Enough has been said to show that this book cannot take any high rank among our elementary educational works. There are good illustrations and an atlas with some useful drawings. The text contains a mass of valuable information, compiled evidently with much industry, but the arrangement is faulty, and there are serious omissions in the theory given of the strength of materials.

The *Notes on Building Construction*, compiled for the use of students who intend preparing for the examination in building construction held under the Science and Art Department, will be useful to many other persons. The book contains drawings and

Digitized by Google

descriptions of an immense number of details of ordinary buildings. The chapters are headed Walling, Brickwork, Masonry, Carpentry, Floors, Partitions, Timber Roofs, Iron Roofs, Slating, Plumbers' Work, Girders, and Joinery. Under each head the technical names which a student must master are defined, and the usual constructions described with the aid of woodcuts. The arrangement followed is natural, the details are well selected, the text is clear and simple, and the drawings well executed. The author modestly speaks of the book as a compilation, and so it is in one sense, but there is considerable merit in making so well chosen and well arranged a compilation.

The mere book knowledge to be obtained from the study of such a work as this cannot, of course, make a man into a builder or competent designer. For this he must have a practical familiarity with the materials and details described, but the skilled artisan and the engineering or architectural student will certainly be assisted by its study. No mathematical knowledge is assumed, but the reader is supposed to understand plans, sections, and elevations.

FLEEMING JENKIN.

A Grammar of the Latin Language from Plautus to Suetonius. By Henry John Roby, M.A. Part II., containing Book IV., Syntax, also Prepositions, &c. (London: Macmillan & Co., 1874.)

THIS is a very solid and valuable contribution to Latin grammar. In dealing with syntax Mr. Roby is, if not on more congenial ground than when, in his first volume, treating of forms, certainly on ground where, while showing equal care in collecting his facts, he allows himself more positive freedom of handling, and where he has abandoned the somewhat sceptical attitude which he there took up towards much of the current grammatical speculation. In dealing with Latin forms it is impossible to proceed without constant reference to other Indo-Germanic languages; but a writer on syntax can find plenty of play for his thinking powers in the field of Latin alone. The volume before us is, in our opinion, the best existing manual of Latin syntax in English. We say this without wishing to imply any disparagement of Madvig's Grammar, on which, of course, much of Mr. Roby's work is founded. Probably there is no living writer on grammar who possesses the power and grasp of Madvig; but since the appearance of his work the field of observation has been enlarged on all sides, and no writer could now be competent to his task who did not contribute much that is new both in the arrangement of his matter and the number and character of his examples.

The great merits of Mr. Roby's book appear to us to lie in its thorough independence of treatment, in the copious number of its examples, and the care and discernment shown in their selection. With regard to the latter, there is one defect which might easily be remedied in a second edition. Chronological order is not observed in the arrangement of the list so strictly as in our opinion it ought to be. There is, so to speak, a decided tendency throughout the book to an historical arrangement; still, one finds on p. 179 (and there are similar dislocations elsewhere) Pliny succeeded by Livy, Livy by Plautus, Plautus by Terence, and Terence by Cicero; yet nothing is of greater importance to the student than to have constantly before him a conspectus of the continual life of similar and the succession of dissimilar usages.

As in his first volume, Mr. Roby discusses in his preface some of the knottier points with which he has to deal in the body of his work. We propose to say a word or two on his treatment (1) of the analysis of sentences, (2) of the gerund and gerundive, (3) of the subjunctive mood. Space will not allow us to do justice to the careful and instructive chapter on the predicative dative (pp. xxiv.–lxvi.).

(1) Mr. Roby's analysis of sentences is based, most soundly in our opinion, on a clear recognition of the fact that the fields of logic and grammar are distinct. He uses the words *subject* and *predicate* as = *logical subject* and *logical predicate*, thus avoiding complications on which we said something last year in noticing the second edition of the *Public School Grammar*. Mr. Roby says (p. xxii.):—

"I have thought it indefensible not to state at once that a predication may be made without a verb, when one has only to take up Livy and find the past participle used over and over again without any form of the verb *sum* or of any other verb. Nor is it tolerable to find the finite verb spoken of primarily as predicate, or predicate and copula only, when every one knows, and is ready to whisper in a note, that it has subject and predicate combined in itself."

And agreeably to this on p. 6:—

"A complete thought always contains more than the name (of person or thing) for it *declares* something of the person or thing named. Every complete thought (called in grammar a *sentence*) contains at least two ideas, viz:—

"1. The person or thing of which we speak, called the *Subject*.

"2. Our declaration respecting it, called the *Predicate*.

"A complete thought may be expressed most simply in Latin either (*a*) by a finite verb (*currit* he runs) or (*b*) by two nouns (*Julius Consul*, Julius is the Consul)."

These propositions appear to us to contain the pith of the matter, and to lay the true foundation for the analysis of the sentence.

(2) The discussion (pp. lxi.–xcvii.) of the usages of the Latin gerund and gerundive, the origin of their forms, and analogies to their employment from the syntax of other languages, is, if not always convincing, extremely interesting and suggestive. On the question of the form of the gerund (*delendum*) and its origin Mr. Roby, with characteristic caution, declines to commit himself to any theory yet started; on the equally difficult problem of the usage of the gerundive, and its apparent transition from the meaning of a present participle (*secundus, volvenda dies*) to that of a participle of necessity (*delenda est Karthago*) he comes to the following conclusion:—

"On the whole I am inclined to think that the simplest hypothesis is that the form in *-undo* existed in early times as a present participle, either before the gerundial use, or contemporaneously with it; that the gerundive was formed from the gerund simply by treating the gerund, not as governing, but as agreeing with the object; and that the gerundive, being in fact precisely the same in form as the participle, drove the participial use of the form out of the field, except in the special case of suffixes in *-bundo* and *-cundo*" (p. lxxxi.).

And again (p. lxxiii.):—

"*Virtutem mihi colendum est* and *virtus mihi est* might together produce *virtus mihi est colenda*."

Is there, however, any pressing necessity for supposing that the gerundive was formed from the gerund? There is no evidence that *delendum est Karthaginem* is older than *delenda est Karthago*. It is clear, on the other hand, that the suffixes *-ndo* and *-ndi* were copiously used in Latin for the formation of verbal adjectives; besides the often-quoted *secundus, oriundus, volvenda dies, rubicundus*, &c., we have in Accius *labunda unda* ("the moving wave"), and a number of names of goddesses, as *Adolenda, Adferenda, Deferunda* ("the goddess of burning, bringing," &c.); *Kalendae dies*, the days of calling; *nefre-ndis, gra-ndis, fro-ndes, gla-ndes*, which may be called, perhaps, third declension gerundives. From an adjective *ferendus* (="bearing") a neuter abstract *ferendum* would be formed as easily as *notum* (="knowledge") from *notus*. In English phrases such as *a laughing matter, laughing-stock, baking-apples*, show how even a present participle of a transitive verb may be used as a participle of necessity; and there seems no reason why a verbal adjective may not, in Latin, as easily have obtained the same usage on a more extended scale, just as *penetrabilis* and other words of the same form are used in both active and passive senses. The analogy between English and Latin is no doubt, in this case, incomplete: *he is laughing* can never stand as a translation of *ridendus est*; we can only use our participles in this way as epithets (and even so under limitations), never as predicates. But a less developed usage in the syntax of one language may help to explain a more fully developed one in the syntax of another. Certainly there seems no reason to suppose that a phrase like *delenda est Karthago* is derived whether directly or indirectly from *delendum est Karthaginem*, or, indeed, that the one way of speaking stood originally in any relation to the other.

(3) The usages of the so-called subjunctive mood in Latin are among the most perplexing that the English student has to encounter, for having to a large extent abolished our subjunctive, and returned to auxiliary verbs, we find it difficult if not impossible to understand the prodigality of the Latin idiom. No doubt Mr. Roby touches the root of the matter when he says (p. xcix.):—

"The indicative is a simple combination of subject and predicate, and has of itself no special meaning. The subjunctive has been formed, or at least is applied, in order to warn the hearer that the event is *thought*, and only thought. The indicative by contrast with this gets a sub-implication of *fact*. The subjunctive again by a secondary contrast gets (in certain classes of sentences) the special implication of *not-fact*."

His arrangement of the usages of the subjunctive is, as he himself claims, more systematic than any other, and we would call especial attention to the plan which he (and, so far as we know, nobody else) has

adopted of printing in parallel columns those usages of indicative and subjunctive in which the border-line between the two moods seems the faintest:—

Non taces. Taceam? | *Tam times. Egon' timeo?*

In no part of the work is the care and thoroughness of the author's procedure more apparent. But we doubt whether it would not have been simpler to have begun (as the *Public School Grammar* does), not with the conditional sentences proper, but with those cases in which the subjunctive stands in its proper force without conjunctions. The indicative states a thing as a fact, the subjunctive states it as thought of. *Est vir bonus*, "he is a good man;" *sit vir bonus*, "*suppose* he is a good man;" *volo*, "I wish;" *velim* (=*veliem*) literally, "I go to wish," "I would wish;" *do, bibit*, "I give it, he drinks;" *do bibat*, "I give it, he may drink." These simple usages, which are probably of the very essence of Latin idiom, should, we think, take precedence of the more complicated sentences which add conjunctions like *si* and *ut*.

We feel more confidence in expressing our opinion that the usages of the infinitive have not been rightly arranged in this book. The Latin infinitive, like the Greek, is generally recognised as the dative or locative of a verbal noun, and in accordance with this view we think it plain that the infinitive of purpose (*venio videre*, "I come to see"), which is commoner in old than in later Latin, and evidently a genuine Latin idiom, should no longer be relegated, as Mr. Roby and others relegate it, to the category of exceptional usages. It is not often that the results of comparative grammar can be so easily applied to syntax as in this case.

H. Nettleship.

Sir Charles Wheatstone.

Another of those intellectual benefactors who confer distinction, not only on the land of their birth, but also on humanity, has passed away full of years and of honours. Sir Charles Wheatstone died last week at Paris, at the age of seventy-three. He was born at Gloucester, and received some aid in the way of training at a private school. He displayed a taste for mechanical science and the structure and modification of musical instruments. This led him to study Acoustics, to repeat and extend Chladni's results, while his own numerous experiments made him rival the celebrated Savart. His papers were first published in the *Annals of Philosophy* (N.S. 1823), in the *Philosophical Magazine*, and in the *Journal of the Royal Institution*, in the theatre of which many of his results were exhibited. He also took up the analogy between sound and light, as expounded by Dr. Thomas Young, and introduced new modes of illustration. During some years he was in business in Conduit Street, where he perfected several instruments of the accordion kind, remarkable for range and sweetness. When the Polytechnic Institution was first established, two large concave mirrors were placed at the two extremes of the gallery facing each other. We remember seeing Wheatstone's father play a soft tune in the focus of one mirror, which was heard only in the focus of the other mirror. Wheatstone's invisible music also excited surprise. A piano in a room below became quite audible by means of a conducting-rod, and a resonant surface in the room above.

When the Adelaide Gallery was established Wheatstone took advantage of the space thus afforded to arrange his wires for the determination of the velocity of electricity, which he accomplished by means of an ingenious revolving mirror. These experiments were repeated at King's College, and the possibility of an electric telegraph was demonstrated. Early in 1837 he became acquainted with Mr. Cooke, who also had a scheme for an electric telegraph, and the two became partners in a patent "for improvements in giving signals and sounding alarms in distant places by means of electric currents transmitted through metallic circuits." We cannot here detail the history of this great invention, nor do more than allude to the anxiety, disappointments, and trouble that it occasioned Wheatstone during some years. Nor does our space allow us to give even a list of his numerous discoveries; but we must not forget that the stereoscope, which is in everybody's hands, was described in a paper contained in the *Transactions of the Royal Society* for 1838, in a memoir entitled "Contributions to the Physiology of Vision."

That Wheatstone was a Fellow of the Royal Society as early as 1836, with Royal and Copley medals against his name (1840 and 1843), and also of many foreign academies, follows almost as a matter of course. He was knighted in 1868, and was also a Knight of the French Legion of Honour. Among his numerous distinctions he was Professor of Experimental Philosophy at King's College; but we are not aware that he ever had a class, or that, except on rare occasions, he ever lectured. Wheatstone never obtained eminence either as a writer or as a lecturer. This must be attributed rather to a defect of early training than to mental deficiencies. With pen in hand his thoughts seemed to be fettered and constrained, and before a large audience he became nervous and hesitating. The only lecture we ever heard him attempt to deliver was at King's College about forty years ago. The subject was the discoveries of Melloni on radiant heat, illustrated by his apparatus just received from Paris; but the lecturer was so much embarrassed that the termination of the lecture was felt to be a relief both to lecturer and audience. But when Wheatstone had two or three people about him in his own house, or after dinner, in the presence of persons with whom he was familiar, no one would have suspected that he could ever have been afflicted with want of fluency. On such occasions his ideas would flow so pleasantly and so lucidly, that one could not help reflecting that if all this had been put into a lecture Wheatstone might have become a successful rival even of Faraday. On such occasions, too, Wheatstone spoke without reserve; he described his ideas, his experiments, his instruments, his apparatus, as freely as if the descriptions of them had all been previously published. In this way other men often got the credit of inventions which originated in conversations with Wheatstone. No man perhaps ever left behind him so much unfinished work of a high character. His pigeonholes are filled with memoranda for papers about which he talked so freely, but seldom wrote. We remember hearing Faraday in one of the Friday evening lectures, pleasantly reprove this habit. "This experiment," he said, "is by my friend Mr. Wheatstone. He has not published an account of it. I am more careful in that respect; for I do not talk about my results until I have secured them in print."

On one occasion, at least, Wheatstone recognised his error, for he showed us a piece of apparatus for which he had just paid ten guineas, for the purpose of stopping the inventor's mouth, the said inventor having derived the idea of it from a conversation with Wheatstone.

It is not much more than two months ago, on a moonlight night, in the grounds of the Baroness Burdett-Coutts, at Highgate, that we met Wheatstone talking as freely as ever about his discoveries, and some extraordinary results he had just obtained in molecular physics. We little thought that bright intelligence was so soon to change its sphere of activity, and, while leaving us to mourn his loss, yet cheering us with the reflection that, with enlarged powers—and, it may be, in company with such minds as Faraday's—he is now in a condition to resolve most of the doubts and difficulties which beset the conscientious scientific worker here.

C. Tomlinson.

SCIENCE NOTES.

PHYSICS.

Refractive Index of Liquids.—In the August number of the *Journal de Physique* MM. Terquem and Trannin describe a new and very simple method of determining rapidly the refractive index of liquids. The method depends on the principle that when a lamina of air contained between two parallel plates of glass is placed in a liquid, a beam of parallel rays of light falling obliquely on this lamina is totally reflected at the limiting angle of the liquid with regard to air. It is only necessary to measure this angle, and all the data for the calculation of the refractive index are obtained. The paper describes the arrangements by which an ordinary Babinet's Goniometer, such as is found in every physical cabinet, may be adapted to this method, the air lamina being formed by two plates of glass cemented together along their edges by gum or Canada balsam, according to the nature of the liquid to be employed. Though this method is not so exact as that of the liquid prism, the determinations made by MM. Terquem and Trannin are in close agreement with those obtained by other methods.

Oceanic Circulation.—The controversy between Dr. Carpenter and Mr. Croll as to the cause of oceanic circulation is still carried on with vigour. Dr. Carpenter's conclusions drawn from the temperature-soundings in the Atlantic and Pacific Oceans, made by the *Challenger* Expedition and the officers of the U.S.S. *Tuscarora*, and published in the *Proceedings of the Royal Geographical Society* (vol. xviii. p. 362; *vide* also an article by Dr. Carpenter in the September number of the *Contemporary Review*), are criticised by Mr. Croll in a paper read before the British Association at its last meeting, and published in the *Philosophical Magazine* for September and October. Mr. Croll asserts that the temperature-soundings, so far at least as the North Atlantic is concerned, prove the physical impossibility of any general interchange of polar and equatorial water due to gravitation. He considers it a condition absolutely essential to the gravitation theory that the surface of the ocean should be highest in equatorial regions, and slope downwards towards either pole; whereas the researches of the *Challenger* Expedition have brought to light the astounding fact that the general surface of the North Atlantic, to be in equilibrium, must stand at a higher level than at the equator. To prove this statement Mr. Croll selects a certain section in the North Atlantic (the one adopted for illustration by Dr. Carpenter), and computes the extent to which columns of water at the equator, and at the latitude 38° N., are each expanded by heat, using for the purpose Muncke's tables of expansion of sea-water. As a result of the calculation it appears that there must be a rise of at least 3½ feet from the equator to lat. 38° N. In answer to this argument Dr. Carpenter (*Nature*, October 21) points out among other things that Mr. Croll in his computation has omitted the consideration of the inferior salinity of the equatorial column, which, as it shows itself alike at the surface and at the bottom, may be fairly taken as characterising its entire height. This will make a difference in the opposite direction of about one foot in 1,026; sufficient, therefore, if the excess in the North Atlantic column extends to a depth of no more than 600 fathoms, to neutralise the whole 3½ feet of elevation which Mr. Croll deduces from relative temperatures.

Electrolytic Conduction in Hot Glass.—Sir Wm.

Digitized by Google

Thomson (*Proc. Roy. Soc.*, xxiii. p. 463) has shown that a plate of glass at a temperature of 50° C. when placed between plates of zinc and copper behaves like a liquid electrolyte. If the metallic plates are connected by wires with the electrodes of a quadrant electrometer, the charge indicated is approximately equal to that acquired when zinc and copper plates are immersed in a liquid electrolyte. The charge reached when the temperature is 50° is not exceeded at higher temperatures. After the experiment, the surfaces of the copper and zinc in contact with the glass were found to be thickly oxidised and the glass plate cloudy, its cloudiness increasing with a repetition of the experiment.

Electric Conductivity of Liquids.—A method by which the relative conductivities for electricity of different liquids may be measured is described by Dr. A. Overbeck, in *Poggendorff's Annalen*, vol. clv. p. 595. The extremities of the secondary wire of an ordinary induction-coil are connected with the knobs of a spark micrometer, which are placed at such a distance apart that a continuous stream of sparks just passes between them for a given strength of inducing current. The two electrodes of the coil are also connected by a circuit, which includes a tube containing the liquid to be tested. The length of the liquid-column traversed by the induced current, which can be altered at pleasure, is adjusted so that sparks just pass between the knobs. A second liquid being substituted for the first, its length is diminished until again the sparks pass. The relative lengths of the liquid-columns in the two cases give a measure of the electric conductivities of the two liquids. The author arrived at the conclusion that a salt dissolved in a fluid increases its conductivity in a way peculiar to itself, and also that the nature of the solvent has a considerable influence on the conductivity.

Magnets formed by Compressed Powders.—Haldat showed, in 1836, that if iron filings be put into a brass tube closed by corks at both ends, and the tube be magnetised by any of the ordinary processes, it assumes magnetic polarity. The magnetism diminishes only slowly when sand in increasing quantities is mixed with the filings. The polarity is always feeble, and disappears when the grains of metal are agitated in the tube. M. Jamin (*Comptes Rendus*, tom. lxxxi. p. 205), recently submitted iron filings contained in such a tube to considerable pressure, and has shown that its receptiveness for magnetism increases with the pressure. The magnetic strength of the tube was as great as that of a steel magnet of the same dimensions. The iron filings used were carefully prepared, and destitute of appreciable coercive force. Thus, a metal which is without coercive force when continuous acquires a coercive force as great as that of steel when reduced to small discontinuous particles pressed close together. May we not have here an explanation of coercive force? The iron filings, when mixed with a substance which renders them more homogeneous, are less susceptible of magnetisation. Thus, if a paste of iron filings and iron chloride is made and subjected to pressure, after some days a subchloride is formed, homogeneous in appearance, which can be polished like pure iron, but is magnetised with great difficulty. Iron reduced by hydrogen behaves like iron filings.

Collodion Films.—M. E. Gripon (*Journal de Physique*, July, 1875) gives a short paper on the use of collodion films in physical experiments. They are made by dissolving about 1·5 grammes of gun-cotton in a mixture of ether and alcohol, 50 grammes of each. The solution is poured upon a glass plate, upon which a slight layer of moisture has been deposited by the breath. The collodion being dry, the plate is put into water, and when the edges become detached the film is removed by means of a sheet of ordinary paper and dried. These films are easily electrified by friction with the fingers or by agitating in warm dry air. In optical experiments collodion films are useful. When stretched on a wooden frame they are thin, transparent, and with a surface like glass. They polarise light, the angle of maximum polarisation being 56° 30′. Hence, by Brewster's law, the refractive index must be 1·5108—*i. e.*, a trifle less than that of crown glass. By observing the displacement of interference-fringes when one of these films is interposed in the path of one of two interfering pencils, the thickness was found to be about 0·008 millimètre. Collodion films are as diathermanous as rock salt for the luminous heat of a lamp or candle. They allow 91 per cent. of the incident heat to pass through. The diathermanous power, however, falls considerably when the source of heat has a much lower temperature. A bundle of collodion films, each mounted on a zinc frame, may advantageously replace the mica plates in the study of radiant heat. Though fragile, they are easily repaired. They have a brighter surface and are more diathermanous than plates of mica, and are not bi-refracting. Collodion plates are also of great value in acoustical experiments.

ZOOLOGY.

Seasonal Dimorphism in Insects.—Dr. A. Weismann has lately made some valuable observations on the well-known phenomena presented by certain insects, of which the spring and autumn broods are so different from one another as to form an alternation of generations. In his *Studien zur Descendenz-Theorie* (Leipzig), Dr. Weismann describes the results of various experiments made on the so-called species *Vanessa levana* and *V. prorsa*, and on other dimorphic butterflies. Breeding from eggs laid by the spring form, *V. levana*, he kept the pupae exposed for a long time to a very low temperature, and found that the perfect insects thus produced were mostly of the same variety, instead of the autumnal *V. prorsa*, as they would have been had their development been carried on under the usual state of things. The reverse was the case, though in a less marked degree, with pupae of *V. prorsa* kept in a high temperature. The evolutionary explanation of these facts, as suggested by Dr. Weismann, is that the cold-weather *V. levana* represents the original type of the species as it existed in glacial times, and that the summer brood became gradually changed as the climate became warmer, while that which was developed in winter retained its original characteristics.

The Sea-Elephant.—One of the most interesting subjects which could have been investigated by the Transit of Venus Expeditions to Kerguelen's Land was the structure and habits of this little-known gigantic seal (*Cystophora leonina*), which is plentiful on that desolate island, but of which no complete male specimen was known to exist in European museums. It is, therefore, not a little disappointing to find that the English Expedition brought home *no* adults, and that the young example which was secured is in so imperfect a state as to be almost valueless. This is attributed by the naturalist of the Expedition (*Proc. Roy. Soc.*, xxiii. p. 502) to the impossibility of preventing sailors and others from interfering with specimens in course of preparation. Every one who has collected in a wild country knows the difficulties and disappointments to which one is constantly exposed; but it appears that the German naturalists were able to overcome the obstacles which baffled their English colleague, and the Berlin Museum is now enriched by admirably prepared skins and skeletons of male and female Sea-Elephants, both adult and young. Of these a short account has been given by Mr. J. W. Clark in *Nature* (vol. xii. p. 366). The male, which though adult is not a very large example, measures fourteen feet six inches in length, and the appendage on the head is a dilatation of the nostrils, very like that of the northern Bladder-Nosed Seal (*C. cristata*), and bearing no resemblance to the proboscis with which the animal is usually adorned in plates. Dr. Peters, who has already described a new species of Sea-Bear brought home by the same expedition under the name of *Arctophoca gazella* (*Monatsbericht der Akademie*, 1875, p. 393), will doubtless soon favour us with figures and full descriptions of these other important additions to his museum.

Gigantic Cephalopodes.—Considerable additions have been made of late to our knowledge of the huge species of Cuttle-fish which exist in the various oceans of the world. In the present year Professor Gervais has published remarks on the *Architeuthis dux* and *A. monachus* of Steenstrup, and on the *Loligo Bouyeri* of Crosse and Fischer (*Journ. de Zool.*, vol. iv. p. 88); while a new species, obtained by the French Transit of Venus Expedition at the Island of St. Paul, has been named *A. Mouchezi* by M. Vélain (*Comptes Rendus*, vol. lxxx. p. 1002). On our own coasts a monster cuttle-fish was discovered and attacked by three fishermen near Boffin Island, Connemara. They cut it in pieces, and succeeded in securing the head and two of the arms, which latter measured ten feet, while the tentacles were no less than thirty feet in length. The capture was recorded by Sergt. T. O'Connor, of the Royal Irish Constabulary, in the *Zoologist* (s.s., p. 4502), and some portions which were forwarded to the Museum of the Royal Society of Dublin were described by Mr. A. G. More in the same periodical, and provisionally ascribed to *A. dux* (*t.c.*, p. 4569). The last named naturalist has also published the records of an example which was stranded on the shore of Kerry in the seventeenth century, and has founded on these a new genus—naming the animal *Dinoteuthis proboscideus* on account of the manner in which its beak is said to have projected in the form of a proboscis (*t.c.*, p. 4526). In America Mr. A. E. Verrill has published four papers in Silliman's *Journal of Science and Arts* (vol. vii. p. 158; ix. pp. 123, 177; x. p. 213), in which he gives details of thirteen examples which have been obtained of late years on the western shores of the North Atlantic. In these he recognises two species, the first of which he identifies with the *A. monachus* of Steenstrup, rejecting the new name of *Megaloteuthis Harveyi* proposed by Mr. Saville Kent (*Proceedings of the Zoological Society*, 1874, p. 178). One example, caught at Newfoundland in November, 1873, and examined by the Rev. M. Harvey of St. John's, had a body about seven feet long, and tentacles of twenty-four feet, while in other still larger specimens the latter organs extended to from thirty to forty feet. Of the second North Atlantean species, named *A. princeps* by Mr. Verrill, only three specimens are known. Two of these were from the Banks of Newfoundland, and had bodies of about fifteen feet, and tentacles of twenty-six feet in length, while the jaws of a third individual, found in the stomach of a sperm whale, indicate that their possessor must have had a body-length of no less than *nineteen* feet! Mr. Verrill concludes with some critical remarks on the specimens described by European writers. He considers that the example captured in 1855, and identified with *A. dux* by M. Harting was really a *Loligo*, for which he proposes the name *L. Hartingi*. He rejects Mr. More's genus *Dinoteuthis*, remarking that the power of projecting the beak in a proboscis-like form is common to various ten-armed Cephalopodes, if not to all, and considers that both the Kerry and the Connemara specimens were probably individuals of *A. monachus*. It is to be hoped that in future no opportunity of securing and preserving perfect specimens will be lost, so that we may come to have a more complete knowledge of these weird monsters, which till lately were believed by many to have no existence save in the procreant brain of M. Victor Hugo.

Palæarctic Ornithology.—Two energetic members of the British Ornithologists' Union, Messrs.

Digitized by Google

Seebohm and Harvie Brown, have lately returned from a six-months' expedition to the extreme north-east of Russia, where they have been exploring the avi-fauna of the basin and delta of the River Petschora. They have brought home large collections of specimens and full and valuable notes, having been rewarded by the discovery of the eggs and young of several birds which have hitherto been sought for in vain by naturalists, as well as of an undescribed species of Pipit. The results of their journey will appear in the *Ibis*, which has recently contained several interesting papers on the birds of Europe and North Asia. Lord Lilford gives a most readable account of a winter's cruise in the Mediterranean, and of his discovery of the hitherto unknown breeding-haunts of the rare Audouin's Gull, which he found nesting on Toro, a small rocky islet off the coast of Corsica. Mr. Dresser contributes a translation of the ornithological portion of Severtzoff's Russian work on the fauna of Turkestan, with original critical notes; in so doing he confers a boon on Western naturalists, to most of whom this important memoir has been a sealed book, and it is greatly to be wished that the chapters on mammals should be similarly rendered into some generally known language. Messrs. Danford and Harvie Brown begin a catalogue of the birds of Transylvania, prefixing an interesting account of the general features of the country and of its fauna. Mr. Swinhoe concludes his ornithological notes from Chefoo, and Mr. Cordeaux gives a catalogue of Mr. Gätke's wonderful collection of birds killed on Heligoland. This last contains the names of no less than 130 species, all of which have been procured on that lonely rock by the energy of Herr Gätke, and we are glad to learn that he intends to publish a complete work on the subject.

Sketches of British Insects.—Under this title the Rev. W. Houghton has published (Groombridge & Son) a small but valuable handbook for beginners in the science of entomology, in which he gives a clear and succinct account of the structure of insects and of the classification now adopted by the best authorities, with details of the metamorphoses and habits of the more important British species. We cannot, however, congratulate Mr. Houghton on the plates, which are coarse in execution and garish in colour, and are calculated to mislead any one taking up the book as to its real character.

Classification of the Artiodactyla.—In the second part of the *Proceedings of the Zoological Society* for 1875, Professor Flower has a paper on "The Structure and Affinities of the Musk-deer," in which he gives his views as to the classification and probable descent of the even-toed ungulates. Of no large group, he remarks, do we know the past history so thoroughly, almost every important link since the Eocene period having now been discovered; still the suggested table of descent is merely presented as provisional. Mr. Flower recognises, in accordance with most modern zoologists, four distinct types of even-toed ungulates as now existing: namely, the pigs and hippopotamus (*Suina*), the camels and llamas (*Tylopoda*), the chevrotains (*Tragulina*), and the true ruminants (*Pecora*). The primitive artiodactyle type appears to have divided at a very early period into two groups, in the first of which, called by Kowalevsky the Bunodonts, the molar-teeth were simply tubercular, while in the second, the Selenodonts, their pattern was crescentic. The former type has come down to us in the pigs and hippopotamus. The latter soon branched into two sections, differing in the characters of the feet, teeth, and stomach, of which the first was the parent of our recent camels and llamas, while the second again subdivided into the chevrotains and the true ruminants. The anatomy of the soft parts of the musk-deer, as described by Mr. Flower, clearly prove that M. Milne Edwards was correct in referring *Moschus* to the *Pecora*, it having no real relationship to the *Tragulina* among which it was formerly arranged. Mr. Flower includes it in the deer family, but regards it as being descended from the Pecorine stock before the division into *Bovidae*, *Giraffidae*, and *Cervidae* was well established, it being thus a form which has made less progress than the rest of its allies.

Pagenstecher's Allgemeine Zoologie.—The first part of this work has appeared (Berlin: Wiegandt, Hempel & Parey), and is entirely devoted to the discussion of general principles. The first book is introductory, the various philosophical theories of nature, and especially of life, being passed in review; the second treats of the general characters common to animal organisms; while the third, on the classification and limits of the Animal Kingdom, is chiefly occupied by the discussion of the views of more recent thinkers, and especially of the theories of Darwin and Haeckel. A more exact system of reference to works quoted would have much enhanced the value of this work, as would also a more careful correction of the press.

BOTANY.

M. Alphonse de Candolle has recently published (*Archives des Sciences de la Bibliothèque Universelle*, Août et Septembre, 1875) an important and interesting article on one of the principal causes affecting the distribution of plants—namely, the amount of heat. To be more exact, the subject is "Sur la Méthode des Sommes de Température appliquée aux Phénomènes de Végétation." It is an elaboration and amplification of what he wrote on this subject in his *Géographie Botanique Raisonnée* in 1855. The results of his experiments and comparisons may be briefly summarised as follows, the temperatures being given according to the centigrade scale:—

1. As suspected in 1855, the sums of temperature above 0° in no case exactly express the amount of heat used by a species, be it for a single function, be it for the whole growth of the year. They are simply approximations of unequal value.

2. The sums are nearer the truth of physiological facts when they can be calculated above a proved minimum for the function in question, or for an initial function, such as germination or leafing, when they relate to all the vital phenomena of a species in a year, or when it is possible to ascertain the additional heat of the direct rays of the sun over and above that observed in the shade.

3. In the northern parts of the area of a species it is probable that the sums often include temperatures of too low a degree, which, without being actually below the minimum of vegetation, produce no appreciable effect in a given number of days. In the southern limits, on the other hand, it is likely that the sums comprise temperatures higher than are actually necessary for the different stages of vegetation, without, however, attaining the maximum which would arrest vegetable growth, because this maximum is very rare on the surface of the ground, and is never reached in temperate regions like Europe. Hence, to avoid error, the sums for the same species in different latitudes should not be used in drawing comparisons.

4. Excess of humidity or drought during certain phases of the growth of a species lessens the advantages that temperature may otherwise afford it; and in such a case it requires a larger annual amount of heat to complete its several functions. An imperfect state of rest of the external organs during the winter is likewise productive of delay, as also a low temperature of the soil. These accessory agents sometimes influence the figures considerably of the northern and eastern stations.

5. Notwithstanding all theoretical objections to the contrary, and all sources of error, comparisons of the sums of temperature above 0° may be advantageously made to indicate the conditions of the existence of a species near its northern limits. It is only necessary in such comparisons to take the differences of situation, insular and continental, into account.

6. Sums of temperature above +2°, +3°, etc., up to +5° or 6° agree better, as a rule, with the facts of vegetation in temperate climates than those above 0°, seeing that most of the species do not begin to vegetate, or rather to grow actively, below certain temperatures between 2° and 6°.

7. The sums of temperature observed for cultivated species, or their varieties, may be of service to agriculture. In this way we gain a knowledge of the minimum at which they will grow, and the lowest sum at which they will thrive, &c.

8. The variations in the sums of temperature follow the same laws whether we study them in reference to the time of leafing, flowering, or ripening, or the polar limits of the species, provided always that they come within the area where heat is the preponderating influence, not where the cold of winter or the drought of summer arrests their development.

9. Physicists and geographers would render a great service to naturalists, cultivators, and all who wish to compare climates, if they made it a rule to calculate the sums of temperature above 0° and each successive degree for every month and for the whole year.

Fungous Blights.—The recent investigations of Mr. Worthington Smith and other microscopists have added not a little to our knowledge of the life history of various fungi which attack and destroy the tissues of certain cultivated plants, more particularly of *Peronospora infestans* which preys upon the potato. Another species of this genus, *P. arborescens*, is almost as destructive to the opium-poppy in India as its congener is to our favourite vegetable; so that opium-growing is now a rather precarious industry. Naturally the appearance of a blight in so important a crop has caused no little consternation in India—although little has been heard of it in Europe—and led to researches with a view to the discovery of some means of preventing its generation and dispersion. Under Government authority, Mr. D. D. Cunningham has published the results of his examination of the development of *Peronospora arborescens* on the opium poppy. As is the case with the potato-blight the mycelium invades the tissues of the nurse-plant, causing premature decay. It is curious, too, that the oospores or resting-spores of this species have hitherto not been detected either in the opium-poppy or in allied plants, leaving investigators in the same uncertainty regarding its propagation from year to year, as we in England were until recently respecting *P. infestans*. As this is a point of the first importance no trouble was spared in trying to elucidate it, but the most careful search failed to reveal any traces of oogonia and oospores. The writer was unaware of Mr. Smith's discoveries, and explains the spread of these parasitical fungi by assuming that a portion of the mycelium lies dormant through the winter, and spreads again with renewed vigour in the next crop. Mr. Cunningham found entangled with the *Peronospora* a mass of the mycelium and fertile filaments of various common forms of *Aspergillus* and *Penicillium*, together with greenish patches of *Cladosporium herbarum*. Various forms of the larger-spored *Dematei*, such as *Macrosporium Helminthosporium*, &c., are also present. Two plates illustrate this memoir.

FINE ART.

ART BOOKS.

The Cyclopaedia of Costume; or, a Dictionary of Dress. By James Robinson Planché, Somerset Herald. (Chatto & Windus.) The interest in costume awakened by the Exhibition of last year in the Champs Elysées has brought out many excellent works on the subject, and probably that of the veteran Pursuivant-at-Arms, Mr. Planché, who is now putting forth, in monthly numbers, a *Cyclopaedia of Costume; or, a Dictionary of Dress*, a task which his long experience in these matters eminently qualifies him to execute. Following the example of M. Viollet-le-Duc, he has treated

his subjects alphabetically; his pages are covered with illustrations profusely gathered from old missals and manuscripts, and equally freely from modern publications. For the correctness of the text the name of the Somerset Herald is sufficient guarantee, and he gives to the subject the accumulated knowledge of a life devoted to archaeological research.

It may be hypercritical to point out a few trivial errors in a work of such merit, but Mr. Planché states that the fashion of edging the alb with lace was introduced about 1723; whereas church inventories and specimens still extant show they were so adorned at least a century before. He speaks of "billament" as a corruption of "habillement"; we think not, for the word is of frequent occurrence in the great wardrobe-accounts of Queen Elizabeth, the Surtees wills, and other inventories of the time, as applied to lace; and in the list of the foreigners settled in London in the reign of Queen Elizabeth, we find "workers of billament lace," but of what description this billament lace was has yet to be discovered. The coloured plate of a "nobleman of the twelfth century" is the effigy of Geoffroy Plantagenet. The long inexplicable string, dependent from the head, which Mr. Planché, *faute de mieux*, calls earstring, is very conspicuous in all the portraits of Christian IV., King of Denmark, father of the consort of King James I., of which there is one at Hampton Court. "Falbala" is a deep single flounce of lace. Those curious appendages to the legs called "canons" seem to perplex Mr. Planché; the "bas à bottes," afterwards called "canon," was, according to M. Quicherat, an indisputable authority, a circle of linen or some other material fastened below the knee, widening at the bottom so as to fill the enlargement of the funnel-shaped boot of the period, and, when trimmed with lace, having the appearance of a ruffle. These canons were often the occasion of royal ordinances; in that of 1663 they are positively forbidden unless made of plain linen without ornament. This was in consequence of the insupportable expense they occasioned. With the quantity of Venetian and Genoa points with which they were loaded, they would cost 7,000 livres a pair. The so-called petticoat garments of the time of Charles II. are fastened round the knee with a drawing-string (in France they were termed "rheingraves,") and must not be confounded with the canon. Both went out of fashion about the end of the seventeenth century.

The Honiton Lace Book; being the Second and Enlarged Edition of "Honiton Lace-Making." By "Devonia." This pretty little volume, though ostensibly the second edition of *Honiton Lace-Making*, has been so added to and amplified from the former treatise as to merit notice as a new work. The authoress, Miss Whitmore Jones, evidently an enthusiast in her beautiful art, gives the directions for making the different Honiton stitches in the simplest and clearest manner. In the second part she has revived some of the older Honiton patterns which have now been dismissed by fashion, or have, rather, fallen into disuse as requiring more time and thought, and consequently, in these days of cheapness, proving less remunerative to the lace-maker. Among these is the woodcut of a spray of fern, which is peculiarly graceful. In the last part Miss Whitmore Jones gives instructions for making flowers in relief, a process which has been for years adopted in France and Belgium, but, to our minds, an ornamentation of questionable beauty. Any one comparing in last year's International Exhibition the old productions of Venice, Alençon, or Brussels, must be struck with the beautiful grand simplicity of the patterns, standing so clear from the ground, as compared with the laboured and crowded designs of the modern manufacturers.

But lace in relief is in vogue, and so long as people like to see butterflies fluttering, and flowers projecting from the ground, this part of the present book will offer special attractions to the lace-maker who desires to be initiated into its mysteries; for this raised work, it appears, is not easy to do, and therefore the greater the labour and patience required. As Miss Whitmore Jones justly observes, "in these high pressure days, when brains and energies are taxed to the utmost, any one who contributes to the number of calm and quiet occupations of women is a real benefactor to the sex," and certainly no more interesting work for their hands can be suggested than the making of Honiton guipure, which may be styled our national lace, and which machinery hitherto has failed to imitate. The work is profusely illustrated.

A Course of Sepia-Painting. With twenty-four Plates. By R. P. Leitch. (Cassell, Petter & Galpin.) This is a drawing-book of the good old fashion, which we are rather glad to see still has an audience and maintains its place in the world. It carries on the tradition of Samuel Prout and J. D. Harding in a modest way; ignoring altogether the scientific methods imported into general education by the Government schools and certificated masters, and going in for landscape-sketching pure and simple, according to a shorthand method. There is room for everything in the world, and a great many methods may be followed to teach the same art—the same at least with a difference, according to the class or kind of pupils. Mr. Leitch's *Course of Sepia-Painting* is, however, the second of a set of three drawing-books, the first of which, the *Freehand Drawing-Book*, has been already published as preliminary to the present, which deals with "Light and Shade;" the third is to treat of "Colour;" all three forming a royal road for young ladies at boarding-schools, or impatient juveniles of both sexes at home, the instructions appended to each lesson standing in place of a master. Here, on the first lesson, we see the time-honoured block of stone with its moss and weeds; then follows the tumble-down paling, the cottage chimney, the ruined window, and, lastly, the complete pictures of the dilapidated bridge, and the conventional wreck on the seashore. The architect, sculptor, or "high-art" painter may work about the *Beautiful* till doomsday, but the honest Briton prefers the *Picturesque* still. Did not a picture by Turner a few months ago bring over seven thousand pounds at Christie's, followed by others by David Cox, De Wint, Stanfield, nearly as high? The training afforded by Mr. Leitch is exactly that which produced these painters, with the addition of brains, and which some of them practically taught. It will, at least, amuse the young people into whose hands the book comes. The worst of it is, it may prevent them from ever even laying the foundation of real knowledge or power of drawing or painting.

The first three parts of Mr. Henry W. Henfrey's curious and valuable work entitled *Numismata Cromwelliana; or, the Medallic History of Oliver Cromwell* (J. Russell Smith) are now in our hands, and we gladly take this opportunity of directing our readers' attention to them. A complete historical description of all the coins, medals, and pattern pieces of the Commonwealth is here sought to be given; while those who are more interested in the artistic nature of the subject will gain, from the illustrations accompanying the description, an idea of the beauty of those fine specimens of seventeenth century art, the works of Thomas Simon. To the researches of Mr. Henfrey we owe an account of a remarkable satirical medal, hitherto unpublished in this country, of Cromwell and Fairfax. The obverse of this bears a crowned head of Cromwell. The head is double, and when reversed there appears that of a demon. Surrounded by two inner circles is a legend in Dutch, meaning, "This one (Cromwell) is the evil genius of the other (Fairfax)." Reverse is a similar double head of Fairfax in a large Puritan's hat, joined to a fool's head with the cap and bells; the Dutch legend to this signifies, "This simpleton (Fairfax) is the other's (Cromwell's) fool or dupe." This medal was probably the work of one of the inferior Dutch artists who produced so many at this time; the occasion might be the retirement of Fairfax and the appointment of Cromwell as Lord General in June, 1650. But two specimens of it are known to be in existence, the finer of them belonging to M. le Général Meyers, of Anvers, which was found fifty years ago among the foundations of a house at Maestricht; the other is in the cabinet of the Bibliothèque Royale de Belgique at Brussels.

False coining seems to have been very rife during the Commonwealth, and Mr. Henfrey has collected many curious particulars of the practice of this art. Among them is an advertisement from *The Publick Intelligencer*, beginning:—

"There is a great offendor of this Commonwealth, whose name is *Abraham Stapley*, thirty years of age, a *Sussex* man, brown haired, of middle size, whitely coloured, very slender, usually going in sad coloured clothes; he first lived in *Westminster*, at the Millbank; from thence he went to *Red-rose* street in *Covent Garden*, from thence into *Dirty Lane* in Saint Gileses; from thence to Saint *Saveries dock*; from thence to *Detford*. This *Abraham Stapley* is a false coiner of money," &c.

In the British Museum are some plated forgeries of half-crowns dated 1654 and 1655. In 1659 no less a personage than Cecil, Lord Baltimore, was indicted for manufacturing coin—to wit, shillings, sixpences, and groats, for use in his own territory of Maryland, some specimens of which are to be met with in the cabinets of American numismatists. A warrant was issued for his apprehension, but the dissolution of the Council by Lambert a few days afterwards relieved the noble culprit from a possibly severe punishment. Mr. Henfrey has treated his subject in a most attractive manner, and his work not only increases our knowledge of the medals and coins of the Commonwealth, but also is a notable contribution to the general history of that period. The autotype illustrations are admirable as works of art, and greatly assist the reader in his study of the text.

The Wedgwood Handbook: a Manual for Collectors, treating of the Marks, Monograms, and other Tests of the Old Period of Manufacture. By Eliza Meteyard. (Geo. Bell & Sons.) Miss Meteyard has placed the crowning point to her labours on Wedgwood by this little volume. She gives information concerning his works which is not to be found in books, but is the result of a serious study and careful comparison of the specimens to be found in the great collections. By means of this manual, the collector will be able to ascertain the approximate date at which a given piece was first made, and the marks and tests of the old manufacture, and be able thereby to detect inferior or fraudulent specimens. Miss Meteyard also furnishes a description of Wedgwood's various wares, the catalogues published by him, and the prices obtained at public auctions. Of the difficulties Wedgwood had to encounter in the manufacture of the Barberini or Portland vase, she gives an interesting account, as well as of his numerous failures before he achieved success. Of the last an interesting example was lately sold at Sotheby's—one of the original copies in which he had signally failed; the ground blistered and collapsed, the vase without form, yet the white relief appeared in parts in all its beauty and sharpness. From Miss Meteyard's account, Wedgwood never received more than from thirty to fifty guineas for these vases. The two sold this year fetched 191*l.* and 189*l.* One suggestion we would venture to make, and that is that in the next edition Miss Meteyard would increase the usefulness of her book by an index.

A Manual of Fret-Cutting and Wood-Carving. By Sir Thomas Seaton, K.C.B. (Routledge.) A most useful handbook for boys, showing them how to meet and overcome the difficulties in the pursuit of this beautiful art. This work was originally printed in the *Young Gentleman's Magazine.*

English Pottery and Porcelain; being a concise Account of the Development of the Potter's Art in England. (*Bazaar* Office.) The author of this little manual (Captain Wundt?) had no occasion to publish it anonymously, as it does great credit to his industry and research. At a time when the products of our English manufactories are sought with such avidity, this concise work will be most acceptable, and it has the additional attraction of furnishing particulars of the Staffordshire and Newcastle potteries, concerning many of which our present information is vague and unsatisfactory. EDITOR.

THE DUDLEY GALLERY.

As usual, the Dudley Gallery alternates an oil-colour with a water-colour exhibition. It is now the turn of the oil-colours, and the result is a decidedly ordinary display—indeed, extremely commonplace to the eye which glances over the walls in a general way. Yet there are many clever and some superior works, to reward the endurance of those who will look for them.

The one picture which will be long remembered by visitors, and will always count as one of its author's chief masterpieces, and in its way never to be superseded and not often rivalled, is the *Nocturne in Blue and Gold, No.* 3, of Mr. Whistler. This gives us a Thames view by night—night alloyed and enriched by the faintest twilight that is sufficient to clear and mellow the depths of darkness; it is rather, we think, the suggestion of dawn than the reluctant dying-out of sunset. The dark, grey-blue, smooth river, obscurely ridged but not perceptibly rippled, is nearly silent, hushing as if in murmurous talk; a few lights are reflected in it on the further side, supplying the "gold" of the painter's Nocturne; the sky, deep blue, but far less deep than the water, is full of colour which may be said to represent light absent now, but past and to be. A great dark angle of an edifice (the Houses of Parliament?) in the right-hand corner gives the needful recession to river and sky, making them yet more vast, and turning the emotional key-note of the whole work into a distinctly human one. The picture is a *chef-d'œuvre* of tone, tinting, solidity, and sentiment too. We know that many persons do not credit Mr. Whistler with any serious command of such qualities—only with jumping at them, and falling on his feet now and again; they should look at the present picture before they quite settle their minds on the subject. Another contribution of the same painter is named *Nocturne in Black and Gold: the Falling Rocket.* This also is extremely good, and in some sense even a bolder attempt than the first-named work; it cannot be properly called *ad captandum*, but its artificial subject-matter places it at a less high level. The scene is probably Cremorne Gardens; the heavy rich darkness of the clump of trees to the left, contrasted with the opaque obscurity of the sky, itself enhanced by the falling shower of fire-flakes, is felt and realised with great truth. Straight across the trees, not high above the ground, shoots and fizzes the last and fiercest light of the expiring rocket.

Having done justice to Mr. Whistler as the leading exhibitor of the year, we shall now dispose of the other pictures in our usual order—figure-pieces, landscapes, etc.; limiting ourselves, however, on the present occasion to a very few examples, and reserving the residue for another article.

Mr. Watts sends a fine specimen, and a failing one. The former is named *Found Drowned*, a powerful, impressive sketch-picture, sombre and sorrowful; a young woman dead under an arch of one of the London bridges. The other painting is *The Days that are No More*, a portrait of a lady pondering the past with tender regret; the bloom in the cheeks, and the flesh-tint generally, are what artists, with their wonted aptitude at epithets, call "tinty" and "fuzzy"—perhaps they have been painted up at a late date from an earlier sketchy condition. M. Lhermitte's street-scene with several groups of figures, *The Cloth Market at Landernau, Bretagne*, is what the painter has accustomed us to reckon for, excellent; the tone of lighting and colour low, but not (as with some French artists) murky, and the whole thing as natural as well may be. Mr. E. R. Hughes makes a marked advance this year. His *Portraits of Wilfred and Mark, Children of Joshua Sing, Esq.*, show artistic perception of a very positive defined kind; the colour strong and full, all in large spaces—or, as one might say, compartments—the expressions childlike in purport, strong in manner. The solemn boy and the freakish girl are most distinctly realised as such; but it is the freakishness and solemnity of childhood, wayward and shifting as itself, and one can easily imagine the brother and sister interchanging expressions, and yet remaining not the less true to their nature. Mr. Hughes has something still to attain in the way of light-handedness, whether as regards expression or execution; but the present picture is much more than a mere earnest of good things to come. The *Portrait of Master John Herbert Thornely* has merit of the like sort, less developed. The *Portrait* by Mr. Crane is another interesting likeness; an old lady habited in black, with some white lace, seated in front of a gilded-leather folding-screen. This is one of those works which show one at a glance that the artist aimed at a certain kind and quality of treatment, and that what he has attained is just what he aimed at. W. M. ROSSETTI.

NOTES AND NEWS.

MISS ELLEN C. CLAYTON, authoress of *Queens of Song*, will shortly publish—probably next spring—a book on *British Female Artists.* The work will be in two volumes, the first being appropriated to deceased painters. Among those now living will be included Mdmes. Stillman, Allingham, Tadema, Staples, Bridell Fox, Murray, William Rossetti, Ward, Bodichon, Harrison, and Hueffer, the Misses Gillies, Claxton, Setchel, Solomon, Starr, Thompson, Rayner, Ellen Montalba, and Harrison, and the authoress herself, besides a large number of others.

MR. JAMES FRANCIS DANBY, the landscape-painter, died suddenly of apoplexy, on the 22nd instant. He was born in 1816, and was a son of the late more celebrated painter, Francis Danby, A.R.A. The father, founding his style partly on that of the potent genius John Martin, was famous for his striking effects of sunset, storm, lightning, &c.: the son also was especially a sunset-painter—not certainly of the first order, but of sufficient force and brilliancy to catch the attention and secure the admiration of many exhibition-visitors. Mr. J. F. Danby was a regular contributor to the Royal Academy displays, and had recently become a member of the Corporation of British Artists; another painter of the family, Thomas Danby, survives.

AMONG items of art-news we hear that the sixth and last volume of Jordan's translation of Crowe and Cavalcaselli's *History of Italian Painting* is in the press, and Anton Springer's translation of *Early Flemish Painters* has just appeared, so that the work is now complete in three languages—English, French, and German.

CROWE AND CAVALCASELLI'S *Life of Titian* is considerably advanced, and half is now ready for the press.

THE *Southampton Times* states that a collection of seventy large old engravings and etchings of the French school, mostly proofs after Van der Meulen, Rubens, and J. Vernet, dated 1685, 1708, and 1760, has lately been added to the art gallery of the Hartley Institution, Southampton.

AMONG the many new editions of important works announced by Messrs. Chatto and Windus is one of Horace Walpole's amusing *Anecdotes of Painting in England.* It will be revised and edited with additional notes by R. N. Wornum, and published in three volumes, with 150 portraits and illustrations.

A FIFTH edition has just been brought out in Germany of Dr. Wilhelm Lübke's *History of Architecture.* This work, which originally appeared as a moderate-sized handbook, has grown to formidable dimensions. It is now published in two large thick volumes illustrated by 782 woodcuts.

PROFESSOR AUGUST WITTIG, of Düsseldorf, has just finished a colossal bust of Cornelius, of three times life-size, which is to be placed at the end of the large room in the New National Gallery at Berlin, destined to receive the great German master's cartoons. The bust is said to be nobly conceived, and to convey the impression of great majesty. It is to be cast in bronze and gilded, which latter process, it is to be feared, may somewhat destroy its solemn and majestic effect.

FINE-ART Loan Exhibitions are really becoming as plentiful as blackberries. If people do not learn some appreciation of art now-a-days, even those living in out-of-the-way country places, it is their own fault; for, beside other advantages for acquiring it, undreamt of in former times, these small loan exhibitions that are continually cropping up in different localities place the sight of good works of art within the reach of all classes, and can scarcely fail to have a sensible effect on the art-culture of the neighbourhood in which they are held. The last that has come under our notice has just been opened at the growing "railway colony" of Bexley Heath, in Kent. Here, by the exertions of an intelligent committee, a goodly number of paintings, sketches, specimens of china and metal work, and other works of art, have been collected from the surrounding neighbourhood and formed into a very creditable and interesting show at the public hall. Among the modern masters represented by paintings may be mentioned Gainsborough, Morland, Herring, Ansdell, Rosa Bonheur, Creswick, John Philip (the last by his *Spanish Water-Girl*, a well-known work) and Copley Fielding; while Teniers, Velasquez, Rembrandt, Poussin and Kneller figure as old masters. Beside these there are several interesting studies and sketches by such artists as Hogarth, Sir Joshua Reynolds, Maclise, Cruikshank, Kenny Meadows, and Thackeray, and a number of works by local artists, Bexley, it seems, being greatly distinguished for its artistic proclivities. Lovers of old china will also find many specimens of Dresden, Worcester, Chelsea, &c., worth their notice, and Indian dresses, Chinese fan-handles, King Theodore's drinking-horn, Tippoo Sahib's sword, and other curiosities of like kind, add a varied character to the collection.

THE death of Carpeaux has called forth some of the best art notices lately written in France. Even the *Figaro* has published from the hand of its only serious aesthetic writer—Albert Wolf, known as an amateur and possessor of good pictures—a brilliant study of the famous sculptor, and M. Blanc, in a graver journal, has assigned Carpeaux his place. "The name of Carpeaux," he writes, "is now and will always be a conspicuous one in the history of the French school. Richly gifted by nature and strengthened by study—by ardent and obstinate study—he had enough of the true temperament and enough sagacity to remain original even when inspired by great masters. *Michel Ange était son dieu, le Bernin son admiration, le Puget son ancêtre.*" As a decorative sculptor, M. Blanc thinks that though Carpeaux had many qualities, he needed almost a special architecture to display those qualities to the full. "Il aurait fallu pour Carpeaux une façade, par exemple, comme celle que dessinait Rubens pour l'église des Jésuites à Anvers." On

that alone, or something like it, could his imagination have run riot.

The magnificent basilica of St. Denis has for the last few days been thronged with visitors to see the works of restoration which are now completed. The oldest part of the building dates from the ninth century. St. Louis restored all the tombs of his predecessors, including that of Dagobert. There only remained in 1792 one monument anterior to that of St. Louis—the bronze tomb of Charles the Bald. The tombs which in 1793 had been transferred to the "Musée des Monuments Français" have resumed their old places, and a certain number of monuments dispersed have been re-established at St. Denis, among which are those of the Valois, of a Comte d'Etampes, and several cenotaphs of the children of St. Louis brought from the Abbey of Royaumont. Some stalls from the chapel of the Cardinal d'Amboise at the Château de Gaillon are now under restoration, and occupy the last transept of the nave.

There are still remaining some painted glass windows, of the time of the Abbé Suger, of great beauty. The church has been more mutilated from the Empire to 1846 than it had been during the Revolution, all the works undertaken during that period having only hastened its ruin. It has been, therefore, necessary to restore the edifice throughout—a work which has been skilfully executed by M. Viollet-le-duc.

The death is announced, at Courtrai, of M. Vincent de Vos, an artist distinguished for his paintings of dogs.

Excavations are being made at Cologne with a view of determining the ground-plan of the city during the time of the Roman domination, and in the course of last week remains of mural foundations were brought to light, which were at first believed to be of Roman origin, but further investigations have shown that they must have formed part of the old "Jews' Quarter" of Cologne. It is conjectured, however, that the removal of these structures will disclose a still lower stratum of mural remains, affording evidence of the more ancient presence of Roman colonists.

The colossal group of the Crucifixion erected in the Ober-Ammergau has been uncovered in the presence of an enormous number of strangers, of whom a large proportion were foreigners. Solemn services were held in honour of the event, which was celebrated, at the desire of the King of Bavaria, on the anniversary of the Queen Dowager's birthday.

Under the title *Repertorium für Kunstwissenschaft* a new art-publication has just appeared in Germany, which it is hoped will fully take the place of Naumann's *Archiv* and Zahn's *Jahrbücher für Kunstwissenschaft*, two excellent journals that have been for some time extinct. According to the prospectus which we have received of the *Repertorium*, it will be especially devoted to the publication of new researches in the domain of art-history, and to concise information on all subjects of art-literature. With this view it will include:—*a*. Original and independent works. *b*. Original contributions and communications from museums, galleries, &c. *c*. Art-literature of all sorts, history, theory and technic of art, art industry, numismatics, the graphic arts, auctions and new publications. *d*. Art notes and personal information. *e*. Bibliography, with independent paging. The list of contributors to the *Repertorium* is very long, and contains the names of some of the best known art-critics in Germany. The success of the new journal is still further assured by the fact that the Austrian Minister of Education, convinced of the essential service such an organ is likely to render in promoting the cultivation of art, has voted a considerable yearly grant to help in carrying it out in the best possible manner. The *Repertorium* will be published in quarterly numbers of six sheets each, four numbers making a volume. The first number, a double or half-yearly one, has already appeared, and contains several important original papers, fully bearing out the promise of the prospectus. They are mostly, however, contributions to early German art-history, and presuppose considerable acquaintance with such studies. The *Repertorium* makes, indeed, no claim to popularity. It is edited by Franz Schestag, Custodian of the Royal Austrian Museum for Art and Industry in Vienna, and published by Spemann and Co. at Stuttgart, and Gerold and Co. at Vienna.

Reference was made late in the season to Mr. Mayor's collection of Ancient Drawings, then and still on view and on sale at Mr. Hogarth's, in Mount Street, and we stated the number of drawings exhibited, the schools to which they belonged, and the circumstances under which Mr. Mayor's collection was formed. It may be of interest to add that the collection is richest in examples of the Dutch and the various Italian Schools. The earlier masters of the English School are represented but in form, and the French drawings, though not insignificant, are of less considerable importance. So are the German and the Spanish. Nor, indeed, in the main was it for absolutely capital works of the masters that Mr. Mayor's collection was remarkable. The examples afford many sources of interest which, in a brief additional word like the present, it would be impossible to exhaust. Some good examples of Andrea Mantegna have passed already into other hands. Of the greatest names in Italian art there is to be remarked a careful and subtle study for the head of a philosopher (No. 12), by Lionardo da Vinci. This is with a metal point, heightened with white on a prepared ground. Of Rafael a notable illustration is that in red chalk described as a study for the two figures of Hercules and Omphale in the *Feast of the Gods*. The collection includes among its very many examples of the Dutch masters more than one particularly fine drawing by Ostade, from the Esdaile collection. In one a group of figures stand round a cottage door, out of which a woman is looking. On a bench by the side of the door sits a man holding a glass of beer; in front is an itinerant musician, playing on the hurdy-gurdy, surrounded by children, who listen to the music. In the background three boors are seated round a cask. This is the skeleton or professed subject of the drawing, but its charm is heightened by the admirable effect of gentle light and shade: the light passing pleasantly, as Ostade loved it to pass, through vines and trellis-work near by the rustic tavern. This is No. 661 in the collection. No. 660—a very much slighter sketch—is also to be remarked. It represents, with admirable firmness and roundness of outline and accuracy of movement, a stalwart man sitting on a bench and playing a violin. Again, No. 663—a small drawing, in colours, of a man walking solitarily along the road, with a cheerful and amused *bonhomie* in every line of his plain face—may also profitably be noticed. Of Rembrandt's works there are no capital or exceptional examples, though several of distinct interest. Generally in Dutch landscapes the collection is rich. By John Both there are several; and there are pretty small drawings by Hermann Zachtleven, a small pure landscape by Cuyp—in addition to several cattle drawings—and Jan van Goyen's works will repay observation. Various curious and interesting studies in ship-architecture—one especially, a study of the hull of the English ship of war *Sussex*, slight, but free and rich—by William van de Velde—may claim notice. And among landscapes there are some excellent Waterloos in black chalk, and one very considerable Nicholas Berghem, numbered 765. The examples of Wouvermans and Backhuysen—to name, out of many others, these two painters of the pomp of battle by land and sea—are less important. A more detailed study of the works of the Schools of Florence, Umbria, and Rome would afford material for much interesting observation.

M. Lehmann has been appointed Professor of Painting at the Ecole des Beaux-Arts in place of the late M. Pils.

The town of Havre has bought M. J. P. Laurens' picture *L'Interdit*, a work that attracted great attention at the last Salon.

Two large tapestries from Lebrun's allegorical cartoons of *Fire and Water* are now in course of execution at the Gobelins. It is reckoned that they will be finished in about three years, when they are destined to be hung in the grand gallery of the new Hôtel de Ville in Paris.

M. Alexandre Dumas *fils* and M. Cheramy are appointed executors by the will of Carpeaux, which was opened last week by the President of the Civil Tribunal of the Seine. It is supposed, says the *Chronique*, that judicial proceedings will arise out of the dispositions of this will; for by it Mdme. Carpeaux, who has long been separated from her husband, is deprived of the control and education of her children. It is stated that Carpeaux has left all his works in his own possession to his native town of Valenciennes.

M. Corroyer, the architect charged with the restorations of the Abbey of Mont Saint Michel, has recently discovered the tomb of Robert de Torigny, one of the most celebrated abbots of this monastery. A sarcophagus seven feet long contains the body of the abbot, arrayed in his pontifical robes blackened by time. On his right side lay his crozier, the volute twelve inches long of lead, the staff of wood. A small leaden plate placed upon the skull bears this inscription in Latin: "Here reposes Robert de Torigny, abbot of this place, who governed this monastery thirty-two years, but lived eighty years." Robert de Torigny, whom the chroniclers of his time called "the great builder, and the great librarian," was elected abbot in 1154, and died in 1186, deserving to be buried at the entrance of the church he had embellished, under the porch he had built, and near the library which he had filled. Some days after this important discovery, the workmen came upon the tomb of his successor, Martin de Furmèdes; his wooden coffin was reduced to powder, and the leaden head of the crozier alone remained of his emblems of dignity.

The historical painter Antoine van Ysendyck, director of the Académie des Beaux-Arts at Mons, died at Brussels on the 14th instant. Van Ysendyck was born at Antwerp in 1801.

An interesting discovery, says the *Perseveranza*, has been lately made, in the hill between Orvieto and the station, of an Etruscan tomb formed of large blocks of the tufa of the soil, and of very original construction. It consists of a small edifice, of about 100 feet square, separated inside by four passages which completely insulate one part from the other. On each of the sides are five tombs set back to back, the whole covered over by a roof, which gradually diminishes from bottom to top. This is a unique example of an Orvietan place of sepulchre. Though the edifice forms a whole, yet each tomb has its individuality, and the walls of division indicate that they were not all built at the same time, and that they must have belonged to different families. Their construction is very ancient, as is shown by the horizontal, or, as it is sometimes called, Egyptian, vaulting employed in the roof. This is a mode of construction which denotes the infancy of the art, and is only found in the most ancient monuments of Italy and Greece. A similar example occurs at Cervetri, in the Regulini-Golassi tombs, and in Greece, in the celebrated Treasury of Atreus at Mycenæ.

A monument has lately been erected at Odensee, in the island of Fyen, to Thomas Kingo, bishop of the diocese from 1677 till his death in 1723. Bishop Kingo enjoyed in his time a fair reputation for learning, and was reckoned an eloquent preacher, but he is now remembered only as a lyrist, and as the compiler of the Psalter for the Danish

Digitized by Google

Church, which was ordered by royal enactment in 1689 to be used in all the churches of Norway and Denmark, and formed the basis on which the later Danish Psalm-Book of 1699 was mainly founded.

The *Numismatic Chronicle*, vol. xv. part 2, opens with an essay by M. J. P. Six, on "Les Deux Dicaea," in which the writer endeavours to discriminate between the issues of Dikaia near Abdera, and those of Dikaia Eretriôn, with the help of the Berlin *Corpus Inscriptionum Atticarum*. Mr. F. W. Madden continues his "Supplement to the History of Jewish Coinage and Money in the Old and New Testament. Mr. R. L. Kenyon, a young numismatist who promises to do good work on English coins, contributes a paper on "The Short-Cross Question," which Mr. John Evans answers in the succeeding article. Professor Churchill Babington gives an account of a "find" of Roman coins at Lavenham; C. F. K. furnishes a note on the Ashantee and Best Shot Medals; and Mr. R. Cochran Patrick adds his wonted quantum of Scottish Numismatics. A duller number than usual.

The *Gazette des Beaux-Arts* opens with a first article on the Antiquities of the Troad, by François Lenormant. M. Paul Mantz concludes his criticism of Jan Van Goyen with these words: "Sur son modeste drapeau où n'éclate aucune note violente Van Gozen n'a voulu écrire qu'un mot: 'Tout pour l'harmonie.'" A good etching by Brunet-Debaines and several woodcuts illustrate the article. M. Champfleury, in his "Point de vue particulier sur Callot," states it as his opinion that Callot is a very much overrated artist, and that his engravings have none of that "feu, fougue et génie" that his admirers find in them. M. Eugène Muntz describes the paintings of Melozzo da Forli in the library of the Vatican, and publishes some registries of payment to that artist from the year 1477 to 1480. "The Employment of Figures in Mohammedan Art" is again the subject treated of by M. Henri Lavoix. In this second article several examples are given of portrait heads and other figures on Mohammedan money. The other articles of the number are a continuation of the descriptive catalogue of M. Jules Jacquemart's collection, a long critique of the triennial Fine-Art Exhibition at Brussels by M. Camille Lemonier, and an account of the Michel Angelo Centenary *fêtes* by M. Louis Gonse.

THE STAGE.

"ALL FOR HER."

Mr. Wilkie Collins's drama of *The Frozen Deep*, when acted, now well nigh twenty years ago, at the Tavistock House theatricals, suggested to Charles Dickens the character of Dr. Manette, the old French physician in the *Tale of Two Cities*; and the *Tale of Two Cities*, with its concluding chapters of supreme beauty and power, suggested to Mr. Palgrave Simpson and a younger writer—Mr. Merivale—the character of Hugh Trevor, in their new play *All for Her*. Hugh Trevor is the Sydney Carton of Dickens, surrounded by different circumstances, but meeting the same fate. And though the critic of the *Globe* has accurately pointed out a similarity of situation between a scene of the new play and a scene of Mr. Thackeray's *Esmond*, that is probably only a coincidence; and the writers have done well to acknowledge their obligations to Dickens—obligations, for the rest, which no well-read person could fail to perceive.

The general plot of the play, though it tends to the same end, is in its course totally different from that of the novel. Not only is the scene, which in the tragic portions of the fiction is laid in France, now laid in England; not only is the time no longer that of the Revolution and Terror, but that of the Jacobite Rising of 1745; but the intrigue is for the most part a new one, and is managed by the authors with an amount of ingenuity and skill recalling in this particular, on the one hand, the strongly-built plays of the Porte Saint Martin and the Ambigu, and, on the other, the dove-tailed comedies of Scribe. The piece is carefully written, but has been even more carefully planned, and though the story will not here be told in quite sufficient detail to exhibit this latter merit, one's word may perhaps be taken that a better constructed play has not for a very long while been seen on our boards. In the main it is compact, close—*serré*, as the French expressively say—only in one part of the second act is there a superfluous flow of dialogue which neither leads to movement nor illustrates character. This blemish should speedily be removed—may, indeed, have been so ere these lines are before the reader. *All For Her* will then both in action and dialogue be one of the strongest things seen of recent years in England—owing, of course, always the best part of its charm to its appropriation of one of the finest conceptions of the great English master.

Hugh Trevor is the elder born and bastard brother of Lord Edendale, and both men love one woman—Lady Marsden (Miss Rose Coghlan). But while the younger brother is self-contained, prosperous, and accepted as the legitimate bearer of title and estate, the elder (who is the Sydney Carton of Dickens) is abandoned and drunken—the wreck of a fine character; or, rather, a fine character still, but hopeless in fighting against his vice. Edendale is suspected of sympathy with the Pretender's cause, or of active participation in it; and in the garden of a Thames-side tavern the soldiers of the King arrive to arrest him. But it is in Hugh Trevor's power to cover his escape, and Hugh Trevor has found that it is his brother that Lady Marsden loves. For her sake Hugh Trevor will cover Edendale's escape, and will himself, for the nonce, personate the missing peer. He can no longer win Lady Marsden's love, but can make sure of her gratitude.

The second act finds the *dramatis personae* at Edendale Abbey, where the peer is in a hiding-place known only to one retainer and to his love, Lady Marsden. The King's troops are quartered in the house all the while—the Colonel fascinated by Lady Marsden, and that courageous young woman, living in the neighbourhood, wisely coquetting with the Colonel, and guarding her future husband. At the same time Hugh Trevor is in the house, and one Radford, a spy; and Hugh Trevor is assured by Radford, who knows the earlier history of the family, that the late Earl did secretly marry Trevor's mother, and before Trevor's birth, and that the proof of marriage is locked within some cabinet of that house. And Hugh, drunken and dissolute, yet chivalrous, is hunting wildly, between his cups, for that mislaid evidence of marriage which will give him, if he choose to use it, "honour and a name." "But will not Honour and Name meet me with the question, what have I done with you?" He finds the paper, but has offended the spy; and the spy meditates a revenge. Lady Marsden appears, and thanking Hugh for his devotion—of which just now some alarm by the soldiery allows him to afford a fresh proof—he tells her what his love for her is, but less with any hope of its being responded to than for the mere wild satisfaction of having told it for once. He has no thought of robbing his brother of her affection, or of linking her career to his own fall. "No one can help me—least of all you—in the life *I* lead."

And now comes the moment of the spy's revenge. He has been instrumental in the discovery of the hidden peer, but takes no credit to himself. It was his drunken friend—his friend Hugh Trevor—who had just now restored Lord Edendale to the keeping of the King's officers. He invents this story, and it is believed. And that act ends with a scene of reproach and bitterness on the part of Lady Marsden, and of pain on the part of Hugh Trevor, who declares to her calmly and sorrowfully that she will some day regret her reproaches and know that he has sacrificed much for her sake. But never will she know all that he has sacrificed, for he is now silently burning the paper which gave proof of his honour and name.

The scene of the third act is laid in Carlisle Gaol, where Lord Edendale awaits execution. The spy Radford is entrusted with his keeping until the end, and Hugh Trevor gains access to the prison, and encounters Radford there. He is possessed of information about the earlier life of Radford which the spy had believed to be wholly a secret, and the disclosure of which would be fatal to his career. So that now for the moment Radford may be Hugh Trevor's tool, to do him what service he will. The service is in duly conveying at the right time the happier lover from the cell and the prison, in which the ill-fated lover—whose young way was never the way to age—will take his place to the last. Lady Marsden has access to her betrothed, and they bravely bid each other farewell; when Edendale having gone back to his confinement, the woman encounters Hugh Trevor, who persuades her at last that he is there to save the man who is condemned. She at last trusts in him, asking forgiveness for her want of faith when she had reproached him, and rewards him now with that unsubstantial reward of her confidence, which in this supreme moment of his life, when material facts are so little and thought is so much, is wholly enough for him. And with unsuspecting words that she shall thank him more when she meets him again, she goes out of the prison gate, and he has seen the last of her. Then he proceeds to his task: convinces his brother that he has always been true to him; dictates a letter and drugs the writer while he dictates; then changes dress and calls the spy to carry out the drunken fellow to his carriage—the imprisoned Lord Edendale, drugged that he may so go out and be free. And then, the time having come, Trevor goes out to the block, mounting it, with on his lips those measured significant words which the younger writers have taken direct from the great master: "It is a far, far better thing—that I do—than I have ever done. It is a far, far better rest I go to, than I have ever known."

The play is a fine and sympathetic one, and the acting on the whole worthy of it. There are but three parts of definite importance: the spy's, Lady Marsden's, and Hugh Trevor's—that of Lord Edendale being quite subordinate. The last is played sufficiently well by Mr. Crauford, while of the spy Mr. Horace Wigan is an accomplished representative. He is not a good exponent of emotional characters, nor of very demonstrative "character-parts," nor of the buoyant figures of comedy; but with his observant eyes, his cautious mouth, his silently advancing step, and his voice, which commits itself to nothing, he is the best representative we have on the stage of unmoved, dogged, yet alert wiliness. Miss Rose Coghlan acts with some force and much intelligence in the part of Lady Marsden. She is best in her bantering scenes with the Colonel, who would importune her with love—and who must be allowed to do so—or again, in the pathetic passages in which she speaks to Hugh Trevor of his vices and her gratitude. She is least able, and certainly least attractive, where she denounces him. Mr. Clayton, in Hugh Trevor, attempts the strongest thing he has yet attempted, and attempts it with real success. His art upon the lighter side of comedy has often—in Louis Treize, and in Joseph Surface, not to speak of other performances—been tried and found sufficient, but he has never before essayed a character charged, not only with the obvious and simple pathos of the latest act of this play, but with the far subtler suggestions of pathos abounding in the earlier. And he is very heartily to be congratulated on the imaginative force and truth, not always or often in the possession of a pleasant or brilliant comedian.

Digitized by Google

The authors have written their work in vigorous English, which it is a pleasure to listen to. They have equally avoided the relaxed language of every-day parlours, and the inflated commonplace of the modern historical drama. One may add, as matter of detail, that their obligations to Dickens do not quite cease with that character of Trevor which they have so skilfully conveyed. The spy Radford was at all events unconsciously suggested by the spy in the *Tale of Two Cities*; and against that figure of Mary Rivers—a small part well played by Miss Hill, but which there has been no need to mention more fully—against that figure of Mary Rivers one may set Dickens's tender sketch of the girl who rode with Carton to the guillotine, when the knitting women counted "Eighty-three," "Eighty-four." FREDERICK WEDMORE.

Masks and Faces will probably be produced at the Prince of Wales's Theatre this day week.

On Monday Mr. Jefferson, after an absence of many years from England, will appear at the Princess's Theatre, in *Rip Van Winkle*: the performance by which he suddenly acquired fame in London at a time when general interest in the theatre had not revived.

The Court Theatre reopens on Monday.

Little Em'ly will be played at the Adelphi tonight, and probably until about the middle of December, when the *Shaughraun* is expected to be transferred from its present home to Mr. Chatterton's theatre in the Strand.

The benefit of Mr. George Coleman, of the Olympic, will take place on the morning of next Saturday, and will be at the Gaiety Theatre, when the *School for Scandal* will be performed. Mr. Phelps will be Sir Peter Teazle, Mr. Creswick Joseph Surface, Mr. H. Neville Charles Surface, and Mrs. Charles Viner Mrs. Candour. Miss Fowler will act Lady Teazle—the enterprising comedian essaying the part for the first time.

Mr. Gilbert's fairy comedy will immediately be put into rehearsal at the Court.

The *Observer* mentions that Mr. John Coleman —well-known in the North—will be the new lessee of the Queen's Theatre.

M. Alexandre Dumas's work, to be produced at the Français, is having the substantial commercial advantage—so clearly appreciated by poetic minds—the advantage of "the puff preliminary, the puff collateral, the puff allusive," which Sheridan, with admirable keenness, distinguished in the *Critic*. Long before the *Etrangère* was finished, it was announced as in preparation. When it was finished, it was announced that the manuscript was on its way to Paris. When the manuscript had arrived in Paris, it was announced that the manager of the Français had expressed himself charmed with it. When the manager had expressed himself charmed with it, the papers began to guess what was its subject. When they began to guess its subject, one of them said that the *Etrangère* was Marie Antoinette; whereupon it was suggested that she was only socially "a foreigner;" that, in truth, she was an adventuress, a heroine of the *demi-monde*. And so the public are not permitted to forget that M. Dumas's work is coming out; though as yet no time is fixed for its appearance.

The *Belle Bourbonnaise* has been played very successfully at the Karl Theater in Vienna.

The *Figaro* tells us that M. Perrin wishes to revive *Lady Tartuffe*—"la belle comédie de Mdme. Emile de Girardin"—and that, if he does so, Mdlle. Croizette will act the part originally created by Rachel; that Mdlle. Reichenberg will play the *ingénue*, and that one of Regnier's best creations—that of Hector de Tourbière—will be played by M. Got.

The Théâtre des Variétés would not strike a playgoer conversant with French literature, but ignorant of Parisian manners and fashions, as one of the most important theatres in Paris; but a first night there is as great an event, at least in a certain world which gets a good deal talked about, as a first night at the Français, and even the critics of the graver papers do not hesitate to furnish long accounts of the light pieces for which the Variétés is famous. Thus *La Boulangère a des Ecus*—the newest piece at this Boulevard theatre, and a piece made additionally notorious by Mdme. Schneider's refusal to play the part allotted to her in it—is discussed at great length by the Orleanist organ, the *Journal des Débats*, which tells its story with as much of circumstance as if the play were Augier's, Sardou's, or Dumas's. A well-known French song furnishes the title, and the critic has to narrate that Messrs. Meilhac and Halévy have at length cleared up the "fine mysteriousness" of the story, hitherto not less obscure than that of the Man in the Iron Mask:—"No one knows now, and perhaps no one will ever know, who was the Man in the Iron Mask," but at all events we know now what the *boulangère* was.

"Elle avait des écus, qui même ne lui coûtaient guère, c'est un fait hors de doute; mais ces écus, d'où lui venaient-ils? La chanson populaire prétend qu'ils n'avaient pas une origine très pure; mais c'était une calomnie musicale. La pièce des Variétés assure que la boulangère en question avait gagné des millions du temps de Law en spéculant à tort et à travers dans la rue Quincampoix. Il n'y a pas de raison pour croire le contraire. Mais, de toute façon, nous voilà bien loin d'une autre boulangère plus poétique, et non moins historique, la Fornarina de Raphael. La boulangère des Variétés, quoiqu'elle ait fait fortune, n'a pas pour cela renoncé à son commerce."

Mdme. Paola Marié is praised very strongly, and it is said that the part of Margot, the *boulangère*, is played by Mdme. Aimée in a way that does but just suffice. She is a little crushed by her entourage; but it is not altogether her fault if the character of Margot is put back from the foreground to the middle-distance of the picture. Mdlle. Aimée, in the best passage of the piece, holds her own, but Mdme. Paola Marié, says Monsieur Caraguel, is an artist by birth, and "après Mdme. Peschard je ne vois qu'elle, parmi les actrices d'opérette, qui sachent ce que c'est que l'art du chant." Léonce and Berthelier and Baron do their part towards making the performance merry and successful, and a hundred representations are, it is believed, assured to it.

On Saturday, the Gymnase Theatre, withdrawing its *Dame aux Camélias*, which the talent of Mdme. Tallandiera was not strong enough to keep long in the field, produced a four-act comedy by Edmond Cottinet, *Le Baron de Valjoli*. This is not M. Cottinet's first essay at the theatre. He gave some time ago the *Brigadier de Feurstein* at the Gymnase, and that was hardly successful. With Labiche at the Palais Royal, he gave a piece which had much wit and observation, but which, nevertheless, was not destined to draw the town; and, finally, at the Odéon, he gave a "fantaisie," sparkling with satire and written in excellent verse. And in the new piece by M. Cottinet there is plenty of wit, but the writer hardly yet knows his trade; and however possible it may be —given the poetical and literary qualities—to write a pretty *bluette* in a single act, without knowing anything of the needs of the theatre, a student of the stage can hardly fill four acts without tumbling constantly upon what is impossible on the boards. And just this has happened to M. Cottinet, whose work suffers, moreover, from commonplace acting—unusual at the Gymnase. In a principal character, Mdme. Lesueur is ill placed, and the part of an actress is played by Mdlle. Leurant, a *débutante*, whose face bespeaks her as fitter for drama than comedy. Mdlle. Legault is pretty and amusing; and Landrol can hardly be bad. Achard has one good scene: that not a great one.

A writer of dramas in America—Mr. Charles Gayler—contributes to a recent number of the *New York Tribune* a long letter on the vexed question "Why good plays are not produced in America." He says:—

"That few, if any, really meritorious American plays have been produced upon the American stage of late years is an undeniable fact; but it is a mistake to assert, as one writer does, that managers are continually on the look-out for American plays, with a greater desire to produce them than the authors can have to have them produced. American managers, like all other persons who are governed by purely commercial considerations, are not over-anxious to encourage anybody or any interest which is not their own. The true reason why the public are not invited as often to witness American plays as it is invited to assist at the representation of the works of English or French dramatists is simply because our American managers do nothing whatever to foster or encourage American dramatic writing. Not that they have any prejudice against American plays *per se*, but that in giving the preference to the works of English and French authors they are governed simply by commercial ideas and interests, and avoid the risks which the English or French manager assumes when he produces the works of English or French authors. The American manager avails himself of the enterprise, pluck, and judgment of the foreign manager when the plays which they have produced have proved successful abroad; while his own enterprise, pluck, and liberality extend no further than following the path which somebody else has discovered for him. When a foreign play receives the stamp of approval and success, the American manager is wideawake enough, and there is an instant struggle for precedence in securing the prize."

Mr. Gayler adds a word of regret that dramatic criticism in America is not what it should be; and he argues furthermore that good writing is discouraged by the sensational performers who pass from town to town, each demanding little else than a part that suits himself, and not a play which suits everybody:—

"Who would think of writing a good, sensible play for the army of Dutch and Irish comedians, soubrettes, comédiennes, and all the rest of the 'beautiful and accomplished,' or the 'popular and talented,' who are raiding the country from year to year from Portland to New Orleans, and from Cape Cod to San Francisco? I need not point out particular instances to show what material 'specialty stars' require. It is the only material they can use, for it is the only material the public will pay to see, or that managers will give them time upon; and if managers will not encourage American writers to write good plays, they must write for such as will pay them for their work, or not write at all. When there is a demand for good American plays by American managers; when dramatic literature is encouraged; when good plays are paid for here as liberally as they are paid for abroad; then will the 'coming American comedy'—drama or play—come, and it will not come until then."

He has thus pointed out some of the disadvantages under which American authors labour. Will he succeed in bringing a manager into the field of discussion, to give us his views also, from the other side?

On the occasion of the visit of the German Emperor to Milan, a new comedy by the Italian dramatist, Parmenio Bettoli, was performed at the Teatro Manzoni, but with less success than usually attends the productions of this popular author. Parmenio Bettoli, whose first great success was *L'Egoista per progetto*, is really the pseudonym of P. T. Barti, the novelist. The new comedy is entitled *Il Suicida per progetto*, and is written somewhat in the style of Goldoni.

MUSIC.

The special novelty of last Saturday's concert at the Crystal Palace was the late Henry Hugh Pierson's Symphonic Prologue to Shakspere's *Macbeth*. This elaborate work is, in the strictest sense of the term, "programme music." The ordinary instrumental forms are abandoned, and

Digitized by Google

in their place we find a free Fantasia intended to depict the chief situations in the tragedy. To enable the hearer and the student to follow his meaning more clearly, the composer has affixed to his score the various passages of Shakspere's text which he has chosen for illustration—a valuable assistance, as it would certainly not have been always easy to guess his intentions without such aid. It is difficult, nay impossible, to pronounce a decided opinion on a work of such novelty and originality without several hearings. Like all Pierson's music, it is characterised by great earnestness of purpose; it is marked in many places by much dramatic power, and, though certainly not very clear in form, appears less rambling and diffuse than some of the works from the same pen that we have previously heard. More than this cannot be said without further and more intimate acquaintance with the music. The remainder of Saturday's programme included Beethoven's symphony in D; the same composer's pianoforte concerto in G, admirably played by Mr. Charles Hallé, with whom it appears to be an especial favourite, and whose style it exactly suits; the overture to *Anacreon*, and vocal music contributed by Mdlles. Carlotta and Antonietta Badia and Mr. Pearson.

To-night Mr. Carl Rosa's present series of operatic performances at the Princess's Theatre finishes, as it began, with the *Marriage of Figaro*. The special feature of the week has been the production on Wednesday of Cherubini's masterpiece *Les Deux Journées*, under the title of the *Water Carrier*. This production is a musical event of such importance that it would be unfair to Mr. Rosa to dismiss it in a couple of lines; we shall, therefore, notice it in some detail next week, and also give a short *résumé* of the excellent season just concluded.

The announcements of coming concerts remind us that the winter musical season is about to commence. The Monday Popular Concerts will be resumed for the eighteenth season on Monday week, the 8th inst. At the first concert Herr Wilhelmj will lead, making on this occasion, so far as we are aware, his first appearance as a player of chamber-music in London. On the same evening Mdme. Essipoff will be the pianist; and the concert will therefore be one of no ordinary interest. Among Mr. Chappell's announcements for the season are the names of Mdlle. Anna Mehlig, Mdme. Norman-Néruda, and Mr. Charles Hallé. Most welcome of all, however, is the promise of Mdme. Schumann's reappearance. It will be remembered that she was prevented by illness last season from paying her usual visit to this country. Mdlle. Marie Krebs, Miss Agnes Zimmermann, Mr. Franklin Taylor, and Herr Joachim will also appear after Christmas. The post of second violin will be held by Herr Louis Ries, who has been connected with these concerts from their commencement; Herr Straus and Mr. Zerbini will take the viola; and the incomparable violoncello of Signor Piatti will complete the quartet. Sir Julius Benedict and Mr. Zerbini will, as in past seasons, be the conductors.

The Sacred Harmonic Society has issued its Prospectus for the forty-fourth season at Exeter Hall. The season will open on Friday, November 26, with a performance of Mendelssohn's *Lobgesang* and Mozart's *Requiem*. In addition to those works annually looked for, there will be performances of Handel's *Deborah*, Beethoven's Mass in C, and *Mount of Olives*, Handel's *Samson*, Haydn's *Seasons* (on the anniversary of the composer's birth, March 31), and a selection from the lesser known works of Handel and other composers. Engagements have been made, or are in progress, with the following principal vocalists, to appear at the Society's concerts during the season:—Mesdames Lemmens-Sherrington, Edith Wynne, Levier, Nouver, Patey, Elton, Enriquez; Messrs. Sims Reeves, Vernon Rigby, E. Lloyd, Fabrini, Cummings, Guy, Lewis Thomas, Wadmore and Foli. Sir Michael Costa will conduct the performances as usual, and Mr. Willing presides at the organ.

Mr. F. B. Chatterton announces that a series of German operatic performances will be given in Drury Lane Theatre next spring and summer. The *Cölnische Zeitung*, of the 18th inst., gives some further particulars, to the effect that Herr Ernst, the director of the theatre in that city, has received an application from the manager of Drury Lane to produce in London next year a number of Wagner's operas—*Tannhäuser*, *Lohengrin*, *Fliegende Holländer*, and *Rienzi*—as well as some of Weber's operas, with the *élite* of his company. If this information be authentic, the news is indeed good.

We are sorry to learn that M. Gounod's condition gives the gravest cause of anxiety to his friends. Since the accident which he met with a fortnight ago, symptoms of a very serious nature have supervened, which, under the most favourable circumstances, must materially lessen his chances of speedy recovery.

The performance of Signor Boito's new opera, *Mefistofele*, at Bologna, has raised a storm of musical criticism. The young composer is blamed for choosing a theme so undramatic, a theme already connected in the memory of everyone with the melodies of Gounod, and most of all for proclaiming himself in the style of his work so distinctly a disciple of Wagner. In spite, however, of all this, the performance was a decided success, and the friends of the modern school exult over the new piece as no less than a masterpiece—*un gran capolavoro*.

POSTSCRIPT.

Professor Seeley is engaged on a Biography of the Baron von Stein, which will be published in the course of the ensuing year by the Cambridge University Press.

Messrs. Henry S. King and Co. will publish soon after Christmas *A Life of John Locke*, by Mr. H. R. Fox Bourne. The work will fill two stout volumes, and will for the first time set forth with any attempt at completeness the history of the philosopher. Mr. Fox Bourne has obtained from various manuscript sources several important treatises of Locke's, and upwards of two hundred letters written by or to him, as well as much other biographical material, new to the world, which have been made use of in his work.

Messrs. Price and Co., of Great Russell Street, will shortly issue a facsimile of a choice heraldic MS. from the hand of William Smith, Rouge Dragon, 1597–1618, entitled *The XII Worshipfull Companies or Misteries of London*. Nearly five hundred coats of arms, in their proper colours, of lords mayors, sheriffs and aldermen, with biographical notices, are contained in the volume. The original formerly belonged to Mr. J. Gough Nichols, and is now in the Bodleian Library. A memoir of William Smith (the author of "King's" *Vale Royal*) has been undertaken by Mr. W. W. Waddington, who promises much that is new regarding this worthy's life and writings.

Mr. Herbert A. Giles, of H.B.M.'s China Consular Service, has in active preparation a work embodying his Chinese experiences. It will be published by Messrs. Trübner and Co., under the title of *Chinese Sketches*.

We are informed that the Rev. James Martineau will edit shortly a new edition of the late T. T. Taylor's *Retrospect of the Religious Life of England*, with an introduction setting forth the importance to the present generation of the work in question. Messrs. Trübner and Co. will be the publishers.

Messrs. Trübner and Co. will also publish, at an early date, a second considerably enlarged edition of Mr. Greg's *Literary and Social Judgments*, with a portrait of the author.

The trial of the ringleaders in the recent attack on the Survey Expedition in Palestine has been held at Acca. The result is the imprisonment for various terms of the men arrested. Ali Agha Allan, the cause of the whole trouble, is in prison for four months. The pecuniary claims made by Mr. Consul Moore, who managed the case by direction of the Foreign Office, are not yet adjusted. Lieutenant Conder has brought home with him a large quantity of material for the great map of Palestine, and office work will be carried on at home just as well as in Syria. The check to the Survey, therefore, will be no more than the three months which have passed since the attack. It is satisfactory to add that the health of Lieutenants Conder and Kitchener appears perfectly restored.

The commission appointed by the German Chancellor to consider the expediency of prosecuting further North Polar expeditions at the cost of the Imperial Government, has given in its report, and suspended its sittings *pro tempore*. In the opinion of the Berlin commissioners the results of past Arctic expeditions are unfavourable to the prosecution of further undertakings of the same kind, but they recommend that observing-stations should be established in the Arctic and Antarctic Polar regions at the expense of the Government, and that if possible a plan for systematic Polar exploration should be formed in conjunction with other nations.

Letters have been received at Berlin from the eminent anthropologist, Professor A. Bastian, who has been commissioned by the Imperial German Government to visit Central and Southern America for the purpose of investigating the remains of art belonging to the Aztek period. Professor Bastian after a short stay in Chili had advanced into Peru, and prosecuted his investigations at Lima, and in the provinces north of the Liman territory; and when he wrote he was about to push forward to Ecuador and Columbia, intending, however, to devote some time to the careful exploration of the country round the lake of Titicaca, where he anticipated reaping a rich harvest of ancient Mexican remains.

TABLE OF CONTENTS.

	PAGE
Longfellow's Masque of Pandora, by A. Lang	443
De Compiègne's Equatorial Africa, by Captain Burton	444
Gladstone's Rome and the Newest Fashions in Religion, by the Rev. W. H. Simcox	446
Savous' Pagan Epoch in Hungary, by A. J. Patterson	447
Heckethorn's Roba d'Italia, by C. C. Black	448
Thompson's Edition of the St. Albans Chronicle, by the Rev. C. W. Boase	449
Current Literature	450
Notes and News	451
The Late Dean Hook, by S. R. Gardiner	453
The English Colonies during the Seventeenth Century	454
Selected Books	455
Correspondence:— *The Judge who committed Prince Henry*, by Clements R. Markham; *Michel Angelo's Creation of Adam*, by W. B. Scott	455
Appointments for Next Week	456
Downing's Elements of Practical Construction; and Notes on Building Construction, by Prof. Fleeming Jenkin	456
Roby's Grammar of the Latin Language, by H. Nettleship	457
Sir Charles Wheatstone, by C. Tomlinson, F.R.S.	458
Science Notes (Physics, Zoology, Botany)	458
Art Books	460
The Dudley Gallery, by W. M. Rossetti	462
Notes and News	462
"All for Her," by Frederick Wedmore	464
Stage Notes	465
Music	465
Postscript and Table of Contents	466

Digitized by Google

SATURDAY, NOVEMBER 6, 1875.

No. 183, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

HOOK'S LIVES OF LAUD AND JUXON.

Lives of the Archbishops of Canterbury. By W. F. Hook, D.D. Vol. XI. (London: R. Bentley & Son, 1875.)

No one could have expected Dean Hook to write a life of Laud otherwise than as an advocate. But an advocate's work, if well done, has a special value of its own, and those who remember into what adverse hands the story of Laud's life has hitherto fallen would gladly have forgiven a little party-spirit for the sake of having the life's work of the prelate who stirred all England to indignation, and who imperilled, by his actions, his master's crown, drawn by some one who could look upon the tragedy from something like Laud's own point of view.

It is painful to be obliged to say that the book is not only unworthy of Dean Hook's well-earned reputation, but that it is almost entirely destitute of any historical or biographical value. It is full of mistakes, small and great, full of random accusations against persons and parties, which no attempt is made to substantiate. In speaking of the action of the Commons against Montague in 1625, for instance, Dean Hook tells us (p. 92) that—

"The writer had spoken disrespectfully of the Synod of Dort, and the Puritans asked what mattered such trifles as the Articles of Religion, agreed on by the bishops and clergy of England, compared with the determinations of that great Synod which Montague had vilified?"

No reference is given in support of this extraordinary statement, and as a matter of fact the committee reported that "there be tenets in that first book contrary to the Articles of Religion," and if they did not press that charge it seems to have been merely from reluctance to put themselves forward in a purely religious discussion. Further on (p. 318) we have a statement that the Long Parliament "became the most bloodthirsty tribunal that ever sat until the period of the French Revolution." In strictness, it might be said that the Long Parliament was content with only two victims. It was only a small minority which consented to the execution of the King and of the two or three nobles who followed him to the scaffold. But, even if these be reckoned in, the statement implies a strange forgetfulness of the tribunals over which Scroggs and Jeffreys presided.

Still more startling than such mistakes as these is the way in which the author deals with the question whether Laud was cruel. He says that the assertion that Laud "was observed always to concur with the severest side" is "certainly untrue," because he often gave persons brought before the High Commission time to consider their ways and to confer with godly and learned ministers. This, however, is simply shirking the question. The charge brought against Laud is, not that he was cruel to people whom he hoped to convert, but that in his sentences on people whom he did not hope to convert he always voted for the heaviest penalty. A book which pretends to answer this charge without even mentioning the undeniable evidence which exists against Laud in the matter can have no claim to be considered a historical authority.

Enough of such criticism. Doubtless the cause of these and of many similar mistakes is one which calls for sorrow rather than for indignation. Failing health and growing incapacity for hard work in one to whom work was a passion are all that is necessary to account for such a book as this. The spirit was willing, but the flesh was weak. To hunt up the almost innumerable authorities on which a full account of Laud's life could alone be based, to strive patiently, and without afterthought, to penetrate the secret of the opposition to his measures, demands all the energy of a vigorous mind. Dean Hook was not one of those who lived idly and for himself; and it is enough if the composition of a bad book afforded him interest in the days when his physical strength was not what it was before. One passage in the book he would surely have been the first to regret in earlier days. He had strong opinions, but he never veiled in innuendo the feelings with which he regarded his adversaries. Doubtless his hand guided the pen or his mouth dictated the sentences, but it is impossible to think that the real man of full health and strength could ever have uttered such biting words as these (p. 389):—

"That Laud was despotic no one will deny, but he exerted his powers, not to exceed, but to enforce the law upon those who had sworn to its observance. We can imagine a primate equally a despot in disposition, who in waging war with a party against whom he had formed a prejudice, instead of being contented with the law as it stands, seeks by a new Act of Parliament to increase his own temporal power, and thus to betray the independency of the Church. We can imagine a primate—who, born and bred a Presbyterian, has been led by circumstances to conform to the Church—to be oblivious of his solemn ordination vow 'with all faithful diligence to banish and drive away all erroneous and strange doctrine.' We can suppose him to co-operate with the propagators of these same erroneous and strange doctrines, which every bishop is pledged both privately and openly to oppose."

Prynne, Bastwick, and Burton together never said anything more spiteful than this. Happily, its tone is so unlike that which might have been expected from the writer, that it may be safely disregarded as a serious expression of his better mind.

Under this strange form, however, lies a question which thrusts itself upon the student of Laud's proceedings. Is there any parallel to be drawn between his mode of dealing with Church questions and that which was accepted by the House of Commons in the session of 1874? No candid person can fail to trace a resemblance reaching very deeply between Laud and the authors of recent legislation, especially those who were lawyers by profession. In both was a profound respect for the authority of the law; in both was a contemptuous dislike of the irregular manifestations of religious sentiment; in both was a desire to establish uniformity of ritual with a corresponding want of zeal for unity of doctrine. But it is seldom that comparisons run on all fours, and the main difference consists in this—that Laud became unpopular by appealing against use and wont to the unrepealed law, while his modern successors, having the legislative power in their hands, were able to produce a new law, the operation of which was intended to favour the popular use and wont. Nor must the great distinction between the seventeenth and nineteenth centuries be left out of sight because Dean Hook deliberately closes his eyes to its existence. When Laud forbade the clergy to conduct the worship of their congregations according to a certain form of ritual, he forbade them to officiate anywhere within the King's dominions. At present the enforcement of the law leaves them perfectly free to continue any practices they please outside the limits of the Established Church.

The best part of Dean Hook's book is that in which he insists that Laud was the maintainer of the law against the breakers of the law. But his zeal carries him too far when he asserts that in the great question of the position of the Communion Table Laud carried out the law. There cannot be the slightest doubt that he did nothing of the kind. Indubitably the 82nd canon required a moveable table. These tables were to stand where the old altars had stood:—

"Nisi cum sacramentum erit administrandum, quo quidem tempore in ecclesiâ vel ejusdem cancello ita constituentur ut tum minister inter praecandum et administrandum commodius possit communicantibus exaudiri."

This injunction was, in the reign of Charles, not practically carried out. Probably it was found too laborious to move a heavy table from one part of the church to another. Probably, too, religious feeling was against putting it even temporarily in the place of the old altar. At all events, the table stood permanently in the middle of the chancel or church in most parish churches. The curious thing is that in the case of St. Gregory's, decided by the King in Council on Nov. 5, 1638, the complainants did not ask to have the law carried out. They asked that the table might remain fixed in the middle of the church. But the King's decision, probably prompted by Laud and certainly accepted by him, was equally against the law. The King held that the place convenient for hearing was to be determined by the ordinary; but he hinted pretty plainly that he thought that the ordinary would do well to fix the table at the east end—that is to say, to explain away the law altogether.

The only man who seriously attempted to execute the law was Bishop Williams, and Williams, like most other opponents of Laud's, is not only heartily abused, but directly misrepresented in Dean Hook's unlucky pages. He actually says that Williams in the well-known letter to the Vicar of

Digitized by Google

Grantham "had endeavoured to prove that the body of the church was the right place for the Holy Table, but he had not disproved the irreverence that had resulted upon its being placed in that position." Those who have read that letter with any care are aware that Williams had not endeavoured to prove anything of the sort, and those who think that he was careless about irreverence will do well to read the following extract from one of his letters written to the Mayor of Leicester in September, 1633, about six weeks before the King's decision was given in the case of St. Gregory's. In that letter the Bishop commended the inhabitants of Leicester for having restored to one of their churches the chancel which had long been used as a library, and for having placed—

"some steps or ascents in the upper end thereof for the Communion Table to stand in at such times as it shall not be used in the participation of those sacred mysteries; for at those times the law doth appoint it shall be set in the most convenient place, either of the chancel or body of the church, whereunto the people may have best access, and where the minister that officiates may be most audibly heard, which, as I am informed, is the place where it stood before. Let it, therefore, at such times be placed there again, until by complaint of the minister or churchwardens of the inconvenience thereof I shall give order to the contrary; only both then and all other times my earnest suit unto you is, that your table may be fairly covered and adorned wheresoever it stands; that whereas all men that are not extremely malicious must needs commend your wise and discreet managing of the civil, idle people may have no occasion to tax your disposing of Church affairs; and I assure you that a little charge in this kind would be well placed, being a thing acceptable to God, to the King, and to all good people."

It is, of course, open to any one to argue that, whatever the law might have been, it was worth while to evade it in order to return to the old Church arrangement. But it is indubitable that Williams contrived to satisfy the law and the people as well. Whatever Dean Hook may say, the removal of the Communion Tables was an innovation in law as well as in practice.

It is unnecessary to say anything about the short Life of Juxon which follows that of Laud. It is too slight a sketch to call for any special remark.

SAMUEL R. GARDINER.

Money and the Mechanism of Exchange. By W. Stanley Jevons, F.R.S., Professor of Logic and Political Economy in the Owens College, Manchester. (London: Henry S. King & Co., 1875.)

MR. FAWCETT'S recent lecture at Birmingham has raised a question respecting the method of studying political economy. The conception of the science which we believe will ultimately prevail is that it ought to be studied—as, indeed, Adam Smith both studied and taught it—so as to include, instead of excluding, other branches of learning, especially history. Such seems to be the opinion also of Mr. Jevons, who, beside being a distinguished economist, is also, as a mathematician, a master of the branch of science to which Mr. Fawcett seems to allow a claim to compete with economics in the field of education. At the beginning of his present treatise Mr. Jevons points out that it is only by examining states of society altogether different from our own that we can fully realise the use of money; and he devotes a chapter to its "early history," showing how changes in its constituents were connected with the principal steps in human progress, and the successive developments of the hunting, the pastoral, and the agricultural states. The value of a book may often be tested by what it suggests as well as by what it contains, and the short chapter referred to opens up a most instructive field of economic history. Mr. Jevons refers to Sir H. Maine's *Early History of Institutions* with respect to the use of cattle as currency in the pastoral state, and the reader of that remarkable book will find an explanation of the probable causes of the discontinuance of their use as a circulating medium in the agricultural state, in which they had, as it were, become bound to the farm. Instead of the ox himself, a coin stamped with his image began to circulate as money. Other articles, such as corn, indigo, sugar, rum, tobacco, are mentioned by Mr. Jevons as having served as currency in some agricultural communities, and even these have two advantages over cattle, in being both divisible and disposable without loss to the farmer. Were the investigation followed up, it might be shown that the chief economic movements of English society during the Middle Ages are intimately connected with the use of money; and that the dissolution of the feudal system, the disappearance of villenage, the rise of towns, of free citizens, free farmers and free labourers, were largely due to its intervention, and the consequent substitution of pecuniary payments for feudal service and praedial labour. The history of England, again, during the sixteenth century, is the history of a monetary as much as of a religious revolution; and every subsequent change in the currency described by Mr. Jevons—the introduction of bank-notes, the evolution of other forms of credit, the clearance system—has its connexion with the whole industrial and commercial history of the period. Even the explanation of the functions of money involves a historical point. It may, perhaps, be questioned whether the four functions which Mr. Jevons describes are not reducible to the two first. It can hardly be called the common or universal measure of value unless it serves as a standard by which future as well as present payments or exchanges may be regulated; nor does it perfectly answer as a universal medium of exchange unless it "stores" or "embodies value in a convenient form for conveyance to distant places." However this may be, it is unquestionable that at one stage of society—one which the greater part even of civilised mankind has not passed—a principal use of money is to store wealth for future occasions, and to serve as a domestic bank, though one paying no interest. The Mercantile school had better reasons for the vast importance they attached to money than modern economists (who, moreover, have erroneously charged them with teaching that money is the only wealth) have perceived. This function of money might seem destined almost to disappear with economic progress, did not the mode in which bankers now manage both their reserves and their deposits seem to threaten us with the necessity of a recurrence to hoarding for the safe keeping or storing of our savings.

The principle that bad money drives out good, but good money does not drive out bad, is pertinently applied by Mr. Jevons in answer to Herbert Spencer's proposition that we may trust manufacturers and bankers to supply us with money as freely as we trust bakers and tailors to supply us with loaves and coats. It is good economy to get our food and clothing by unrestrained competition, because the cheaper they are the better, while a steady measure of value, not one tending to fall by reduced cost of production, is what is wanted in money; but if coin and notes from all quarters were legal tender, it would be every one's interest to pay in the cheapest medium, and to send all good money abroad. The same principle comes into play with respect to the Battle of the Standards, as Mr. Jevons terms one of the chief controversies which have engaged Continental economists in recent years—though one which has attracted little attention in England, where the existence of a single standard seems to have prevented economists in general from perceiving how English interests are involved in it. A gold standard does not, however, preserve the currency of a country from fluctuations arising from changes in the value of both silver and gold, so long as other countries maintain a double standard. A single silver standard did not preserve India from experiencing a fall in the value of its currency after the discovery of the new gold mines, for the silver driven from the currencies of continental Europe by gold was sent out to the East; and if both metals were still admissible without limit into the currencies of the Continent, a fall in silver would in like manner cause gold to pour into England. The double standard has advocates among some of the most eminent Continental economists, especially MM. Laveleye, Wolowski, and Courcelle Seneuil. The late Mr. Prince Smith, too—whom some English economists regarded as the champion of "orthodox" economics in Germany, as opposed to the so-called "Catheder-socialisten"—was on the same side. The "Cathedersocialisten," on the contrary, are, we believe, generally for a single gold standard; and we may observe of this much misunderstood school, that it would be as reasonable to call Lord Aberdare and Mr. Grant Duff Socialists because they are members of the Social Science Association, as to give that name to German professors and officials because they have formed a "Verein für Socialpolitik:" the term Sociologists would be much nearer the mark. Mr. Jevons fully admits the force of some of the arguments on the side of the double standard, but he justly objects to the cumbrousness of silver as a medium for large payments, and to the cost of the efflux and reflux of each metal as it rises and falls in value. But he does not seem quite satisfactorily to meet M. de Laveleye's main argument: that the demonetising of silver tends to cause a scarcity of money, and a consequent fall in prices and rise in the rate of interest, injurious to the producing and

commercial classes of all Europe, and especially detrimental to the small farmers of France and Belgium, who would find the prices of their produce declining, while their mortgages were becoming more onerous. Mr. Jevons suggests that the extension of bank-notes, cheques, and the clearing-house system will economise the system of metallic currency, and that the supply of gold may be increased by future discoveries. He admits, however, that this is only matter of speculation; and what M. de Laveleye contends against is exposing the poor peasantry of his own country to the risks of such a speculation. The question is, in fact, one of a balance of advantages and disadvantages on both sides, and Mr. Jevons and M. de Laveleye are agreed in treating it as such, although they form opposite judgments respecting the turn of the scales. It is one of Mr. Jevons's great philosophical merits that he is as patient of controversy as the magnanimous Mr. Mill himself, and examines on all sides the questions he discusses, instead of jumping from general assumptions to his conclusions like the schoolmen, of whom Hallam pronounces that "as their reasonings commonly rest on disputable postulates, the accuracy they affect is of no sort of value."

Mr. Jevons's treatise travels over so much ground that a reviewer can follow it only at a few of its points. It is almost everywhere perfectly clear and popularly written, but the limited size of the volume seems to have compelled an excessive brevity in one or two passages. Thus, in an excellent chapter on the methods of regulating a paper currency, he pronounces that "regulation by the foreign exchanges is better than no regulation at all, but, if perfectly carried out, would give exactly the same results as the deposit method;" a proposition certainly not so obvious as to need no explanation to a learner. Like Mr. Bagehot, to whose *Lombard Street* he refers, Mr. Jevons declines the formal discussion of the Bank Charter Act; but the treatises of both these eminent writers contain much which bears on the policy of that Act. Its advocates once expected that under it the value of the currency and the prices of commodities would vary exactly as in a country with a purely metallic system, and in which credit media were unknown. It must by this time be perceived on all sides that no regulation of bank-notes can possibly prevent fluctuation in prices which could not occur under a system of circulation consisting exclusively of coin. The collapse in the circulation, and the sudden rise in the value of the portion which is legal tender, accompanying a panic, could have no existence under a purely metallic circulation.

Although Mr. Jevons is probably the best mathematician among European economists, he has wisely refrained from the introduction of algebraic symbols into the present volume, which is well adapted to fill a *lacuna* in both popular and educational literature. It abounds in information which every one ought to possess, but for much of which a student might have rummaged a whole library without success. It is surprising how few are the persons who could answer the question why the Mint price of an ounce of gold is 3*l.* 17*s.* 10½*d.* A student who cannot be puzzled in the most intricate parts of Mr. Mill's theory of international values is often as much puzzled by it as many members of the House of Commons were by Sir Robert Peel's question, "What is a pound?" On this and a host of similar points Mr. Jevons's treatise now leaves them without excuse.

T. E. Cliffe Leslie.

The Prose Works of William Wordsworth. For the first time collected; with Additions from Unpublished Manuscripts. Edited, with Preface, Notes and Illustrations, by the Rev. Alex. B. Grosart, St. George's, Blackburn, Lancashire. In Three Volumes. (London: Edward Moxon, Son & Co., 1876.)

There can be no question that as the years go on the greatness of Wordsworth is being more and more fully recognised. While other names, once perpetually repeated and familiar, are sinking into obscurity or into oblivion, his reputation and influence daily increase. The confidence with which he worked on through much evil report and little good is justified by the event. "We had little to live upon, and he as little," he writes of his brother, whose loss was one of the bitterest griefs of his life: "but he encouraged me to persist, and to keep my eye steady on the object. He would work for me (that was his language)—for me and his sister, and I was to endeavour to do something for the world." And with this high purpose he worked on, believing unwaveringly in his calling and election to be a poet, and that sooner or later the world would listen to his voice. In one sense what he says of his position at Cambridge is true of most of his after life; he was "not for that hour nor for that place."

"Yet from the first crude days
Of settling time in this untried abode,
I was disturbed at times by prudent thoughts,
Wishing to hope without a hope, some fears
About my future worldly maintenance,
And, more than all, a strangeness in the mind,
A feeling that I was not for that hour
Nor for that place."

It was in such loneliness, so far as he knew, that he worked on. A few "finely touched" spirits were with him, he was assured; but for the most part he was received with contempt, or derision.

"You know Butler, Montagu's friend," he writes to his friend Wrangham, "not Tom Butler, but the conveyancer. When I was in town in spring he happened to see the volumes lying on Montagu's mantelpiece, and to glance his eye upon the very poem of the 'Daffodils.' 'Aye,' says he, 'a fine morsel this for the reviewers.' When this was told me," he adds, "(for I was not present), I observed that there were *two lines* in that little poem which, if thoroughly felt, would annihilate nine-tenths of the reviews of the kingdom, as they would find no readers. The lines I alluded to were these *:—

"'They flash upon that inward eye
Which is the bliss of solitude.'"

He had his reward while he lived in his virtue, and in the fine pleasure of his art; he has it now in the growing admiration and reverence of mankind. We believe that even in his own day his influence was far greater than was perceived; certainly now no poet of his date sways an empire of comparable importance. In his own day he was a "presence not to be put by" even by some who scoffed the loudest. Even Byron, though he is never tired of jesting at his unintelligibility, and his "pedlar poems," displays unconsciously the power of the master he derides. The "Prisoner of Chillon" abounds in Wordsworthian tones and echoes. It may be that the influence of Wordsworth was impressed upon Byron rather through Shelley than by direct contact; but it is none the less Wordsworth's influence. On Shelley Wordsworth exercised a spell, the effects of which could never be, and were not, destroyed by any subsequent alienation and scorn. For him, as for another most eminent genius, he was a "lost leader," though perhaps he would have retaliated, had that been his way, with a counter-description of his estranged admirer as a "lost follower." The following words of Shelley's tell us what Wordsworth had been to him, ere Wordsworth changed camps:—

"Poet of Nature, thou hast wept to know
That things depart which never may return;
Childhood and youth, friendship, and love's first glow,
Have fled like sweet dreams, leaving thee to mourn.
These common woes I feel. One loss is mine,
Which thou too feel'st, yet I alone deplore.
Thou wert as a lone star whose light did shine
On some frail bark in winter's midnight roar:
Thou hast like to a rock-built refuge stood
Above the blind and battling multitude:
In honoured poverty thy voice did weave
Songs consecrate to truth and liberty.
Deserting these, thou leavest me to grieve
Thus, having been, that thou should'st cease to be."

Assuredly ever since his own time his fame has been spreading.

"Crescit occulto velut arbor aevo
Fama."

And it was spread, not because "the judicious" have closed their eyes to faults in his workmanship or that enrolment of himself beneath a strange banner, but because, when all withdrawals are made, he has left us so much of such supreme excellence—both in thought and form so exquisitely refined and true. How odd to have to look for his statue in the Baptistry in Westminster, where "by the sentiment of a kinsman" it has been placed, with Keble's tablet now fixed near! Certainly, had that been its proper site, and such its congenial associations, the world would scarcely now be seated at his feet. We can only hope, as Dr. Stanley suggests, that he may "make that angle of the nave the nucleus of a new Poets' Corner of future years."

Of the growing belief in Wordsworth there are many signs. The eager reception of the diary describing one of his wanderings with his sister in Scotland is not insignificant. Still more so the appearance of the volumes now before us containing his prose works, edited with much enthusiasm, though perhaps a little hastily, by Mr. Grosart, who is so well known for his labours in other fields of English literature. Mr. Grosart has done a great service. Better than words of praise is work for the master one loves; and of work, that which

* These lines were composed by Mrs. Wordsworth.

Digitized by Google

is to be done before all other is the rendering of the master's voice fully audible—that is, the placing of what gospels he has left within reach in a legible form. Strange to say, there is much of this work yet to be done for Wordsworth. Strange to say, all his poetry has not yet been printed. One poem not before printed is given by Mr. Grosart. It is dated January 9, 1846, and so is, perhaps, the last piece he wrote, except two sonnets on the death of a grandson, as his terrible bereavement of his daughter Dora—"Is that Dora?" were almost his last words as he heard some one enter the chamber where he lay dying—befell so soon after. It consists of some verses "inscribed on the fly-leaf of a gift copy of the Collective Edition of his Poems sent to the Royal Library at Windsor Castle." They are somewhat commonplace, though not without Wordsworthian touches; but their merit is not the question at present. What we want first of all is a complete collection of Wordsworth's works. The winnowing of the chaff from the wheat may then be attempted. In the *Guide to the Lakes* the author quotes these lines in speaking of the cottages:—

"Cluster'd like stars, some few, but single most,
And lurking dimly in their shy retreats,
Or glancing on each other cheerful looks,
Like separated stars with clouds between. MS."

which, as Mr. Grosart has it, are "from (*eheu! eheu!*) the still unpublished poem of 'Grasmere.'" This poem is, in fact, the first book of the first part of *The Recluse*—the *magnum opus*, never completed, to which "The Prelude" is the introduction and "The Excursion" the second part. We are told in the *Memoirs* that it "takes up the thread of the personal narrative, where it leaves off in the 'Prelude,' and begins with describing the commencement of his 'Residence at Grasmere;' after which introduction it propounds the subject in the lines which are printed as a prospectus in the Preface to 'The Excursion'":—

"On man, on nature, and on human life,
Musing in solitude, I oft perceive
Fair trains of imagery before me rise, &c."

We trust Mr. Grosart will not think us greedy if, like Oliver, we "ask for more." We hope all that Wordsworth has left will be presently published.

Meanwhile, much is now given us, for which let us say our grace. Mr. Grosart has arranged the *Prose Works* in three volumes, the first of which contains what he entitles "Political and Ethical Writings," the second "Aesthetical and Literary," the third "Critical and Ethical"—an arrangement not to be satisfactorily carried out, perhaps, but which may serve. He reprints, of course, pieces that have been and are easily accessible, as the famous preface to the second edition of the *Lyrical Ballads*, with the Appendix and the Supplementary Essay, and the *Guide to the Lakes*; and some of the letters he gives have appeared before, more or less, in the *Memoirs*; but the greater part of his volumes consists of writings not before published, or which, once published, are now exceedingly rare. The chief work is the tractate, or essay, or whatever it is to be called, "On the Convention of Cintra"—a work composed with all the noble vehemence of a deep and a deeply moved nature, full of high thoughts expressed in worthy language. In it, as so often, the spirit of Milton seems to be with Wordsworth, inspiring a certain fine passionate patriotism. Those who think of Wordsworth as of a self-wrapt recluse, lying beside his lakes "secure" and calm, unmindful of the shocks that shook the towns and lands far away, may be amazed to see with what fervent interest he was watching all that happened—what true joys and griefs filled his great heart as the terrible drama of his day was played out. Like those Greeks Thucydides describes standing on the shore of the Great Harbour at Syracuse to witness the sea-battle that was to decide their fate, whose very limbs in the intensity of their excitement moved sympathetically with the combatants—τοῖς σώμασιν αὐτοῖς ἴσα τῇ δόξῃ περιδεῶς ξυναπονεύοντες—so Wordsworth, with all his seeming imperturbability and in spite of the distance at which he delighted to place himself from the central haunts of the world, felt deeply with his fellow-men in that awful time. More clearly for the quiet that surrounded him he heard

"The still sad music of humanity."

And, whatever tidings reached him, he could not but lift up his voice, wailful or jubilant, as the hour might be. He might well speak of this Convention of Cintra writing as

"The impassioned strain,
Which without aid of numbers I sustain."

Perhaps we may be permitted to quote here the sonnet "composed while the author was engaged in writing a tract occasioned by the Convention of Cintra:"—

"Not mid the world's vain objects that enslave
The free-born soul—that world whose vaunted skill
In selfish interest perverts the will,
Whose factions lead astray the wise and brave—
Not there; but in dark wood and rocky cave,
And hollow vale which foaming torrents fill
With omnipresent murmur as they rave
Down their steep beds, that never shall be still;
Here, mighty Nature; in this school sublime
I weigh the hopes and fears of suffering Spain;
For her consult the auguries of time,
And through the human heart explore my way;
And look and listen—gathering, whence I may,
Triumph, and thoughts no bondage can restrain."

This work, that surely must take its place with the masterpieces of the kind in our literature, has so far been little known except by name. Canning is said to have pronounced it "the most eloquent production since the days of Burke;" but, writes the author of the *Memoirs*, by "some untoward delays in printing, it was not published till the interest in the question under discussion had almost subsided. Certain it is that an edition, consisting only of five hundred copies, was not sold off; that many copies were disposed of by the publishers as waste paper, and went to the trunkmakers; and now there is scarcely any volume published in this country which is so difficult to be met with as the tract on the Convention of Cintra." We can only further say that, beside its intrinsic merit, this tract has great illustrative value for the student of the writer's poetry, especially of the "Poems dedicated to national independence and liberty."

Among the pieces not before published is a "letter to the Bishop of Landaff (*sic*) on the extraordinary avowal of his political principles contained in the appendix to his late sermon, by a Republican," in which the Wordsworth of 1793 comes out in full force; various letters both on public matters and on private—one addressed (but probably never sent) to Bishop Blomfield on the Catholic Relief Bill, which discusses that ever vexed question, "Can Protestantism and Popery be co-ordinate powers in the constitution of a free country, and at the same time Christian belief be in that country a vital principal of action?"—two additional papers on epitaphs, which would probably have appeared in *The Friend*, had *The Friend* prospered; some new notes and illustrations of the poems, and the whole of the J. F. MSS. The J. F. MSS. "written down to the dictation of Wordsworth by Miss Fenwick, ... have been hitherto given with tantalising and almost provoking fragmentariness in the Memoirs and in the Centenary Edition of the Poems—again withdrawn in the recent Rossetti Edition. In these notes," adds Mr. Grosart in his manner, "many of which in both senses are elaborate and full, are some of the deepest and daintiest-worded things from Wordsworth. The J. F. MSS. are delightfully chatty and informal, and ages hence will be treasured and studied in relation to the poems by the (then) myriad millions of the English-speaking races."

It would be interesting to dwell more particularly on certain parts of this collection; but space fails us. We hope it is sufficiently clear that for all students of Wordsworth—that is, of one of the highest and best masters of his art—these volumes are of priceless value. Some day, it is to be hoped, a Life of Wordsworth will be—it has not yet been—written; whoever accomplishes, or attempts, that noble task will find ready to hand in the work before us some of his best material. To the Wordsworthian student, then, and biographer, as also to all who care for high thinking and good writing, from whatsoever source, we heartily recommend it.

As to the editing, Mr. Grosart has, on the whole, done his part well. The arrangement might, we think, be improved; the private letters, for instance, should be all together. The index should be much fuller. And, what is more important, the contents should be more complete. We trusted the work would be an *omnium gatherum* in the good sense of that remarkable phrase, if it has a good sense; but it is only an *aliorum gatherum*; not all the letters are given, nor of those that are given is the whole always printed. Mr. Grosart's own way of speaking would not always, we think, have won Wordsworth's approval. Even those who are no great admirers of De Quincey, among whom are we, will not much relish Mr. Grosart's description of him as "a monkey with a man's soul somehow transmigrated into it." The quotation made by Wordsworth in one of his letters to the *Morning Post* on the Kendal and Windermere Railway:—

"Vane could tell what ills from beauty spring,
And Sedley cursed the form that pleased a king,"

is from Johnson's "Vanity of Human

Digitized by Google

Wishes," not from Dryden, as Mr. Grosart suggests. But—

"Non ego paucis
Offendar maculis."

On the whole the editor deserves well of his country.

One last word: What is the date of the "Reverie of Poor Susan?" We think there are no two poems for which dwellers in towns and in Town should be more grateful than that one and the sonnet written on Westminster Bridge. No two poems so remind us of what is, for the most part, wholly forgotten, that in the midst of cities, in the busiest centres of commerce and of care, the spirit of poetry is present, if only we could feel it. For those who delight in "Poor Susan," Cheapside has a new glory for ever, and there is pavement of gold in Wood Street; Lothbury is as a meadow of Arcadia. So one would like to know all one may of such a poem. Now the common editions—*e.g.*, that of 1874 in six vols., the one-volumed 8vo. edition, which also Mr. Rossetti's volume follows—give 1797; and for ourselves we have always been interested to regard the poem as one of the earliest of Wordsworth's characteristic pieces. But we are told, vol. iii., p. 40, of the *Prose Works*, that it was "written 1801 or 1802. This arose," runs on the note, "out of my observations of the affecting music of these birds, hanging in this way in the London streets, during the freshness and stillness of the spring morning." It would seem, by the way, that Mr. Grosart's star—"a star designates publication herein for the first time"—is not always to be depended upon, as he appends it to the above note, which is to be found in the *Memoirs*, i. 191. As "Poor Susan" was not in the *Lyrical Ballads* published in 1798, it was probably not written by that time, though, of course, it may have been so. Yet is not the style rather in the poet's earlier manner—his manner in and about 1797? He was evidently himself somewhat vague about the date.

J. W. Hales.

Nebraska, its Advantages, Resources, and Drawbacks. Illustrated. By Edwin A. Curley, Special Commissioner from *The Field* to the Emigrant Fields of North America. (London: Sampson Low & Co., 1875.)

When a man has resolved to fight the battle of life under new conditions, to escape from the fierce competition and cramping closeness of the struggling crowds in the old country to the freer air and ampler space of a new one, he finds a difficulty in deciding to which quarter of the globe he shall turn his steps. And when the intending emigrant has got over this initial difficulty, and has fixed upon Western America, he must still be greatly puzzled which portion of it to select as his future home. It is not easy for him to obtain data which will convey to his mind a substantially fair view of the prospect which each State can offer. Mere official information is too bald and technical for the purpose, and the more flowery prospectuses of States and Corporations interested in the sale of lands, and eager to attract new comers, are liable to present pictures of too rosy hue. A really trustworthy handbook to the emigrant fields of North America which would inspire confidence in its impartiality would be sure of appreciation. This Mr. Curley has endeavoured to supply with regard to Nebraska, one of the most rising of the younger Western States. He furnishes statistics innumerable, diagrams, detailed maps after the United States' Survey, a minute description of every county in the State, and information on every point of interest to the settler. It is to be regretted that the material has not been compressed into a less bulky and more portable volume, with less of glitter on the cover. But when the antecedent prejudice excited by this and the inflated and highly alliterative preface has been overcome, the reader will find a collection of valuable data in fairly readable form. In the title-page the author promises to set forth drawbacks as well as advantages, and he is careful not to omit or ignore them. The general result, however, of Mr. Curley's survey is so favourable that we cannot help fearing that he may have been unconsciously influenced by association with enthusiastic Nebraskans, and have a little undervalued the defects which he honestly confesses to exist.

Nebraska possesses immense advantages of position. It lies on the main line of communication across the continent, the Union Pacific Railway, which traverses its whole length from east to west. The Missouri forms the eastern boundary of the State, and its plains are watered by the Platte with its numerous affluents, and by many other streams which fall directly into the Missouri. It possesses, moreover, for the most part, an extremely fertile soil, yielding bountiful crops of wheat, maize, flax, and fruits, while extensive prairies afford unlimited pasturage for sheep and cattle. Hostile and troublesome Indians have been settled on "reservations," or driven away to other hunting-grounds by the resistless advance of the whites. It is not surprising then that Nebraska, thus favoured by nature and by railways, has developed after the marvellous fashion of Western States, and in an existence of twenty years has gathered a population of some 230,000 persons. The rapid growth and prosperity of these new districts of Western America proceeds in spite of rather severe taxation, although Mr. Curley maintains that the settler is less heavily burdened than is ordinarily believed. The duty on many necessary articles, such as clothes, implements, and tools of all kinds, is high, but food is free; there are State, county, and town taxes for various purposes, yet Mr. Curley's figures show that each citizen of Nebraska bears but one-third the weight of public debt which falls upon each inhabitant in the prosperous colony of New Zealand.

The nature of the country in Nebraska is such that farms are very quickly brought into cultivation. It consists for the most part of rolling prairie: *i.e.* gently undulating plains, with here and there extensive table-lands, or broad valleys, while along the rivers bold bluffs relieve the monotony of the landscape. The rolling plains rise gradually towards the west from an altitude of 1,000 feet above the sea at Omaha in the east, to 5,000 feet at the western boundary of the State. The level surface of the prairie, with deep rich soil unencumbered by forest, lies ready for the plough; and the settler has no weary struggle of years and years with refractory and unsightly stumps to look forward to as in Canada, where it takes a lifetime to clear an ample farm. The soil, like that of much of the great prairie region of America, is chiefly rich lacustrine deposit; and an excellent account, accompanied by a map, of the surface geology, by Professor Aughey, shews that this extends over three-fourths of the State. This lacustrine deposit was formed by the subsidence of the vast inland seas or lakes which occupied the central portion of the North American continent during the Pliocene Tertiary Age. The deposit is from 5 to 200 feet thick, perfectly homogeneous, and owes its extreme fertility to its richness in finely divided silica and the phosphates and carbonates of lime. It resembles the soil of the valley of the Nile, and the fertile Loess of the Rhine. The remaining portion of the land consists of the alluvium of the river valleys, with sand and drift, which crop out at different points.

What then are the drawbacks which must be set against so many exceptional advantages? They are easily summed up:—First, extreme variations of temperature; secondly, deficient rainfall; thirdly, lack of timber; fourthly, the ravages of grasshoppers and locusts. The first of these is, perhaps, not so serious as it might at first sight appear. In one place the lowest point reached in winter was −30°, the highest in summer 106°, a range of no less than 136°! But this appears to be exceptional, and the average range perhaps not more than 120°. The sensible effect of these extremes, moreover, is largely mitigated by the dryness and tenuity of the atmosphere. In many parts the rainfall is generally sufficient for agricultural purposes, although in the north-western portion irrigation is necessary; but the fault will no doubt disappear as plantations rise up, and thick crops prevent too rapid evaporation.

The great want of all is timber: there are no forests in Nebraska—all is bare prairie, with hardly a tree, except here and there a few small saplings. This dearth of timber means more than mere monotony of landscape. It means lack of building and fencing material, and it means want of shelter from the fierce winds which sweep over the vast expanse of prairie untempered and unchecked. It means, too, lack of fuel, a serious matter in a country where the temperature falls to from 10° to 30° below zero. The full significance of this will be gathered from the fact that the author carefully discusses the value of straw and corn-stalks for this purpose. The evil is in process of being remedied; the settlers are alive to the necessity, and are raising timber and fruit-trees, while, as was found to be the case in Kansas, now the prairie fires have ceased and rainfall increases, plantations are springing up in unploughed lands spontaneously, from seeds shed long ago, and buried perhaps for ages in the ground.

With regard to locusts, the [illegible] until he opinion that their ravages [illegible]ting drubbing rated. They come but [illegible]e held on till he years, and can be kept down[illegible]mirable letters, or destroyed, by appropriate [illegible] in the history

Altogether Nebraska has a prosperous future before her; and while there is no place for the clerk or the mere labourer, the man who goes there with a little capital and knows how to farm "may have every confidence that he will become wealthy on the Western plains, and attain there a position of which he could have no reasonable hope in the close competition of old England."

W. B. CHEADLE.

THE YORK AND HEREFORD MISSALS.

Missale ad Usum insignis Ecclesiae Eboracensis. (Surtees Society, 1874.)

Missale ad Usum percelebris Ecclesiae Herefordensis. (Privately printed, 1874.)

BY these volumes Dr. Henderson has earned the thanks of all who are interested in the history of the English Church. Hitherto the student wishing to obtain a knowledge of her chief service before her Reformation must either spend much time in visiting and comparing the few and widely-scattered remnants of the ancient service-books, or must be content with Mr. Maskell's *Ancient Liturgy*, and as much as he could get of Mr. Forbes's reprint of the Salisbury Missal, for the concluding part of which we have been patiently waiting since 1867.

Mr. Maskell's book is not superseded, for its value lies in its introduction and illustrative matter. But to understand the distinctions of "Use," complete texts are necessary. The differences are not found so much in the fixed parts of the service which Mr. Maskell gives us, as in the variable introits, collects, epistles, gospels, &c. Dr. Henderson, in the books under notice, gives us the whole York and Hereford Missals, and all that is at present known to exist of the Lincoln, besides several local services, the metrical Kyries (without the music), the Bodleian Tropes, several comparative tables, and lists of extant books of each use, and an alphabetical list of saints' days, which will be very useful in fixing dates. The musical part of the books has been edited by the Rev. S. Greatheed.

The principal variations of text and rubric are given, and the latter are so considerable as to persuade the editor that

"there was as great a variety in ceremonial in respect to the Canon of the Mass within the use of York at various times and before the custom was fixed by the printed edition as there is between the three great uses of Sarum, York, and Hereford, as drawn out from the printed editions of the Missal."

Now, surely this is a mistake. The rubrics differ very much, it is true, but they are supplementary not contradictory to one another. We have here four whole texts of the York Canon, and part of a fifth, and, omitting that from the Breviary, of which more shortly, it will not be found that the rubrics are discordant. Take for instance the first of them. The printed books have: "Erigens se sacerdos osculetur altare a dextris sacrificii dicens." One MS.: "Hic faciat sacerdos tres cruces super calicem et panem ita dicens." The [illegible] shows us that there was no conpart of his v[illegible] it says: "Hic erigat se et before published, [illegible]iendo signum super cali- are now exceeding[illegible]be remembered that there is the tractate, [illegible]authorised version of the be called, "On rubrics; some MSS. omit them altogether, and in others they are found of greater or less completeness, and the scribes appear to have been very arbitrary in their selection. Tradition supplied what was wanting to produce a practical uniformity. The printed editions agree, not because they fully represent the practice of their time, but because the first was copied from one MS. and the others from it. If our old service-books had continued in use much longer, no doubt the use of printing would have caused a regulation and amplification of the rubrics, just as it has done in the case of the Roman Missal.

After Dr. Henderson, with the MS. before him, has so far satisfied himself about it as to draw from it one of his texts, I feel some hesitation in disputing his judgment on the authority only of the extract which he has printed; but really I doubt very much whether the Breviary used is a York book at all. Its canon differs very widely from the undoubted York texts, and in most cases agrees with the Sarum; but it is not wholly Sarum. What, then, is it? Is it of some monastic or private use, or can it possibly be Lincoln? One would like to hear the result of a further examination of the MS., either by Dr. Henderson or by the learned Secretary of the Surtees Society.

Dr. Henderson's section on the Ecclesiastical Colours does not add anything to our knowledge of the subject. In his extracts from the York books, he throughout confounds the *capa nigra*, or ordinary black gown, with the *capa serica*, or silk cope; and for Lincoln use he gives a rubric which is really not Lincoln, but Sarum. It is from a Pontifical written for John Longland, Bishop of Lincoln 1520–1547, and Dr. Henderson, to account for its being Sarum, suggests that it was intended to introduce that use into the diocese of Lincoln. This, in fact, seems to have been the case, for in 1541–1542 the use of Sarum was formally adopted by Convocation for the whole province of Canterbury (Blunt, *Annotated Book of Common Prayer*, p. 149).

The York Missal gives a long and far from edifying story as to the origin of St. Gregory's Trental, which is not found in the Salisbury or Hereford books, though in both of them the Trental is described, and they contain other curiosities of the same sort—as, for instance, the Mass of the Five Wounds and the Passion according to Pope John. And from a fly-leaf in one of the Hereford copies we have a Mass for "rex noster Henricus octavus in terris Ecclesiae Anglicanae supremum caput." This last suggests the thought that it would be well for all editors of ecclesiastical books to note such alterations as they find in them to suit the state of things which existed between the rupture with Rome and the introduction of the vernacular services. I am able to supply two characteristic examples from part of a Salisbury Grayle in my own possession. They occur in the two sequences "*unius Apostoli.*" In the first "concedunt tibi Petre regni solium" has *regni* scratched out and *sacerdotii* written over; in the next "*Quorum princeps*" is altered to "*Quorum unus.*"

It is a pity that better printing and paper have not been bestowed on these books, for they certainly deserved it. Misprints, too, are numerous, and some of them indicate considerable carelessness. For instance, of the short list of six *corrigenda* in the Hereford book the first directs the deletion of a passage which is not to be found at the place referred to, and the last directs *usum* to be substituted for *versum* in a place where *usum* actually stands in the text. And *usum* is evidently the right reading. The context requires a word signifying *communion*, and *usum* will bear that meaning. It is not in Du Cange, but in the *Promptorium* we read "*Vsyñ* yn sacrament receyvynge *communico*," and in Myrc's *Instructions for Parish Priests*, ll. 1937–1940, we read:—

"Ȝef any flye, gnat, or coppe
Doun into þe chalys droppe.
Ȝef þow darst for castynge þere
Vse hyt hol alle I-fere."

In the contents-table of the York book Appendices vi. and vii. are transposed. And ought not *vexillum de serico* on the last page but one of the Hereford to be *vexillum de cilicio*?

There is another misprint in the same book, which is too good to be overlooked. In the *Remedia contra defectus Missae* we read, "Si sanguis in calice congeletur tamdiu exhaletur donec dissolvatur, vel prunis reverenter apponatur, aut si aliter fieri non possit debet in solidum transglutiri." This passage is, I believe, peculiar to this Missal, and is curious as a provision against a practically impossible accident. But it is made still more remarkable in the reprint by *prunis* being printed *pruinis*.

Since the above was in type the Surtees Society have issued a thick volume, edited by Dr. Henderson, and containing the York Manual, the York Processional, and the Sarum Manual, besides extracts from the Hereford Manual, and from various other English, Welsh, and Scotch sources, ranging in date from the tenth to the sixteenth century. The York Pontifical is promised soon, and it will complete the series of York offices as to "sacraments and sacramentals" so far as they are extant, for no copy of the Grayle appears to be known. Having received so much, we are tempted to ask for the Breviary. The present instalment has a short preface, containing descriptions of the sources from which the texts are drawn, and some notes communicated by Canon Simmons, chiefly about the York colours. The information given on this last head is not exhaustive, but contains some good evidence tending to prove that the rule, if there was one, was not very rigid, but that the possession of certain ornaments often caused their use in what appeared to be the most appropriate order, without respect to their colours.

Among other interesting matter in the Appendix is a series of forms for the Bidding Prayer in English, from the eleventh century onwards. And as an example of the vitality of tradition, and the light thrown on later forms by comparing them with the earlier, may be mentioned the rubric in the office for blessing the font, in both York and Sarum books of the fifteenth century, which denounces the practice of sprinkling water from the font and allowing it to be taken

Digitized by Google

away. The fierceness of the language, culminating in a threat of the greater excommunication, shows that the practice existed. There is nothing about it in the earlier MSS. until we get to the eleventh century, and then we find it allowed.

The printing of this book is better than that of the Missals, but there is still room for improvement, especially in the correction of the press. The music has been edited by Mr. Greatheed, as before.

J. T. Micklethwaite.

A Fine Old English Gentleman, exemplified in the Life and Character of Lord Collingwood. A Biographical Study. By William Davies. (London: Sampson Low & Co., 1875.)

The author of a pleasant *Pilgrimage of the Tiber* has chosen another subject, the interest of which is ever green with English folk, though we doubt whether his mode of treating it is not a mistake. His hero is one of the finest characters in modern history, but one so thorough and foursquare that his life and acts need no laboured commentary or didactic exposition. Mr. W. Davies's analysis of his character, however, based though it is on the events of his life, appears so distinctly designed to point a moral and read telling contrasts to a degenerate age, that, as the reader makes way in the narrative of Lord Collingwood's career, he comes to know of a surety that to every half-page of anecdote, exploit, incident, or correspondence, he must expect a proportion of three or four pages of moralising, and is reminded of Dr. Croxall's translation of Aesop, which would be well enough but for his interlarded morals. It is conceivable that such treatment of a chosen hero, of however faultless honour, gallantry, and patriotism, may generate a feeling directly opposite to that which it was designed to produce; the same sort of feeling which of old led to the ostracism of Aristides. Without gainsaying the averment "that every good, true, and well-ordered life is an epic which outshines that of Homer, and transcends the narrative," we strongly suspect that to impress it indelibly on the memory is rather the work of comparatively few forceful words than of much flowing rhetoric; and it would be very hard on the remembrance of the brave and self-denying Collingwood, if it should suffer from the zeal of an admirer who overlays his example with precepts multiplied above measure. Not that Mr. Davies, in his portrait, omits or overlooks such fine traits of his hero's character as his dignified silence under official neglect, his generous refusal to impute motives to rival commanders, his consideration for his inferiors, his firm, respectful truthfulness of speech to superiors, his economy of the public purse and indifference as to his own, his thorough and practical acquaintance with the details of his profession (so striking a contrast to the many "incapables" in the service of that day, who, as he wrote, "knew as much seamanship as the King's Attorney-General, and whom one would not trust with a boat on a trout-stream"), his staunchness to his friends, or his signal devotion to the service of his country on an element of which he was never fond, and from which the keen relish of home delights might so pardonably have weaned him. No chronicler of this good and great man's life has been more careful to do it full and circumstantial justice, or, in point of instances and examples, succeeded better. Only here and there—and, indeed, too frequently—he unconsciously takes from the greatness of his hero by striving to exalt him in ill-sustained contrasts, or resenting for him slights and wrongs as to which he himself gave little or no sign of indignation. An example or two may be cited. Every reader of the life of Cuthbert Collingwood holds in esteem his letters on the education of his daughters. One such is given in pages 79–80, solid, sensible, and practical. But it is scarcely fair to make it the text for a diatribe against the neglect of parental supervision of the education of families, in the upper and middle classes of the present day; or to infer that to that neglect are attributable "the faults and follies of the present superficial and desultory age." Account should be taken of the exceptional weight and force of letters, breathing counsel and advice, from a father far away and regarded with a reverence unalloyed with familiarity by daughters nurtured in a retired home under a mother circumstanced as Lady Collingwood. Such letters would powerfully conduce to influence character and instil principles; whereas, admitting to some extent a default of personal interest in their children's training and teaching on the part of modern parents, we may doubt if good seed invariably ripens well even where such interest has been noticeable. It is possible to interfere too much with tutors and governesses, as well as with their pupils. It is possible to be too didactic. And perhaps Lord Collingwood would as little have dreamed of signal and exceptional virtue being predicated of him, because he wrote letters on female education to his daughters from on board ship, as "absolute justice" from his "not having had occasion to find fault with Smith [his servant] for four years" (p. 187). It is proven, we think, that at points in his career—*e.g.*, after his service in the *Barfleur* (1794), and his omission from the list of commanders in Nelson's expedition to Egypt—Collingwood was neglected, through ill-luck or favoritism; but Mr. Davies, before making a grievance of the Government's refusal to continue to his eldest daughter and heirs the peerage conferred on him after Trafalgar, ought to adduce strong precedents for a compliance which, later on, Collingwood ceased to covet; and the fancied posthumous wrong of his being buried in a dark corner of the crypt of St. Paul's, while Nelson's remains were honoured with a splendid mausoleum—a theme for a rhetorical contrast of the respective fates of modest merit and dashing self-assertion—is afterwards condoned in the mention of a fine monument to Collingwood by Westmacott, though this calls up an admission that "something simpler would better have suited the memory of the man."

To readers, however, who know when they have had enough of didactic reflections on the several passages of Collingwood's life, and how to get the kernel of the nut without its skin or shell, the portrait given us by Mr. Davies will present much interesting matter. It shows the man qualifying himself for command by obedience, conduct, self-restraint, and self-improvement; learning the art of writing despatches the style of which has ever been admired, by study of English authors, and careful abstracts of what he read; mastering the details of scientific seamanship and naval tactics, and making himself acquainted with ship-construction, as well as with the growth of the timbers which in his day made our wooden walls all-sufficient. Considerate of his men, in language and act, a rare thing in his day, he is shown to have been able to do without flogging, and to have kept his men employed, during months of inaction, by well-chosen amusements. His sailors during the blockade of Cadiz danced to the music of bagpipes which he had taught them to make; and when "the rats devoured the bagpipes a raid of extermination was made on them" (p. 62). Well might Nelson say of a ship commanded by such a captain, before the naval encounter off St. Vincent, "See, here comes the *Excellent*, which is as good as two added to our number;" and there are few finer things in history than the mutual expressions of admiration which burst from both Nelson and Collingwood as one led the weather column and the other the lee division into action at Trafalgar (p. 98). The dashing prowess of Collingwood's ship, the *Royal Sovereign*, beginning the fight by breaking the enemy's line at a French firstrate carrying Admiral Alava's flag, instead of at an appointed two-decker (a happy disregard of orders, which Nelson could not but have condoned), and pressing the *Santa Anna* so gallantly, in spite of a murderous fire from four other ships, that within an hour of the first shot being fired, that flag-ship struck to its irrepressible antagonist, is described by Mr. Davies in a style worthy of his subject and wisely allowed to tell its own tale. The Frenchmen learnt what it was to cope with a commander who held that "nothing could stand against three telling broadsides delivered within five minutes;" and Admiral Alava's captain opined that the *Royal Sovereign* should have been christened the *Royal Devil* (p. 90, p. 104). If Trafalgar was the crowning scene of Collingwood's gallantry and capacity in action, his five years' further lease of life was marked by a patience and patriotism to which Mr. Davies does full justice, and afforded scope for diplomatic talents in which tact, judgment, and singular powers of negotiation were combined with eminent moderation and uprightness. The contrast of Nelson's impetuosity and Collingwood's more deliberative and conciliating character in a correspondence as to the right of taking water and stores into the British ships on the coast of Portugal is well brought out in pp. 138–42 of this volume; and, not to dwell on the touching example of the gallant sailor's strait between two, his yearning for home and his dear ones, and his unwillingness to quit the high seas until he had given the French that parting drubbing in expectation of which he held on till he dropped; or on those admirable letters, which will always claim a place in the history

Digitized by Google

of epistolary correspondence—we must note one characteristic of Lord Collingwood to which his new biographer gives prominence. Though reserved and retiring, he had his jests and sallies, to which a certain gravity of manner gave zest. "The first gunpowder given to the Spaniards at the commencement of their revolution having been fired away in honour of one of their saints, Collingwood told them he should give them no more, unless they promised to reserve it for sinners and not for saints" (p. 169). Better than this is his definition of dyspepsy (in p. 190) as "a disease of officers who get tired and then seek to be invalided," a disease, which he lamented in others, and shut his eyes to in his own case. And not amiss was his discernment of ladies' characters by their handwriting, for which we must refer lady-readers to p. 197.

Upon the whole, this volume ought to be acceptable to the general reader. To the schoolboy hunting for examples and illustrations of every Christian and moral virtue for his English theme it should be invaluable. At the same time it may be doubted whether its two hundred and fifty pages are likely to do more in keeping alive the memory and example of one of the most blameless of men and heroes than those telling verses of "L. E. L." which end with the quatrain—

> "Amid the many names that light
> Our history's blazoned line,
> I know not one, brave Collingwood,
> That touches me like thine."

JAMES DAVIES.

NEW NOVELS.

The Second Wife. Translated by Annie Wood from the German of E. Marlitt. (London: R. Bentley & Son, 1875.)

The Squire's Legacy. By Mary Cecil Hay. (London: Hurst & Blackett, 1875.)

Spiders and Flies. By Mrs. Hartley. (London: Chapman & Hall, 1875.)

A Scotch Wooing. By J. C. Ayrton. (London: H. S. King & Co., 1875.)

WE can imagine few things more trying to a young girl than to become the second wife of a German baron, especially if she is a Protestant, while he is a Catholic who has married her merely to spite the local Grand Duchess. The adventures of Liane Trachenberg, the "Second Wife," should have occurred to Catherine Morland, the charming heroine of *Northanger Abbey*, who would have known how to appreciate them, whereas Liane was very miserable in her curious home. Liane was the daughter of a noble house, now much impoverished, in which it was hereditary to have red hair. She made a scanty livelihood by means of selling artificial flowers "to the Russian market," and endured her mother's pride and ill-temper till she was glad to accept Baron Mainau. This noble married her in the Protestant church, and then took her off without a single attendant to his own castle, where the father of his first wife, a bad old man called the Hof-Mareschal insulted the poor bride. A wonderful Court chaplain, who was always "grinning deep demoniacal grins," performed the Catholic service, and fell in love with Liane. Having her time at her disposal, and being attracted by mysterious noises, Liane poked about the place till she came to a valley full of exotic flowers, monkeys, and so on, wherein was a mysterious house of Oriental architecture. A beautiful Bayadere had been dying of paralysis in this place for thirteen years, and now Liane was in the thick of the mystery. As she walked home, she met the priest, usually called Sir Priest, who playfully pulled her long golden hair, by way of showing his affection. We cannot follow all Liane's adventures, and it may be enough to say that the Bayadere was no Bayadere, but the lawful wife of the old Hof-Mareschal's dead brother; that the Mareschal had half-strangled her thirteen years before, for reasons best known to himself; that he was also a forger; that the Priest was in the plot; that he kissed Liane whenever he had the chance, and also threw her into a pond; and that Liane was ultimately too much for all the villanous characters, and won her husband's heart. There is a good deal of controversy about the Falk Laws in the story, and many admirable expressions of Protestant feeling are uttered by the heroine. It is impossible to call the story natural or probable; but there is usually some action going on, some one being beaten, strangled, kissed, kicked, or otherwise violently handled. The translator has done her best to make the tale read smoothly, and has generally succeeded. There are some specimens of German idiom literally rendered, however, and the following passage is a little ambiguous:—"Does our Heavenly Father only receive human souls from the hands of the priests, no matter whether he *forges* or not, or does any amount of wrong to obtain his ends?"

In the *Squire's Legacy* Miss Hay has performed a really difficult feat. Her characters are, first, a young gentleman who resigns a large estate because his father when *in articulo mortis* told him that the true heir was alive, and that he had seen a stranger who had rather a look of being the man. Next we have another young gentleman who, being very much in love, declines to marry the girl of his heart till he has had a play accepted and successfully acted. Then there is a heroine, who keeps her seat for an indefinite time while her mare hangs by her fore feet on the verge of a precipice a hundred feet high. The mare falls off and swims the river beneath in safety, while hero number one rescues the first heroine. The second heroine keeps her lunatic brother, and, we think, her still madder father, in domestic retirement, and no one guesses at their condition. Then there is a British judge and jury who in a trial for murder accept the evidence of the lunatic—which is combined with the recitation of an original ode on the death of Queen Victoria—and also the evidence of a wife against her husband. These are curious persons and queer combinations of circumstances; and yet, as the *Squire's Legacy* is not unreadable, Miss Hay must be credited with some talent. Her English is generally free from blunders in grammar, and the first heroine, Doris Egerton, is not uninteresting. If Miss Hay were to neglect the study of Miss Braddon and of Mr. Dickens, and were to remember that, after all, the novel-reading public are vertebrate animals who should not be expected to believe such incidents, she might produce a story which would not be wildly impossible in plot, or weakly sentimental in the amorous passages.

Unconventional as are the actions of the characters in the *Squire's Legacy*, they are surpassed in originality by the feats of those in *Spiders and Flies*. Miss Barlow, an invalid lady of large property in which she has only a life interest, is nursed by a niece, Margery Doveton, the heroine of the story and the "Spider" of the book. This lady, though endowed with fascinations that no one can resist, has reached the age of thirty-two without finding a suitable victim. As her aunt becomes increasingly feeble, and the time approaches when she will be cast penniless on the world, Miss Doveton makes very straightforward advances to Miss Barlow's heir-at-law, Captain Mark Wyndham, who, though he does not mind flirting with the Spider, looks favourably on the inclination manifested towards him by Maud Rossiter, daughter of the local baronet. Miss Rossiter is of the *ingénue* type, and her frankness is of that babbling sort that makes confidences to every one outside her own family. Her mother wishes her to marry a certain Captain Malet, which she consents to do, as Margery tells her that it is the only way to ensure Captain Wyndham's return to his allegiance to her (Margery) and fulfilment of a tacit obligation to marry her. Meanwhile the Spider has not been idle in another direction. Availing herself of the devotion of a young surgeon, Mr. Saunderson, she has persuaded him to make a wax model of Miss Barlow, which on the rapidly approaching death of that lady may take her place in the bed, and give her niece time to mature her schemes against the heart of Captain Wyndham. This ingenious plot unfortunately fails through a complication of unforeseen circumstances, which end in the discovery of the body of Miss Barlow in Mr. Saunderson's luggage. Notwithstanding the suspicions aroused by this rather crude *trouvaille*, and the consequent inquisitorial visits of the neighbours, who inspect the image and are satisfied, Margery bravely keeps up the deception for some time, till a sudden horror of the wax model seizes her, and she takes flight. When we last hear of her she is in "the Gauts" of southern India, and the following account of her occupations there will give an idea of the taste of the book:—

"Like the 'wingless spider' which travels by a line attached to some fixed body, and which, sending out lengthy lines, serves either to provide the tiny traveller with a cable-bridge, or by which also it is carried aloft on its journey towards the clouds—so is Margery Doveton, despite her misguided past, striving to attach her frail, invisible fabric to the 'Rock of Ages,' and, if she lacks not perseverance, who shall doubt but the gossamer threads, though floating loose helplessly for a time, will yet carry her, like insect aeronaut, from earth to heaven?"

The old proverb that "A Scotch wooing is nipping and scratching," gives its title to Miss Ayrton's new book, though the scratching in the love-making she describes is of rather a mild sort. The hero, Arundel Fielding, comes from the head Hawkhurst, a south-country village, w

Digitized by Google

she has been petted by all her friends, to live with her uncle in a Scotch manufacturing town. Her prejudices against everything Scotch are strong, and the interest of the book consists in their gradual melting in favour of Mr. Duncan Stewart, her uncle's partner. By a very natural misinterpretation of her manner to her old playfellow, Jack Lessingham, Mr. Stewart concludes that Miss Fielding is already engaged, and hastily determines to revenge himself by proposing to another young lady. The remainder of the book is occupied with Arundel's life in Hawkhurst, where she returns when she finds the sight of her rival's happiness unbearable. In the end all misunderstandings are put right, Mr. Stewart's *fiancée*, Miss Hepburn, elopes with Mr. Lessingham two days before her marriage is to take place, and her old lover comes to Arundel for consolation. The story is bright and pleasant, if not very thrilling, and is an agreeable relief after the escapades of Miss Margery Doveton, Miss Hay's lunatics, and the poor Bayadere, who was such an unconscionable time in dying. A. LANG.

CURRENT LITERATURE.

Historical Collections of Louisiana and Florida. With Notes. By B. F. French. Second Series. (New York: Albert Mason. London: Low & Co.) Almost every State of the American Union has now its Historical Society, which gives to the world occasionally its "Historical Collections," sometimes of great value, and sometimes of comparatively little. The early history of Florida and Louisiana has been hitherto too much neglected, but it has been from causes that have not existed with reference to most of the other States. While the early history of New England, and most of the Atlantic States, could be obtained directly from their own well-preserved records, or from those of England itself, that of Louisiana and Florida was chiefly to be acquired by an expensive, laborious, and often difficult search among the archives of France and Spain. It is only within a quite modern period that scholars and antiquaries with the necessary leisure and means, and imbued with the equally necessary enthusiasm, have devoted their attention to the two territories, which remained so long under foreign rule after the consolidation of the other American States under one Government. Among these the editor of the present volume occupies justly a conspicuous place. The volume is one of a series, but distinct in itself, and is composed of highly important and interesting records, some of which see the light for the first time, and others make their first appearance in an English translation. They are all interesting, but chief in importance is the narrative of the expeditions to colonise Louisiana made by M. d'Iberville, now printed for the first time from the original in the French archives. This narrative, carefully annotated, occupies a considerable portion of the volume, and the next in interest is perhaps that of the expedition of M. de la Salle in 1682. The editor's historical and other illustrative notes are well-timed and in good taste, and it is evident that the series of which this book forms a part must hereafter be the basis for a more detailed and popular history of the two States in question.

Oars and Sculls. By W. B. Woodgate. (G. Bell & Sons.) Mr. Woodgate has written a masterly little book on a subject of which he is an acknowledged master. Training for boat-races has long been a matter of tradition; coaches know the *ὅτι*, so to speak, but not the *διότι*. Mr. Woodgate not only instructs athletic youth *not* to "finish," s Nature prompts, with the biceps, but also explains the mechanical reasons why we should "finish with the shoulders." He analyses the matter, as he says, and victorious analysis asserts its rights, in rowing, as in all other science. We learn from Mr. Woodgate that "doctors hamper a trainer fearfully;" and we don't wonder at it, as we also learn that "the whole system of training is unnatural to the body." However, modern training is sensible compared with the frightful system of savage privations recorded in *Tom Brown at Oxford*. We can heartily recommend *Oars and Sculls* to every rowing man, and especially to young coaches of Torpids and Challenge Fours.

Etymonia. (Samuel Tinsley.) In dealing with *Etymonia* we shall take the advice which Mr. Woodgate gives to coaches—we shall keep our temper. True, *Etymonia* is the last and silliest of all the many and silly imitations of *The Coming Race*; but there must be an end to all things, and no one is likely to go beyond *Etymonia*. This *brochure* professes to be the work of a journeyman carpenter; but it is improbable that any man who could handle a saw to good purpose would turn a pen to such a silly use. The carpenter records the conversation of two citizens of Etymonia, whom he heard twaddling in a low pothouse. They describe their absurd commonwealth, of which the largest assembly is called the political unit. Their speculations on population combine extraordinary ignorance with what, in a book meant for general reading, may be called undesirable freedom of speech. We cannot, of course, give specimens, but refer the curious to pages 85 and 192. In short, *Etymonia* is nonsense, and not the nicest sort of nonsense.

The Princes of India: an Historical Narrative of the principal Events from the Invasion of Mahmúd of Ghizni to that of Nadir Shah. By Sir Edward Sullivan, Bart. Second Edition, revised. (Stanford.) This volume is disappointing. In the first place, the title is a misnomer. The narrative is not that of the "Princes of India," but of the Muhammadan conquerors of India, unless a solitary chapter on "Sívají and the Marhattas" can be said to affect its general character; and the intending reader, especially at the present day, seeks for enlightenment on the many Rájás and other than Muslim sovereigns who have reigned, or are still to be found reigning, from the Panjáb to Cape Comorin. Secondly, the idea of the work is, perhaps, better than its execution. It is too indiscreet and off-hand for a serious historical review; it is too full of impossible orthographies to be unreservedly recommended to the student. We are told, in page 68, that Mahmúd, son of Sabaktagín, "added to the dominions of Ghizni-Seistan, *between the mouths of the Indus and Persia*;" and that he "ruled supreme from Cashmere to Ispahan, *and* from the Caspian to the Ganges." This is much as if the more recent annexations of Russia were described as "between Cronstadt and Affghanistan," and the extent of that vast Empire were measured "from St. Petersburg to Orenburg, *and* from Archangel to the Sea of Aral." In one case the definition is vague; in the other there is no antithesis of length and breadth, but a double statement of breadth without evident force or meaning. As regards Seistan, it looks as though the writer had availed himself of an inexplicable note to the text of Briggs's *Life of Sultan Mahmúd Ghaznavi*, showing it to be "a maritime province of Persia, lying between Kirman, or the ancient Carmania, and the mouth of the Indus." Either General Briggs or his native annotator must have been thinking of another Sistan than that which Mahmúd really conquered at the period stated; or the note propagated a grave error, which should have been avoided by later historians. Doubting whether Muhammad is justly described as the "amorous prophet of Mecca" (p. 341), we have yet stronger objections to the treatment in the *Princes of India* of Jáhángir's future queen. The devotion to her first love of this fair heroine of Indian romance is thus interpreted:—

"Noor Mahal was evidently 'une femme à tout faire,' and, although still desirous of sharing the throne of the future Emperor of the Moguls, ambition did not blind her reason; she recognised the possible danger of falling between two stools, and, with an amount of caution worthy of all admiration, she preferred present nobility with the high-born and magnificent Shere Afkun to possible sovereignty as the wife of Prince Selim" (p. 361).

Spelling such as "Mihir Schighil," "Mohabit Khan," "Gal Mohammed," and "Mallek al Tigar," is inadmissible at the present day, even on the plea of conventional usage: and the title of "Khan Khanán" in page 212 does not change, with the individual bearer, into "Chan Chanan," as at page 378. But, further cavil and criticism aside, the author deserves, at least, credit for research and assiduity; and while some may find his style more readable than dry narrative, many may derive much information from pages which, whatever the faults, are rich in authenticated anecdote and historical tradition.

Goetze's Operations of the German Engineers in 1870–71. Translated by Colonel G. Graham, V.C. and C.B. (H. S. King & Co.) We presume that this work, written by a Prussian military engineer and translated by a well-known officer of the same branch of our own army, is intended primarily for military engineers. Certainly it affords them an almost exhaustless fund of information as to the organisation and work in the late war of what the Prussians have begun to call "the fourth arm of the service." And there is interest for the general reader, not to speak of the scientific soldier who looks at his profession from every side, in discovering how the advance of science has told on the art of war in this direction as in others, making the engineer's work an almost essential contribution to every variety of field operation. From a study of Captain Goetze's elaborate—yet not for a technical one tedious—narrative, it will be seen that the occupation, when carried beyond a few hours, of any piece of ground held; the passage of each stream or river; the restoring of communications everywhere; the turning of large open cities —Rouen affording a very striking example—into defensible places of arms; with of course the attack and subsequent repair of the numerous fortresses that came in the way of the German commanders: all these called incessantly for the application of energy and ingenuity in the growing business the military engineer's art is coming to embrace. If it be true, as an *Edinburgh* Reviewer recently asserted, that the very creation of field-engineers as an integral part of modern armies was due entirely, in the first place, to the active brain of Scharnhorst, then it is the more surprising that scarce two generations should have passed away from the time of that genius when it is found possible to write a connected narrative of a whole campaign which shall also be, as it were, a professional diary of the engineering operations connected with it, so completely are the latter interwoven with the general operations. Civil architects know well that failures are often more instructive than successes; and the truth applies certainly not less to military engineering. Captain Goetze has therefore much enhanced the value of his work by the honesty with which he records such instances as those of the repeated mischances in the efforts to destroy the bridges at Rouen (p. 225), and the complete abortiveness of the proposal to lay the lower part of Metz under water—a work that would have required months to execute, for an absurdly inadequate object. But if the failures were not very few, the successes were numerous, and also well worth study. It is not probable, though some have thought the contrary, that the Germans have added any great discovery to the art of field-engineering; but they have certainly developed and utilised it to an extent undreamed of before: and this record of the achievements of Captain Goetze's corps must have a lasting value

as helping to mark a new era in the art of war. The translation seems to us carefully done. But, speaking especially in the interest of non-professional readers, we regret the very moderate extent to which Colonel Graham's notes are confined. We are told that he has himself earned honours in more than one campaign, and should have been glad if he had used his experience for our profit in commenting on and explaining what was done by his German rivals, for the benefit of those less instructed than himself in the technicalities of the subject.

Lucretius. By Professor Veitch. (Glasgow: Maclehose.) Professor Veitch has something to say about Lucretius, who he thinks illustrates the right use of the imagination in philosophy because he is capable of being fired by abstractions, especially the abstraction of space; he has a good deal to say about atoms, little of which is new, except perhaps a suggestion that atoms may be indecomposable though not indivisible, or, as he puts it, indivisible qualitatively though divisible quantitatively; also, he has a good deal to say against Professor Tyndall and the authors of *The Unseen Universe*. For one thing he is irritated by a bad habit not confined to Professor Tyndall, which consists in running one line of thought to a standstill, and then lumping all the questions which remain unanswered in "a mystery inscrutable to the human mind." For another, he thinks that both Professor Tyndall and the authors of *The Unseen Universe* make an objectionable venture of faith because they are ready to trust the principle of continuity further than they see it. In this he is probably too severe; it does not follow that faith in the principle of continuity is illegitimate or unreasonable because it cannot be represented as universally binding in the same way as faith in the institutions we live under, or the religious tradition we have inherited may be. Professor Veitch's own point of view is so near Aristotle's, that we wonder he does not quote him: it would be more accurate to call him a rationalist than a spiritualist, using both these much abused words in their logical prehistorical sense.

Social Statics, or the Abstract Laws of Human Order. By Auguste Comte. Translated by Frederic Harrison, M.A. (Longmans.) This volume forms the second of a series of four, which will contain Comte's "System of Positive Polity, or Treatise on Sociology." The first volume, which appeared early in the present year, comprised *The General View of Positivism and Introductory Principles*, translated by Mr. J. H. Bridges, M.B. It is intended that the concluding volume shall be published in the spring of 1876. We postpone, therefore, our final review of the entire treatise to that date. This second volume deals, as its title imports, with an analysis of the permanent and normal elements of society, eliminating so far as possible the aspect of social progress—viz., historical retrospect, and anticipation of the future. This is the ground-plan of the work, but Comte's style of composition and philosophical principles alike interfered with the attempt to isolate a portion of his system. To those who are tolerably acquainted with his general theory, and who are not devoted enthusiasts for every sentence that he has written, the present volume will seem to contain a great deal of unnecessary repetition. The larger portion of the contents will be thought to have been already expounded at sufficient length in "The General View." It is partly due to this circumstance that the present volume does not leave on the mind of the reader by any means so distinct an impression as the first. It must be admitted also that Mr. Harrison is unequal as a translator to Mr. Bridges. The latter possesses a clear and nervous style of English which renders his work of translation almost incomparable. Mr. Harrison, on the other hand, in his faithful adherence to the original, has deprived himself of that antithetical and aggressive vehemence which signalises his pen in controversial writing. To return to the contents of the book. The chapter on "Human Language" strikes us as having the most original worth. The boldness with which Comte extended the meaning of the word "language" to all modes of intercommunication between sensible animals, the persistence with which he brought into prominence its social and moral importance, and the contempt with which he treated the class of mere grammarians, deserve more attention from the philologers of the present day than they will probably receive. EDITOR.

NOTES AND NEWS.

MR. BARING-GOULD is preparing a biography of the late Rev. R. S. Hawker, of Morwenstow.

A POSTHUMOUS work by the late R. Spence Hardy, author of the *Manual of Buddhism, Eastern Monachism*, &c., has lately been printed at Colombo, under the title of *Christianity and Buddhism Compared*. Messrs. Trübner and Co. will publish it at an early date.

MESSRS. BAGSTER AND SONS are to publish immediately a *Hebrew and Chaldaic Concordance*, prepared by the late Benjamin Davidson, author of the *Analytical Hebrew and Chaldaic Lexicon*.

MR. MORTIMER COLLINS'S new novel called *Blacksmith and Scholar* will be issued next week by Messrs. Hurst and Blackett.

THE charge of protectionism, which has been brought against the new schools of Political Economy in Germany and Italy, appears to be equally ill-founded in both cases. The members of the "Verein für Socialpolitik" have recently been much more successful in resisting protectionism at Eisenach than the members of the "Volkswirthschaftlicher Congress" were at Munich, where Herr Meyer snapped a majority in favour of a protectionist resolution by a surprise. Public opinion in Germany is generally for free trade, although strenuous opposition to it is made by some iron and textile manufacturers, and some reactionary politicians. In Italy, again, Signori Luzzatti and Forti emphatically disavow protectionist tendencies on the part of the Economists whose organ at Padua is the *Giornale degli Economisti*. We are assured that Signor Luzzatti, who has been commissioned by the Italian Government to conduct the negotiations for the renewal of the Commercial Treaties, has purely fiscal objects in view, and no more aims at the protection of domestic industry by the readjustment of customs duties than England does by the maintenance of duties on foreign wines.

A TRANSLATION of one of the oldest and most important Hindu law books will shortly be published by Messrs. Trübner and Co. It will be entitled "*Naraddyam Dharma Çâstram: or, the Institutes of Narada*, translated for the first time from Sanskrit into English by Professor J. Jolly."

WE understand that Mr. W. Minto has undertaken to write the article "Byron" for the new edition of the *Encyclopaedia Britannica*. In reviewing the last volume of Mr. Minto's *Characteristics*, we expressed a hope that he might find occasion to pursue his researches lower down in our literature than Shirley; and we take this announcement as an earnest of the fulfilment of that wish.

PROFESSOR J. BÜHLER has started on a new tour of investigation, and is now in Kashmir. Later on he will visit Jamu, Rajputana, and Malwa. We are glad to say that he has already met with signal success. He has found the Sutras of Lanjâkshi to the *Kathaka Sakha* with a commentary, beside a great deal of Profane Literature. A *Rigveda* with a hitherto unknown accentuation has been discovered, as well as parts of the *Kathaka*, of which only one MS.—that at Berlin—has been hitherto known. The *Rigveda* manuscript is handsomely written on Bhûrja, in Sarada Letters, and therefore inaccessible to the majority of Sanskritists. It is considered to be from four hundred to five hundred years old. Professor Bühler has made a new collation of the *Paranqini*, which has supplied about 1,600 annotations of the Calcutta and Troyer Texts. Inscriptions and coins have also been found, and the Pandits have helped Professor Bühler to identify many places hitherto not determined at all, or determined wrongly. A new translation of the work may be expected from Professor Bühler.

MR. RALPH TATE has been appointed Professor of Natural Science, and Mr. Horace Lamb Professor of Mathematics, in the Adelaide University.

MAJOR CHARLES LOFTUS'S work, entitled *My Youth by Sea and Land*, will be published during the present month by Messrs. Hurst and Blackett. Major Loftus, late of the Coldstream Guards, served formerly in the Royal Navy, and his work will contain some very interesting reminiscences from the years 1809 to 1816.

MESSRS. LONGMANS announce *Through Bosnia and Herzegovina on foot during the Insurrection*, by A. J. Evans; *The History of the Mongols*, by H. H. Howorth; *Little Walks in London*, by Yveling Ram-baud; *Excavations at the Kesslerloch near Thayngen, Switzerland*, by C. Merk; *The Official Baronage of England*, by James E. Doyle; *Reminiscences of Fen and Mere*, by J. M. Heathcote; *Supplement to M'Culloch's Commercial Dictionary*, by H. G. Reid.

MESSRS. WILLIAMS AND NORGATE will publish in the course of the present month the second and concluding volume of Dr. Alexander Schmidt's *Shakespeare-Lexicon*.

MR. WILLIAM SCARBOROUGH, Wesleyan Missionary at Hankow, has, as we have already briefly recorded, edited a collection of Chinese Proverbs in the original, and a Translation, with an Introduction, Notes, and a copious Index. This collection owes its publication to the belief that there is room for a work of the kind, and that such a work can hardly fail to be both useful and interesting. The only books ever published on the subject are: *Chinese Moral Maxims*, by Sir J. T. Davis (1823), and *Proverbes Chinois*, by P. Perny, published in 1869. Add to these a number of scattered texts, and especially those to be found in Mr. Doolittle's *Handbook of the Chinese Language*, and we have all the previous literature of this subject. The work will be published by Messrs. Trübner and Co.

AT Philadelphia, a volume of *Travels in Mexico*, by Mrs. Mary Ashley Townsend, of New Orleans, is in the press.

THE finances of the Egyptian Khedive form the topic of a satirical *brochure*, entitled *Ghirghis Mohammed, M.P.*, from the pen of Mr. Edward St. John Fairman, which will be published two or three weeks hence.

MR. JOSIAH GILBERT, Author of *Cadore*, &c., has just completed designs for a series of illustrations for Ann and Jane Taylor's *Hymns for Infant Minds*, which will accompany a revised edition now in the press, to be published as a Christmas volume by Messrs. Hodder and Stoughton.

MESSRS. TRÜBNER AND CO. have in the press, and will publish at an early date, the following works:—Professor E. H. Palmer's *Persian-English and English-Persian Dictionary*; Mr. Ernest Satow's *English-Japanese Vocabulary*; Professor Leitner's work on *Dardistan*; Dr. Edkins's *Examination of the Chinese Alphabet*; and Professor Albrecht Weber's *History of Indian Literature*.

A SECOND edition of Mr. W. F. Mayers's *Anglo-Chinese Calendar Manual* has appeared at Shanghai.

SHAKSPERIAN students will be interested in hearing that Mr. Justin Winsor, Superintendent of the Boston Public Library, will shortly pub-

Digitized by Google

lish by subscription, through Messrs. J. R. Osgood and Co. of Boston, U.S., and Trübner and Co. of London, his Bibliography of the original quarto and folio editions of Shakspere's works. It will contain sixty-two heliotype facsimiles from copies in the Barton and Lennox Libraries, in Boston, U.S., and from the principal Shaksperian collections in Europe. The edition will be limited to 250 copies, 100 of which will be reserved for England and the Continent.

BHÎMÂCHÂRYA JHALAKÎKAR, first Assistant Sanskrit Teacher, Elphinstone College, Bombay, has just published a work which will prove of great interest to all Sanskrit scholars and students of Hindu philosophy. It is entitled *Nyâyakos'a; or, Dictionary of the Technical Terms of the Nyâya Philosophy*. The work will be for sale by Messrs. Trübner and Co.

A COMPLIMENT, unique in its character, has been paid to Professor Konrad Maurer, the great Bavarian jurist, who has been officially requested by the University of Christiania to deliver a course of lectures to its students on the history and development of Norwegian jurisprudence. Professor Maurer has accepted the proposal, and will deliver the lectures in January next.

M. DE LAGUERRONIÈRE has just published with Messrs. Hachette an important book on *International Law in the Nineteenth Century*.

MESSRS. MICHEL LÉVY FRÈRES are to publish during the coming week the two volumes of Michelet's *History of the Nineteenth Century* which he left in manuscript, covering the period from the Consulate to the year 1821. A considerable portion is devoted to England and Russia; and the most curious feature of the work is a preface on "The Decline of the Nineteenth Century."

THE most industrious man of the present day must surely be Moritz Jokai, the editor of the Hungarian journal *Hon*. A literary admirer has been at the pains of drawing up a statement of the number of volumes he has produced year by year between 1846 and 1875, from which it appears that during that period this indefatigable writer brought out 100 volumes of novels, twenty-eight volumes of humorous miscellanies, eight volumes of historical, political, and biographical essays, four volumes of poems, four volumes of dramas, eight volumes of annuals, and forty-eight novelettes. It is an interesting fact that Herr Jokai's literary productiveness has increased of late, for whereas the record of former years shows that he seldom wrote more than eight volumes in the twelve months, he produced fourteen in 1874, and eighteen in 1875. The editor of *Hon* is, besides, no less remarkable for his activity as a journalist and a deputy than for his diligence as an author.

MESSRS. STRAHAN'S announcements include: *Ritualism and the Church of England*, by the Right Hon. W. E. Gladstone; *German Love*, edited by Professor Max Müller; *The Lord's Prayer*, by Dr. C. J. Vaughan; K. F. von Klöden's *The Self-Made Man*, translated by A. M. Christie; *The Wise Woman*, by George Mac Donald; Mrs. Haweis's *Golden Key to Chaucer*; Julian Hawthorne's *Saxon Studies*; *Sermons Preached in Crathie Church*, by Principal Tulloch; and *The Devil's Chain*, by Edward Jenkins, M.P.

THE Bombay Sanskrit Series goes on increasing in interest and importance under the able editorship of Professor Georg Bühler. Nos. 15 and 16 will contain critical editions of the *Vikramorvasi* and *Mudrârâkshasa*. No. 17 will contain a historical work, *Gandavadha*, the death of the King of Ganda, who was conquered A.D. 730 by Yasovarma, of Kanaj. The poem is composed in Prakrit, and the text will be edited by Shankar P. Pandit. An analysis and an introduction will be supplied by Professor G. Bühler.

THE appearance of Professor Bonamy Price's pamphlet on *Oxford Reform* (Parker) at the opening of term will probably cause some consternation at Oxford. The author by no means belongs to the extreme party, but his acquaintance with the world outside Oxford, and his long literary experience, enable him to attack the present university system with unusual authority. The basis of his complaint is, that professorial teaching is neglected, and that college tutors are too young and inexperienced. To these two defects he attributes the present decadence of genuine study and original research at Oxford. The facts are undoubtedly as he puts them, and his terms of censure are not one whit too strong, though they would sound very harsh if they had come from an open enemy of *Alma Mater*. His chain of reasoning, however, is not so clear as might be desired, nor is his remedy trenchant enough for the disease. His scheme of reform consists substantially in the abolition of the practice of college tuition, and the metamorphosis of the present race of tutors into university sub-professors. This proposal will break through the traditions of the collegiate system no less severely than his introductory strictures will wound the self-love of the present teaching staff. The author will incur all the unpopularity of a critic without deserving the praise of a complete reformer. He has seen the present mischief with clearness, and has attacked it with well-directed vigour. His remedy also is among those which the course of time will certainly cause to be applied, but he has exaggerated its probable effects. He recognises that "the promotion of research is the first duty of the university," and that "the forethought of past ages made provision by large endowments for this purpose." He does not assist in solving the real difficulty—viz., how these endowments can be directly regained for their original object.

THE amount of direct encouragement given by this country to the literature of foreign countries, as well as that given by foreign countries to our own authors, may be measured after a fashion by some items in the official statement recently issued relating to the Trade of the United Kingdom with Foreign Countries and British Possessions in 1874. In that year we exported to the United States 274,043*l*. worth of printed books, receiving from them in exchange but 17,807*l*. worth. To France we sent books valued at 41,622*l*., and received from there books valued at 57,080*l*. To Germany we sent 19,894*l*. worth, and received 36,494*l*. Among exports to and imports from other countries may be noticed:—Holland, 21,912*l*. and 31,837*l*.; and Belgium, 16,953*l*. and 16,254*l*. To British North America we sent books to the value of 69,127*l*.; and to the three Indian Presidencies, nearly 90,000*l*. worth; but Australia, next to the United States, is our best customer, the exports to that colony being estimated at 267,658*l*. To China and Japan the exports are valued at 4,083*l*. and 3,242*l*. English authors will be glad to learn that there is a steady yearly increase in the demand for their productions abroad; the value of books exported having jumped from 630,855*l*. in 1870 to 904,792*l*. in 1874.

OUR readers may have heard of the *Oera Linda Bok* as having caused angry discussions between Dutch and Frisian scholars in Holland. As we understand that Messrs. Trübner and Co. will introduce the work in an English translation (by Mr. W. R. Sandbach) to the reading public in this country, we think that the following remarks on its nature, scope, and object will not come amiss. The manuscript from which the *Linda Bok* is printed is stated to have been in the possession of the Frisian family of the Over de Lindes from time immemorial. It professes to be a chronicle of the Frisian race in general, and of the Over de Lindes in particular. The first half is said to have been written by Adela, an ancestress of the Over de Lindes, and by her children, Adelbrost and Apollonia, about five centuries and a half B.C.; and the second half by the descendants of Adela, about 200 years B.C. According to a family tradition the MS. had always to descend as an heirloom from father to son or grandson with an injunction that it should be copied from time to time in order to guard against its loss. The codex which now exists professes to have been copied by Hikko Oera Lindda in the year of our Lord 1258. Dr. Ottema has edited the book as scrupulously as scholars edit the works of the ancient classics, and has prefixed to it a very learned introduction in the Dutch language. The original Frisian text is carefully printed, with a Dutch translation on the opposite page. This publication has created considerable excitement in the Dutch learned world, the Frisians upholding most resolutely the genuineness of the manuscript, and the Dutch deriding all notion of its authenticity. However that may be, the Dutch scholars themselves admit, while declaring the document a forgery, that it is a forgery several hundred years old at least: but if a forgery, how is it that the MS. reports a visit to the *pile-dwellers in Switzerland about 5 centuries* B.C., when, since Herodotus' account of the pile-dwellings of the Paeonians, nothing more was heard of pile-dwellers until 1853, when Dr. Keller made known his discovery of the remains of such dwellings in the Lake of Zürich?

PROFESSOR TYNDALL'S Preface to a forthcoming volume of reprints is given in the *Fortnightly Review* under the title "Materialism and its Opponents." As usual in his polemical writings, the author's reluctance to leave any kind of attack unanswered reduces him at times rather too much to the attitude of "one that beateth the air," but he ends with a picturesque and simple illustration of the "alphabet of the question" why the marvellous growth of the human being should be thought to require, or receive, "explanation" from the hypothesis of an immanent soul, rather than the marvellous growth of trees or crystals. J. H. Bridges discusses the justice of recent diplomatic dealings with China, in which the main difference between the European and the Asiatic power "would seem to be that whereas fraud alone is used on the weaker side, fraud combined with force is used on the stronger." The article is a valuable reminder of the fact which no one denies, though it is no one's business to act upon it, that "English interests in China" mean (beside the indefensible interest of the Indian Government in the opium trade) the interests of a handful of not always over-scrupulous tradesmen, and that the honour of the English Government is in no way concerned to extort privileges for this class, which actually retards the development of voluntary and friendly intercourse between the Celestial Empire and the West. The editor's chapter on Diderot deals with his dialogues, especially his "one masterpiece"—*Rameau's Nephew*, the discussion of which is enlivened by a satirical portrait of the Palissot of the eighteenth and of the nineteenth century.

IN the *Contemporary Review* Mr. Grant Duff supplements his Indian journals by a series of confident and generally cheerful responses to a series of editorial enquiries concerning the character and prospects, social and political, of our rule in India. Mr. Mivart argues that all anatomical homologies cannot be explained by evolution, or descent from a common parent, with a degree of fervour and diffuseness that is, perhaps, superfluous, if we reflect that the latent power of developing in different directions must be ascribed by the most ardent Darwinians to the most rudimentary germs. If things apparently similar may become different through prolonged subjection to diverse conditions, still surviving points of resemblance are not unaccountable, and even when a considerable diversity of organs has become established, similarity of function, as in the limbs of vertebrate animals, tends to preserve the lost likeness in the form of parallelism or analogy. H. G. Hewlett is not very original on "Modern Ballads" and the affectation of ancient forms in which poets of a well-known modern school are apt to indulge. The comic

Digitized by Google

effect which some of his quotations undoubtedly produce is to be explained, not by the inherent absurdity of the use of meaningless refrains, but by the fact that the meaningless refrains available are borrowed or imitated from the popular poetry of all places and times, and that the product sometimes has verbal or other associations which prevent its serving the proper purpose of a refrain, as a kind of musical accompaniment or echo, to draw out or emphasise without altering the sentiment of the passage. Mr. Frederic Harrison begins a series of papers on "The Religious and Conservative Aspects of Positivism," in a tone which suggests that the school is becoming weary of the magnanimous reluctance to "make friends of the mammon of unrighteousness" professed a few months ago by Professor Beesly. Mr. Harrison is so faithful a disciple that those persons who have a curiosity to know Comte's views in an abridged form, but without the alteration involuntarily effected in the most conscientious attempt at translation by an unbeliever, cannot do better than study his papers. They are expository rather than argumentative, and appeal chiefly to the human craving for an authoritative rule of life and an object of worship, and ignore, with all the calm good-faith of a country clergyman, the speculative difficulties in the way of this as of any other royal road to an ideal of human life and duty. There is one passage which we cannot but think more ingenious than ingenuous; like Comte himself, the author is anxious to reserve "atheist" as a term of reproach and opprobrium for contemporary thinkers who are neither theists nor positivists, while at the same time he argues that "it is a violent use of speech to insist that atheist is every one who is not a theist." If "atheist" is to preserve its associations of disrepute by being restricted to the small and uninfluential sect which makes a leading and favourite dogma of the non-existence of God, there are many other non-theists beside positivists who might justly complain of being so designated. But, one asks oneself, is it worth while to coin new words to save an old one from the danger of losing its invidious connotation and reverting to its simple etymological significance?

In *Fraser* Mr. Galton gives the result of some enquiries he has been making into the history of twins, which amounts to little more than this, that morally, as well as physically, twins are sometimes alike and sometimes different; and that, when alike in person and dissimilar in character, the unlikeness could seldom or never (in the thirty-five cases examined) be accounted for by difference of education or surroundings. The inference is that heredity is the strongest influence, and, in the long run, will determine the success in life of individuals. Mr. Galton, however, rather misses the point of the objection to his reliance on statistics, which is that we have no means of calculating what percentage of special natural capacity is wasted for want of favourable external conditions, and what percentage of apparent success is due to such conditions as would secure it to any merely average capacity. It is almost impossible to class men by the range and power of their minds, either natural or acquired, and only too easy to class them by the shape and size of the official hole in which they have been finally lodged by their own powers of mind, and an incalculable number of other causes. A very interesting article on Mohammedanism and the negro race is contributed to the same number by Mr. Blyden, a negro of Liberia. His theory is that the negro can and does accept Mohammedanism without loss of self-respect, and may mix on equal terms with his Arab co-religionists. Christianity, on the other hand, has only come to the negro associated with slavery or conquest, and, even when sincerely accepted, it was as the religion of suffering and submission, and was unfavourable to complete and independent individual development. Another very plausible and original suggestion refers to "the depressing influence of Aryan art"—which the Muslim escapes by his literal interpretation of the Second Commandment, while the Christianised negro is demoralised by every attempt at aesthetic education which thrusts upon his consciousness the sense of his own unlikeness to the only ideal recognised by those around him. When an illiterate negro "entreats the Deity to extend his 'lily-white hands' and bless the waiting congregation," it is clear that white men are only a stumbling-block in the way of negro culture.

Among curious customs and superstitions noticed in an article in *Blackwood* on the "Legends and Folk-lore of North Wales" there is one the singularity of which is heightened by the statement that it still survives in North and South Wales and the Border. At a funeral, "a hireling who lives by such services has handed over to him a loaf of bread, a maple bowl full of beer or milk, and a sixpence, in consideration of which he takes upon him all the sins of the defunct, and frees him or her from *walking* after death." The scapegoat is currently called a "Sin-eater."

The *Cornhill* has a pleasant article on "Automatic Chess and Card-playing," and one, "At the Land's End of France," is pleasantly illustrated with outline woodcuts. The life of Sosivizka, a Dalmatian bandit of the last century, is typical enough; but the writer might, without detriment, have mentioned his authority. The magazine is not fortunate in its novels at present.

A short notice in *Macmillan* of "Locke's Expulsion from Oxford" is based on documentary evidence to be used in Mr. Fox Bourne's forthcoming Life of the philosopher; from these it appears that Locke's studentship at Christchurch was not held on strictly regular terms, since he had neither taken orders nor practised medicine, so that his expulsion might be represented rather as the withdrawal of a special favour than as the infliction of a special hardship.

The *Theological Review* for October opens with an excellent and exhaustive article by Mr. James Drummond, "On the alleged Quotation from the Fourth Gospel relating to the New Birth in Justin Martyr, Apol. i. c. 61." Mr. Drummond's criticism is especially valuable for the fulness with which he has brought to bear upon the question other patristic quotations of the same passage which are undoubtedly taken from the Fourth Gospel. The points of coincidence with the parallel quotation in the Clementine Homilies are also carefully gone into. The result at which the writer arrives is that "taking this quotation by itself, and remembering that other arguments are in reserve, the evidence inclines in favour of Justin's use of the Fourth Gospel." In the same number Mr. P. H. Wicksteed delivers a first instalment of what promises to be an elaborate review of Hilgenfeld's recently-published *Introduction to the New Testament*. This first part is chiefly taken up with a discussion of the history, meaning, and scope of the term "Introduction," in regard to which it appears to us that Mr. Wicksteed rides his hobby a little too hard. While according due praise to the skill with which Reuss developed the idea, he nevertheless objects that the separation of the so-called canonical from the uncanonical books is arbitrary and artificial. For ourselves we might perhaps be inclined to endorse rather more fully the verdict of the framers of the Canon. We might doubt, for instance, whether much would really have been gained by admitting the Clementine Homilies. The New Testament in its collected form has, to say the least, played an important part in the history of religion, and (without raising the question as to the validity of the conception of a Canon) there is an obvious convenience in treating the history of it separately. We fear that if Mr. Wicksteed expects to find complete philosophical unity in every department of literature he will be disappointed. Would he object to a History of Greece that it was obliged to touch upon that of the surrounding nations, and that it was not easy to draw the line between the colonies and the mother country? The other articles are on "Immortality and Religion," by Presbyter Anglicanus; a brief memoir of Athanase Josué Coquerel, by Dr. A. Réville; the first of a series on "Methodism since Wesley;" and a review of the Falk Legislation, by Mr. J. F. Smith. The last is written from what we suppose is the common English point of view, questioning the policy and the justice of the new Ecclesiastical Laws in Germany.

"Yvonne of Croisic," in *Temple Bar*, deals with the idyllic tragedy of a fisher and a peasant-girl hopelessly parted because the fisher has a mother who lives at Piriac and the peasant has a father and mother who live at Croisic; possibly she might have left two, but the mother dies and she cannot leave her father alone. This theme is treated by Mr. Wedmore with a patient delicacy which brings out all the pathos of the situation without forcing it, so that one comes to take an interest too placid to be painful in the grave, tender, rudimentary life whose barrenness he knows so well.

NOTES OF TRAVEL.

The latest news we have of Captain Sosnofsky's expedition through North-Western China, to which reference has been made more than once in our columns, is that on June 14 last, the party had reached Lan-chow-fu, on the Upper Yellow River. This intelligence has been brought by a Cossack, named Pavlof, who, by favour of the Chinese authorities, has been enabled to travel alone from Lan-chow across the desert of Gobi to Zaissan in the Semipalatinsk province of Russian Turkestan, by way of Hami, Barkul, and Guchen; a distance amounting in all to 3,000 versts, which he has accomplished in the extraordinary time of fifty days, or at the rate of sixty versts (forty miles) a day. The route lay through the heart of the country which had but recently been the theatre of the Dungan rebellion. He brings word that the expedition had been received with great civility by Tso-Tsung-Tan, the acting Governor of Kansu, Dzungaria, and Eastern Turkestan, and it was owing to his good offices that Sosnofsky was enabled to send the Cossack home with his despatches.

Professor Nordenskiold's recent journey from Norway to Siberia by way of Pet Straits (Jugorsky Shar) and the Sea of Kara has caused quite a sensation in Russia. At a meeting of the Society for the Encouragement of Commerce and Industry, M. Sidorof said that the journey was one to be ranked in importance with the discovery of a new world, as it would in all probability lead to the establishment of a regular line of communication between Northern Europe and Siberia, and the vast resources of the latter country would thus at last find an outlet along her great fluvial highways. Captain Wiggins, of Sunderland, who attempted the same feat last year, has signified his intention of being present to welcome Professor Nordenskiold on his arrival in St. Petersburg.

Since Leichhardt's unfortunate disappearance in the deserts of Central Australia there have been so many reports, professed to be derived from aborigines, as to the nature of his fate that one can scarcely help feeling some misgiving as to the last version of the story. A certain Mr. Fane states that last April he journeyed for upwards of 300 miles to the eastward of his pasture-lands in the Champion Bay district, and that he fell in with some bushmen of more than average intelligence. These natives informed him that many years ago four white men on horseback arrived at a spot not many days' journey to the eastward, and that they (the bushmen) through fear kept aloof, and watched their movements. The white men were evidently in sore plight, and could find no water. In a quarrel which ensued two were killed (one

Digitized by Google

of whom was apparently the chief of the party), and the remaining two, after burying their comrades with their effects in a sort of stone hut, renewed their search for water, but without success, and eventually perished together with the horses. Mr. Fane was unwilling to journey any further, though the blacks offered to conduct him to the place. However, on his return the West Australian Government made arrangements for despatching him in company with a man accustomed to deal with natives to the spot mentioned, with a view of investigating the whole affair.

At the meeting of the Anthropological Society of Stockholm, on October 16, the African traveller G. de Vylder described specifically the four distinct races of South Africa: the Bushmen proper, the Namaquas, the Hereros, and the Ovambos; exhibiting arms, dresses, ornaments, and musical instruments, that he had collected in his recent journey. He drew particular attention to the comparatively high grade occupied by the Herero race, whom their great political power, the superior development of their language, and the importance of their folk-lore distinguished from their humbler brethren. In conclusion he exhibited a lad of a singular formation, who belonged to a race hitherto undescribed, of remarkably stunted growth. Dr. Montelius argued that the well-known filigree necklaces found in Sweden, and preserved in the National Museum, date from about the seventh century after Christ. Dr. Hans Hildebrand exhibited some ornaments which had the interest of being the first remains of the Bronze Age yet discovered in the tumuli of the province of Södermanland.

Some important criticisms on Mr. Stanley's recent exploration of Lake Victoria Nyanza are furnished by Captain Burton in the November number of the *Geographical Magazine*. Mr. Stanley had impugned the accuracy of Speke's observations, and Captain Burton, as might be expected, takes up the cudgels on behalf of his late companion; and, while pointing out that the carefulness of his work (which was already notorious) has been strikingly confirmed by Lieutenant Cameron, also shows how Stanley, through want of experience in observations, has gone wrong. He points out that the perimeter of the lake, which Mr. Stanley has set down as amounting to about 1,000 miles, is on the testimony of his own map only 550 miles or thereabouts. After some humorous remarks on Mr. Stanley's "mangroves growing in sweet water," and his apparent credulity as regards native reports, Captain Burton puts on record his own view of Lake Victoria, which is that, when carefully surveyed, it will probably turn out to contain large and wooded tracts, which in the wet season cause the lands about the Eastern-head reservoir of the Nile much to resemble the parts lying near its mouth. We must not omit to mention that the captain does full justice to the actual topographical results obtained by Mr. Stanley in defining the limits of the lake and exploring some of its feeders, as well as to the energy and perseverance displayed by him.

Another contribution to the same number calling for notice is a review of a work recently published in New York, which is of some importance from a geographical point of view, *The Voyage of Verrazzano*. Verrazzano has hitherto had the credit of having discovered the greater part of the coast of the United States from South Carolina to 50° N. latitude, but Mr. H. C. Murphy, the author of the present work, who has investigated the question with much care, has arrived at the conclusion that the alleged discoveries of Verrazzano are entirely fictitious, that the attempt was made by an Italian to appropriate the credit to one of his countrymen, and that the real glory belongs to Estevan Gomez, a Portuguese who was chief pilot in Magellan's voyage, deserted and returned to Cadiz in 1521, set sail again from Coruña in February, 1525, and, after visiting the coast of Carolina, entered the mouths of several of the rivers, and eventually returned home with some natives he had picked up. Verrazzano is proved to have had a real existence, but there is no reason to suppose that he was a party to the imposture.

GERMAN LETTER.

Gotha: October 27.

Such is the activity displayed by the Ultramontanes both in Parliament and in the daily press that they might have been expected to distinguish themselves in like manner in the field of literature, for the Jesuits have always had credit given them of being able to fight their intellectual opponents with their own weapons. But there are so few Ultramontane writers at present who write on any but theological subjects that it is difficult to determine what view the intellectual adherents of the priestly faction—for some there are, no doubt—take of their position in the culture-war. Great interest consequently attaches to the work of the Ultramontane historian Johannes Jansen, *Zeit und Lebensbilder* (Freiburg i. B.: Herder). The author is not one of the priests who are opposed to modern culture because they are deficient in it themselves—reason sufficient and not difficult to understand for their taking up arms against it—on the contrary he gives proof of sound attainments and a thorough understanding of the present current of thought. It is true that, on a nearer examination of his book, we cannot but exclaim with Schiller "*anders als in andern Menschenköpfen malt in diesem sich die Welt!*" and are at first inclined to regard him as a base traitor for bestowing, in his first paragraph, the invidious title of "a woman of culture" on Caroline, the celebrated, or, rather, notorious wife of Schelling the philosopher. His applying the designation "a prince of the modern learning" to Alexander von Humboldt, some features of whose character may be viewed in two lights, is in a small degree less reprehensible; but it is quite unallowable and hardly excusable to describe Schopenhauer, nay even Prince Pückler-Muskau, as "*Repräsentanten der vom Christenthum losgelösten modernen Cultur.*" It is difficult to believe in the honesty of such a course. And it is yet more surprising to find Karl Ritter and Dahlmann discussed further on with a warmth and a discernment which prove that the author is far from having no sympathy with the spirit of these men. And that most likely explains his peculiar standpoint: the consciousness that he himself is deeply imbued with this much reviled culture, that, in fact, his whole intellectual life is founded and dependent upon it, gives a peculiar sting to his hatred and makes it blind. Such persons are to be pitied who have a lurking suspicion within that they are sawing off the branch on which they are sitting. Yet the book also shows how dangerous this theological fanaticism is to the practical life of the State. We can hardly trust our senses when we hear Frederick William IV.'s policy extolled now, after the foundation of the new Empire, as thoroughly German and sound. But even in this there lies at bottom a certain consistency unsuspected, for only such a distorted and unhealthy state of things as prevailed under the old German Confederation could give birth to and nourish such tendencies.

The Protestant clergy knew this as well as the Infallibilists do now. Long before the Vatican Council took place, the North-German Orthodox party were carrying on their culture-war on their own account, spying out the personal weaknesses of our intellectual champions, inveighing against the *Cultus des genius*, and glorifying as consistently as they do now the policy of Frederick William IV. and of the Austro-Conservative party. The wrath which inflames both the modern orthodox parties against the new Empire is fully justified; it is the dread which the sick man accustomed to the unwholesome air of the sick room has of the fresh open air which is to restore him to health. The last paragraph of the book, which brings forward Gervinus' memorial on German politics as a plea in favour of a dissolution of the new Empire, presents a curious instance of the way in which party-spirit can pervert the judgment even of the most clear-sighted. It must strike a stranger as odd to read that the German races suffer oppression in the united German Empire, and that the life of the German nation is to grow out of the death of the best German races. From which he must conclude that the different races in the thirty-six States of the Old Confederation really each had a vigorous independent existence, whereas the reverse is actually the case; it is precisely in the separate States that the races are rent by dissensions and deprived of all independence. The Thuringian race at this present day is split up into a dozen sovereign states, while in Bavaria, on the other hand, four divisions of different race, Bavarians, Swabians, Franks and inhabitants of the Palatinate are united in one artificial whole. And in the large Prussian provinces of Westphalia, Silesia, and Pomerania, the different races have preserved their individuality unimpaired, and now that the unity of the nation is secured its members will be all the better able to strengthen and work out their own development.

By a strange chance two volumes of recollections, both by former leaders of "Young Germany," have appeared at the same time: *Erinnerungen*, von Heinrich Laube (Wien: Braumüller), and *Rückblicke auf mein Leben*, von Karl Gutzkow (Berlin: Hofmann)—again a phase of literature which only the diseased political condition of Germany from 1815 to 1840 can render intelligible. At the close of the last century the nation had attained an independent and vigorous intellectual life, but the oppression of Napoleon summoned it from the world of ideas to the battle-field, and called for combined action in the cause of freedom. No wonder that now it demanded a political organisation to protect it from such misery as that which it had undergone and to render possible the healthy expansion of its newly-awakened powers. But just this the majority of the German princes, and especially the King of Prussia, wished, at all costs, to hinder; their one aim was to put the forces which had been let loose in the wars of liberation to rest again, and they did not scruple to resort to the most cruel means in order to crush every germ of free thought that was not subjected to police-control.

The older generation, the men who were the saviours of their country, were shelved and set aside as much as possible. The position of the younger generation was an unfortunate one. There was a vague longing for patriotic activity, but nowhere any public life where rising talents could form and prove their powers. The consequence was that all their energy expended itself in nursing an undefined and inordinate craving for change and universal social and political reform, which brought them into harmony with the spirit then alive in France. Literature was the only source of influence they had over the nation at large and all rushed to it on that account, though very few had real poetical talent. A long succession of crude prosy writings was the result, which, owing to then existing circumstances, made a great sensation at the time, but are now forgotten. The influence of French models produced hardly any lasting effect save on the drama, and the drama is the branch of literature in which the writers of the above Recollections have distinguished themselves. They are by nature a strange contrast to each other. One, a rough, jovial Silesian, with something of the easy, reckless go-aheadedness of the student still clinging to him, has ultimately as a dramatist attained an influential position; the other, a reflecting, conscientious, irritable Berliner, who taxed his natural powers to their very utmost, and at the same time expected to attain literary success by out-

Digitized by Google

ward means; he was, therefore, never on comfortable or happy terms either with himself or with the world in general. Both books correspond in character to their authors. Laube describes persons and circumstances in lively colours, without giving us much insight into his own intellectual life; while Gutzkow's Recollections consist almost wholly of complaints of enmity and ingratitude, of being misunderstood and ignored, of personalities, in short, which can hardly have any claim to interest now.

Fridolin's heimliche Ehe, von Ad. Wilbrandt (Wien: Rosner), is a most singular book, of which the chief subject is a subtle psychological sketch. The poet describes an intellectual hermaphrodite in the person of a Professor of the History of the Fine Arts, who combines a manly, high-spirited turn of mind with feminine vanity and inconstancy. The book is an extravagant little *capriccio*, on which it is impossible to pass sober judgment; it contains many irresistibly comic scenes and figures, but the chief character remains throughout an effeminate man, for whom we can feel no lasting sympathy, in spite of all the poet's skill can do to awaken our interest in him, and who leaves a strange, uncomfortable impression behind.

The latest novel by Hans Hopfen, *Juschu* (Stuttgart: Hallberger), contains so much that is repulsive that, as was also the case in the author's former works, his fine poetical talent cannot be appreciated at its just value. The chief personage in the book, however, a young girl named Juschu, is a touchingly beautiful character. Again I have a very tasteful and finely-felt translation to draw attention to. The famous lyric poet, Emanuel Geibel, has published a selection of ancient poetry, translated into German, under the title *Classisches Liederbuch* (Berlin: Hertz), among which the fragments of Greek lyric verse especially are remarkable for beauty both of sound and expression.

The news of Professor Hugo Schuchardt's visit to Wales contained in your columns reminds me that no reference has to my knowledge as yet been made to the last publication of this learned Romance scholar, although it treats of a subject of universal interest—namely, the national song of Italy. It is called *Ritornell und Terzine*, and came out as a salutation from the University of Halle to Karl Witte on the occasion of his celebrating the sixtieth anniversary of his doctorship (Halle: Lippert). Not every one who first hears those graceful little stanzas which in Central Italy are called Ritornelli on their native soil is equally enamoured of them. Heard in the distance they have a strange plaintive charm: on fine summer evenings they come floating like long-drawn melodious sighs from the skirts of the Roman Campagna; but woe to those whose unlucky fate it is to lodge under the same roof with a much-courted village-beauty! In the watches of the night he will denounce these poetical outpourings of a tender passion, and, if accustomed to the soft tones of the national melodies of central Germany, will be horrified at the shrill cries which pass for singing in the land of beauty. On the other hand, in form and substance they have the advantage and are far more graceful and refined. The form probably varies greatly as they pass from mouth to mouth and place to place through the whole of Italy, and get mutilated, pulled to pieces, and put together again in the different provinces according to uncertain and changing rules. It is very interesting to see how Professor Schuchardt traces these wild flowers back through all their degenerate varieties to their original roots, and discovers their primitive forms in their historical development. He owns that his want of musical knowledge forms a gap in his investigations, but the wealth of material he has collected, and the remarkably learned comparison he institutes with the poetry of the kindred Romance peoples, vouch for the accuracy of the result. We learn that the Rispetto, the four-lined stanza, was the original metre common to all the Romance peoples. In central Italy this stanza has been rendered more emphatic and more vigorous in its close by doing away altogether with the fourth line and making the second harmonise with the rhyme of the first and third, and thus the Ritornello originated. But the shortening process did not stop there; the first line, frequently containing an exclamation or a general remark, was cut short after the pause, so that only a pentameter remained, which was generally the name of a flower. That is the most common form of the Ritornello. In some places the middle line also was omitted, leaving a curious stanza of one line and a half, especially in use in Sicily. In other places, again, three-lined stanzas were linked in alternative song so as to form a string of Ritornelli, and these were the origin of the graceful form of the madrigal, and eventually of the mighty *terzine* of Dante's *Divina Commedia*. This last part of the work is especially interesting. We see how just those artificial forms of Italian verse which seem to us so artistically fashioned were not the result of arbitrary invention, but were the outcome of the national songs of the country; we see also how the greatest poetical genius of a nation is firmly and deeply rooted in this people.

Historians and philologists will be glad to hear what progress the work for the *Monumenta Germaniae* has been making under the newly organised direction. Professor Waitz has undertaken the office of President of the Central Committee in Berlin, which consists of Messrs. Pertz, Mommsen, Wattenbach, and Nitzsch, resident in Berlin; Euler, in Frankfurt a. M.; Giesebrecht, in Munich; Hegel, in Erlangen; Dümmler, in Halle; Sickel, in Vienna; and Stumpf-Brentano, in Innsbruck. The next volume will be issued at Easter, 1876, and will contain the *Sachsen-Chronik* (published by L. Weiland, in Berlin). All the chronicles that were written in German will, according to the new plan, be published by themselves in a separate collection, with German introductions and notes. The Saxon Chronicle of universal history just mentioned, which was the first prose chronicle written in German speech, was the work of a certain Van Repegowe between 1230 and 1250, who seems to have been a cleric, and can, therefore, hardly be identified with the writer of the *Sachsen-Spiegel*. Among all the numerous manuscripts, the one which has the fullest and best Low-German text is a Gotha Codex that is probably original, and all the more important, from a philological point of view, because no other Middle-Low-German records whatever of that time have been found to exist. This will be followed by sequels to the Chronicle; four Bavarian, one Saxon, and one Thuringian have been already received. Later on in the second volume of this division Herr Weiland will publish the Low-German rhymed chronicle of *Eberhard von Gandersheim* of the year 1216 from a later manuscript, and also the *Reimchronik* of the Dukes of Brunswick (circa 1300), from a Hamburg manuscript of very nearly the same date, which latter is written in an interesting mixed dialect of High and Low German. The writers of the transition period from the Roman to the German time form another division, which is under the direction of Professor Theodor Mommsen. The first volume will contain the *Historia Gothorum* of Jordanis, edited by Mommsen. Mommsen will edit the *Variae* of Cassiodorus also, which the late Moritz Haupt had begun to work at. The thirteenth, fourteenth, and fifteenth volumes, which are still to come, will comprise supplementary notes to the first twelve volumes, polemical treatises dating from the time of the War of Investiture, and the biographies of the Popes up to the thirteenth century. The first two volumes of the *Leges* will be newly elaborated: the *Capitularien* of the Frank kings by Professor Boretius, in Halle; the *Reichsgesetze* to the end of Charles IV.'s reign by Professor Lörsch, in Bonn. With regard to the records (*Diplomata*), Professor Sickel is at present engaged in the Carlovingian; in the *Antiquitates* division Professor Dümmler has undertaken the historical poems, Professor Wattenbach the *Epistolae* of the Frank times. Finally, under the editorship of the last-named the first number of a new periodical, called *Das neue Archiv*, is announced for this year. It contains among other things the registers of the Longobardian kings by the late Bethmann, and an article by Holder-Egger on the chronicle of Prosper of Aquitania.

The history of ancient poetry has been enriched by a very thorough work called *Die Römische Tragödie im Zeitalter der Republik*, by O. Ribbeck (Leipzig: Teubner). Unfortunately, the art of writing a book is still little understood by scholars. Like those who are accustomed to solitude, and find themselves all at once thrown into society, they seem to think that as long as it pleases them to discourse on any subject, their hearers must be glad to listen. So in the present instance the author gives an excellent description of the Roman tragic poets, explaining in a most intelligent and learned manner their relation to their Greek models, but also considers it necessary to detail his own views with regard to the probable context of the fragments we possess. Now, with the help of the Greek tragic poets and of the mythographers such a reconstruction may, in some few instances, be possible, but the fragments are mostly so small and so insignificant that the attempt can hardly be anything but playing with possibilities, of no real interest to any one. The appendix sums up in a very concise but useful manner all the accounts that exist of the Roman theatre, so far as they have any bearing upon tragedy.

Wilhelm Gurlitt has published a little work, full of interesting matter, called *Das Alter der Bildwerke und die Bauzeit des sogenannten Theseion in Athen* (Wien: Gerold). The title shows that the author does not believe that this temple, the best preserved in Athens, was the temple of Theseus, and tries to substantiate his opinion by topographical arguments. The fact, however, he chiefly wishes to establish is that, judging from the character of the sculpture and the architecture, the temple was built, not in the Kimonian, but in the Periclean age. The best proof he adduces in support of his argument is that, as compared with those in the Parthenon frieze, the groups of figures in the Theseion are distinguished by greater pathos and a more free and effective treatment, and are on that account to be ascribed to a later date than that of Pheidias. Then Herr Gurlitt tries to determine the oldest cycle of the adventures of Theseus from the pictures represented on the vases with which the metopes of the Theseion do not correspond, and thence draws another proof of the later origin of the temple, and, lastly, sees in the "so-called Theseion" evidence of a progress in architecture—more of the Ionic influence, that is to say, than is traceable in the Parthenon.

The author does not pretend to have conclusively settled the question, but the whole investigation is carried out with great care and circumspection, and shows a delicate appreciation of artistic problems and productions, and by combining every view of these obscure and difficult questions he has, it must be owned, thrown new light upon them.

As a curiosity I would like just to mention a pamphlet by Adam Flasch: *Die Polychromie der Griechischen Vasenbilder* (Würzburg: Stahel). The writer is a pupil of Professor Brunn in Munich, and seems to wish to follow the example of his master in endeavouring, as thoroughly as he did some years ago in his *Problemen*, to reform the prevailing ideas concerning the Greek vases. Semper, as we know, says in his invaluable work, *Der Stil*: "seit den neuesten Entdeckungen wird die Frage immer zweifelhafter, ob und wie weit sich die polychrome Malerei auch auf Gefässe mit rothen Bildern auf schwarzem Grunde erstrecke," and makes the observation that the figures which were once coloured red on the polychrome vases found in the Crimea can now not be distinguished

in the very least from the ordinary uncoloured ones. From this Herr Flasch ventures to assert that all the vases with red figures were once polychrome, which is not only a contradiction of all the views held hitherto, but of the evidence of our own senses as well—a new scientific method which may perhaps best be described as problematic.

The third edition of *Ludwig Preller's Griechische Mythologie*, by Eugen Plew (Berlin: Weidmann), is just ready. A convenient eclecticism pervades the book, which probably occasionally hits the right point, but which, on the whole, does not suffice for a thorough understanding of the nature and history of the *mythos*. In spite of this, however, it is a capital book. It gives a lively picture, cleverly and tastefully executed, of the gods and heroes as they appear in the poetry and the worship of the classical age. The materials have been collected with care and lucidly put together, and have been further supplemented by the conscientious and learned editor. The book will therefore continue to be, what it has been for the last thirty years, an excellent introduction to Greek mythology and an indispensable companion in the study of ancient poetry and art.

C. ALDENHOVEN.

SELECTED BOOKS.

General Literature.

ARNOLD, E. The Indian Song of Songs, from the Sanskrit of the Gîta Govinda of Jayadeva. Trübner.
CONZE, A., A. Hauser, u. G. Niemann. Archaeologische Untersuchungen auf Samothrake. Wien: Gerolds Sohn. 100 M.
GOETHE, der junge. Seine Briefe u. Dichtgn. von 1764–1776. Mit e. Einleitg. v. M. Bernays. Leipsig: Hirzel. 10 M.
GROVE, F. Crawford. The Frosty Caucasus. Longmans. 15*s.*
MORRIS, W. The Aeneids of Virgil, done into English Verse. Ellis & White. 14*s.*
PRICE, Bonamy. Currency and Banking. King. 6*s.*
ROHLFS, G. Beiträge zur Entdeckung u. Erforschung Afrikas. Leipzig: Dürr. 4 M. 50 Pf.
WARD, A. W. History of English Dramatic Literature to the death of Queen Anne. Macmillan. 32*s.*

History.

BÜRSTERS, S., Beschreibung d. schwedischen Krieges 1630–1647. Hrsg. v. F. v. Weech. Leipsig: Hirzel. 8 M.
CHRONIKEN, die, der deutschen Städte vom 14. bis 16. Jahrh. 12. Bd. Leipsig: Hirzel. 13 M.
FONTES rerum Austriacarum. 1. Abth. Scriptores. 8. Bd. Wien: Gerolds Sohn. 10 M.
GESCHICHTE der europäischen Staaten. 37. Lfg. 1. Abth. Geschichte Griechenlands seit dem Absterben d. Antiken Lebens bis zur Gegenwart. Von G. F. Hertzberg. 1. Thl. Gotha: Perthes. 8 M. 40 Pf.
HOOK, The late Dean. The Lives of Archbishops Laud and Juxon. Bentley. 15*s.*
MACLACHLAN, A. N. C. William Augustus, Duke of Cumberland. King. 15*s.*
MALVEZIN, T. Histoire des Juifs à Bordeaux. Bordeaux: Lefebvre.
MARNAY, A. J. de. Mémoires secrets et témoignages authentiques. Paris: lib. des Bibliophiles.
PRAT, J. M. Recherches historiques et critiques sur la compagnie de Jésus en France du temps du P. Coton, 1564–1626. T. 1 et 2. Lyon: Briday.
TAILLANDIER, Saint-René. Le Général Philippe de Ségur, sa vie et son temps. Paris: Didier. 3 fr. 50 c.

Physical Science.

HANKEL, W. G. Elektrische Untersuchungen. 12. Abhandlung. Leipsig: Hirzel. 2 M.
HUXLEY, T. H., and H. N. MARTIN. Elementary Biology. Macmillan. 6*s.*
KLEIN, C. Einleitung in die Krystallrechnung. 1. Abth. Stuttgart: Schweizerbart. 12 M.
LOMMEL, E. Ueber die Interferenz d. gebeugten Lichtes. Erlangen: Besold. 2 M.
MELDE, F. Theorie u. Praxis der astronomischen Zeitbestimmung. Tübingen: Laupp. 12 M.
RIEMANN, B. Schwere, Electricität u. Magnetismus. Bearb. v. K. Hattendorff. Hannover: Rümpler. 8 M.

Philology.

BINDSEIL, H. E. Concordantiae omnium vocum carminum integrorum et fragmentorum Pindari ad modum concordantiarum biblicarum primum elaboratae. Berlin: Gustedt. 18 M.
HAUPTH, M., opuscula. Vol. I. Leipsig: Hirzel. 10 M.
MIKLOSICH, F. Vergleichende Grammatik der slavischen Sprachen. 2. Bd. Stammbildungslehre. Wien: Braumüller. 15 M.

CORRESPONDENCE.

THE LION OF CHAERONEA.

October 30, 1875.

Among the most affecting and striking, and yet least known monuments in Greece is the once famous lion set up on the mound over the slain at Chaeronea in 338 B.C. It was erected by those who were mourning not only the loss of friends, but the loss of liberty; and they set up this memorial to their fallen comrades, says the historian, without inscription because the gods wished that their valour should be ill matched by their fortune. Thus the first and last great conflicts for Greek liberty were marked by a lion and a mound; but while the lion of Marathon has vanished, no one knows whither, the lion of Chaeronea is still there, but in a state which I desire to make known to your readers, with the hope that something may be done to save and restore it.

In riding last June from Orchomenus up the plain towards Chaeronea, which stands not far from the great chain of the Phocian mountains, and over against the pass of Elatea on the north, we first came in sight of a large mound equal in size to that of Marathon, but, on riding up to it, found no trace of the lion, and were at last informed that the history of the larger mound was unknown, but that another existed nearer Chaeronea, and that here the lion was still to be seen. Accordingly we found it close under the hills which rise southward. But there was hardly any mound left, and the lion had evidently sunk into it, for its remains were in a sort of hollowed-out place with raised edges. As is well known, it was blown in pieces by some Greek savage a generation or two ago, who expected to find treasure in it, for, being hollow, it must have easily betrayed this by its sound when struck; but, on the other hand, being put together of various pieces, it went to pieces again more easily, and the fragments are all large, and can be restored to their place. The stone is now of a blueish gray colour. The head is turned upside down, but there is no difficulty in getting a good view of it, and you are at once struck with the splendid art of the sculptor, who has expressed rage and grief in the face, combined with a certain calm dignity common to all good Greek work. There seemed to be no pieces lost, and a few pounds sterling would suffice to put them together, and set up the monument as it originally stood. Unfortunately, the site is now so far out of the way, that few can expect to visit it; but through photographs this very remarkable production of Greek art at a fixed epoch might become known as it deserves.

Indeed, those who have seen it where it is would feel a pang to think that it had been removed from its historical place. Nothing could be more enchanting than the spot. The mountains of Boeotia and Phocis reach round the rich plain, with its shining Copaic lake, in one great amphitheatre, and close over it rises the rocky fortress of Chaeronea. But to the north-west there is a single gap, which lets you look through into a plain of northern Phocis; and in the gap once stood Elatea, the key of all the plain towards the north. Thus the famous description of Demosthenes comes home with new force, when he tells us that at evening the news came that Philip had seized and was fortifying Elatea. It appears to me, from the site of the lion, that the Greeks must have avoided coming into the plain for fear of the Macedonian cavalry, and allowed Philip to cross it and attack them at the foot of hills to which they could retire. I saw the view on a lovely day in June, with clouds chequering here and there the extreme brightness of the sun. The scene, as almost all scenes in Greece, was intensely solitary and intensely beautiful; and, by a strange poetic fitness, wild bees were making honey in the lion's mouth, so that, as of old, "out of the strong came forth sweetness." But withal came the feeling of sadness that in our day such a relic of heroism and of history should be left to no other protection than absolute neglect, and almost absolute solitude.

J. P. MAHAFFY.

MICHEL ANGELO'S "CREATION OF ADAM."

Barton-on-the-Heath: November 1.

Perhaps this suggestion may, to some extent, meet Mr. Scott's difficulty. Michel Angelo, it is true, does not admit allegorical conceptions among his frescoes in the Sistine Chapel, but apocryphal figures he does admit. Now, the personified idea of Divine wisdom is as much apocryphal as allegorical. The personification was made ready to his hand, and had received the stamp of the Church. We might therefore, perhaps, look for an analogy, not so much in figures like the Justice, Fortitude, etc., of Giotto, as in the Cumaean and Delphic Sibyls. It should also be remembered that the figure in this instance is quite subordinate, so that an exhibition of "attributes" would be rather out of place. Its character would be thought to be sufficiently evident from the context.

W. SANDAY.

PRINCE L.-L. BONAPARTE AND M. VAN EYS.

San Remo: October 17, 1875.

In the last paragraph of Prince Bonaparte's remarks (see ACADEMY, No. 174), there are not less than three accusations which require to be proved. (1) That I make him say "much which he never asserted," and that I quoted his words in an "incomplete and equivocal manner." I am so little aware of deserving this reproach, that I shall hold the accusation for unjust as long as Prince Bonaparte does not quote the passages to which he alludes. If eventually he can do this, which I think hardly probable, I am ready to at once express my regret. But if, on the contrary, Prince Bonaparte is not able to point out these passages, I hope he will acknowledge he has made an unjust accusation.

(2) That I have denied the validity of facts repeatedly verified on the spot by Prince Bonaparte. In my *Etude* not only did I not deny the facts alluded to (the *n* of the imperfect dropped in the Aezcoan dialect; and the *k* pronounced in the genitive plural, in some localities), but I accepted the one as a valuable support of my theory about a phonetic question; and the other (about the *n*) as an exception. I only pointed out that it is an error, so far as I can see, to consider *n* as a "lettre adventice."

(3) The third accusation might have been left unnoticed. My dictionary will tell Prince Bonaparte whether or not I accept *era* as a Basque word. Even the probable etymology will be found there.

Finally, I may quote a fourth accusation which seems to me unfair. Prince Bonaparte says that I propose the verbal noun *eroan* as the origin of the auxiliary with a direct object, and with both a direct and an indirect object. This is true, but Prince Bonaparte forgets to say that, in an additional chapter, I gave the verbal noun *iduki* as the more probable origin (as it explains the *d* of the imperfect) of the auxiliary with the direct object, leaving it to be decided later which of the two nouns had to be considered as the origin of the auxiliary, as first of all it had to be ascertained whether *k* may be dropped.

W. VAN EYS.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Nov. 6, 3 p.m. Crystal Palace Concert (Raff's Symphony in G minor).
3.15 p.m. Alexandra Palace Concert (Handel's *Esther*).
MONDAY, Nov. 8. 8 p.m. First Monday Popular Concert (St. James's Hall).
TUESDAY, Nov. 9, 8 p.m. Anthropological Institute: "Short Notes on Heredity, &c., in Twins," and "A Theory of Heredity," by Francis Galton; "Report on Anthropology at Bristol," by F. W. Rudler.
WED., Nov. 10, 4.15 p.m. Royal Society of Literature: Meeting of the Council.
FRIDAY, Nov. 12, 8 p.m. New Shakspere Society: "On the Three *Hamlets*," by Richard Simpson.

Digitized by Google

SCIENCE.

Climate and Time in their Geological Relations; a Theory of Secular Changes of the Earth's Climate. By James Croll, of H.M. Geological Survey of Scotland. (London: Daldy, Isbister & Co., 1875.)

It is rather puzzling to say offhand whether the geologist or the astronomer has the better right to review such a work as Mr. Croll's. The phenomena which the author seeks to explain are certainly geological; but the explanation which he offers is based to a large extent on astronomical data. His position is, therefore, one of peculiar difficulty. If the astronomer can prove that the arguments borrowed from his science are unsound, the theory breaks down; if, on the other hand, the geologist denies that the proposed explanation satisfies his requirements, the theory becomes useless. Liable in this way to attack from opposite sides, Mr. Croll deserves to be heartily congratulated on having so long and ably held his own. From time to time during the last ten years, readers of the *Philosophical Magazine* and of the *Geological Magazine* have had opportunity of hearing Mr. Croll discuss a variety of questions—geological, physical and astronomical—bearing for the most part on the probable cause of the secular changes of the earth's climate. These essays were in every way worthy of being collected and preserved. But Mr. Croll has done more than merely collect them; he has re-arranged his facts, expanded his arguments and strengthened his conclusions, until he now fills a portly volume with the exposition of his views on climate and time.

In reviewing the history of the earth by the light of the geological record, the student frequently finds himself in possession of evidence tending to show that the same locality has experienced great changes of climate at different geological periods. If, for example, a given deposit in a temperate region yields fossil shells which find their nearest living representatives among Arctic species, our belief in the uniformity of the laws of life in past time leads us to conclude by fair analogy that Arctic conditions must have ruled when and where the deposit in question was formed. But while all geologists are agreed that climate has been subject to wide variations in the same area at different times, they are by no means agreed as to how such variations have been brought about. The subject, indeed, bristles with such difficulties that few geologists have dared to handle it. Some have suggested that the cause of climatic changes may be found in an alteration in the relative position of the great masses of land and water; but although this is a cause capable of modifying climate to a great extent, it may be fairly doubted whether it is competent to produce those extreme changes which modern geologists have been led to realise. There has, consequently, been a tendency of late years to fall back on cosmical causes, and to re-shape some of the older astronomical theories. That the earth, with the rest of the solar system, has passed sometimes through colder and sometimes through warmer regions of space; that the sun is a variable star, its heat diminishing at one period and increasing at another; that the obliquity of the ecliptic has varied within wide limits—all these suppositions have been made at various times to account for vicissitudes of climate; but those who are best able to judge have generally dismissed them as either impossible or inadequate. There remains, however, another obvious hypothesis. It is clear that any change in the eccentricity of the earth's orbit must affect our relation with the sun, and it seems likely that our climate would vary according as the shape of this elliptical path approached to, or diverged from, a circle. This cause, which was at one time advocated by so high an authority as Sir John Herschel, though he afterwards abandoned it, has been studied with signal success by Mr. Croll, and the present work is mainly devoted to its discussion, with special reference to the occurrence of glacial periods.

While admitting that no increase of eccentricity can *directly* account for the occurrence of a glacial epoch, Mr. Croll maintains that the indirect effects would tend to bring about the necessary conditions. When the eccentricity attained a high value certain physical agencies would come into play, the combined effect of which must lower the temperature of that hemisphere whose winter solstice occurs in aphelion, and raise in almost the same proportion the temperature of the opposite hemisphere whose winters occur in perihelion. Of these physical agencies the most important is the deflection of ocean-currents, and as Mr. Croll regards this as the immediate cause of glacial phenomena, he discusses in much detail the physics of oceanic circulation; a subject which forms the basis of the celebrated controversy, still going on, between the author and Dr. Carpenter.

According to Mr. Croll's view of the glacial epoch, this consisted, not of one long unbroken period of cold, but of a succession of cold and warm intervals, the minimum of temperature in one hemisphere corresponding in time with the maximum in the other. One of the most interesting chapters in the present volume is that which brings forward the geological evidence in support of the occurrence of warm interglacial periods. Another subject dimly seen by the geologist is the periodic recurrence of glacial epochs, which is a necessary consequence of Mr. Croll's theory.

As most of the views maintained in this work have been previously advanced in Mr. Croll's other writings, they have had the benefit of criticism elsewhere. In fact so large a proportion of the present work is occupied with answers to objections which have been raised against some of the conclusions, that the work assumes a somewhat controversial character. It is, however, chiefly over physical questions that lances have been broken. The geologists have remained pretty quiet, thankful for any rational explanation of the phenomena of the glacial period. Indeed, geologists as a rule are hardly competent to discuss questions relating to physics and astronomy, and are apt, like most people, to admire what happens to lie outside the range of their own comprehension. Mr. Croll, however, writes with such clearness that his subject may be readily followed by anyone who will give it moderate attention, and his work justly deserves the careful study of all geologists. Whatever verdict may ultimately await the author—whether the advance of science may tend to strengthen or to weaken his position—it will be readily conceded that he has shown himself master of a very wide range of knowledge, and that his pages are marked by unusual originality of thought and vigour of reasoning.

F. W. Rudler.

GRAMMAR OF THE MENTONESE DIALECT.

Essai de Grammaire du Dialecte Mentonais. Avec quelques contes, chansons et musique du pays. Par James Bruyn Andrews. (Nice: 1875.)

There are many dialects which people no longer venture, as they used, to despise as *patois*, and of which philology is beginning to appreciate the importance. This pamphlet of eighty pages has the double merit of studying thoroughly in a small compass one of the dialects of Italian, and of being written in French. French and Italian are the two languages on the borders of which the Mentonese dialect is spoken. The Mentonese is so near to the Italian that confusion might have arisen had the essay been written in that language. But French is just near enough and just far enough removed for the comparison to come out clearly and sharply.

"This book has been undertaken in the hope of being useful to the comparative study of languages," says the author in the first line of his preface. And, in fact, his essay is, as a grammar merely, almost complete. Its first part contains a chapter for every part of speech, besides a collection of phrases and a vocabulary. The remainder consists of stories, proverbs, and "songs" more or less "popular" in the technical sense of the word. As to the phrases, they hardly cover a wide enough range of ideas; as to the vocabulary, it is certainly drawn up more after the model of a conversational guide than according to the requirements of philological science. In a word, one cannot but praise and blame the author's method with one breath. His essay deserves to become a book, but is not one yet. Useful it is, in his own words, to the comparative study of languages: it is a new stone brought to the philological edifice, but not well enough cut to be laid at once in its place there. Probably from modesty, perhaps also from the utilitarian instinct of the Anglo-Saxon genius—not diminished, it would seem, by transplantation to America—the author has stood firm on his ground of mere grammar, and what he has composed is nothing else so much as a practical guide to conversation in *Mentonasch*—something so practical, that is, as to be hardly practical at all.

What philology would wish for is a comparison of the dialect of Mentone with the neighbouring dialects, whether on the side of Nice or of Genoa. This want Mr. Andrews does no more than allude to in his preface. The question of importations from the Provençal he leaves untouched. The etymological origins of the Mentonese are not attempted. True, it takes a whole lifetime to clear up the origins of a single dialect: M. George

Métivier has proved as much by his masterly studies of the spoken dialect of Guernsey. One can hardly demand such an achievement from Mr. Andrews, who, I imagine, is not eighty-six years old like the patriarch of the Channel Islands, and who, I am satisfied, does not confine his grammatical and philological studies to a single "patois." But I think he owed it to himself to give some sketch of the subject from the larger point of view, and to add to his grammatical essay some philological speculations and conclusions. Such, however, as he has conceived his task, Mr. Andrews has executed it well. Let us try to profit for ourselves by the data which he has brought together.

The Mentonese is like other dialects in consisting of two distinct parts, or rather of two currents which mingle without being confounded: first, the vigorous and vital part of the dialect, which is earlier than the civilised language, and which, little or much, has contributed to its formation; second, the part which is properly called "patois," and which changes and is transformed perpetually, in the mouths of the ignorant, from the point of view both of words and of grammar. There is, besides, a third element, consisting of words out of the civilised language which every day leak into the dialect and get disfigured there both as to form and meaning. The Mentonese, moreover, placed between French, Italian, and Provençal—that language which in the accidents of history has itself relapsed into a dialect—has undergone modifications from the influence of all these neighbours.

Then there are the questions of physiology and psychology suggested by those special tricks of pronunciation proper to every language and dialect (as, for instance, the *th* sound is common to the English, the Greeks, the natives of a particular parish in Jersey, and the mountaineers of the Tarentaise). In Mentonese, as in Genoese, *r* takes the place of *l*, but the pronunciation is less sibilant and *chuintant* than that of Genoa, while the neighbourhood of Provence, and, as it seems, a certain abruptness of intellectual character in the people, have caused the suppression of the final vowel after strong consonants.

Like every other dialect of France or Italy, this one furnishes valuable materials for the history of the French language, the stream of which, with so many partial changes of its bed, has been fed from so many sources. Let us take three points which are among the first to suggest themselves from Mr. Andrews's book. 1. The Latin word *larva* means a ghost, and also a mask, the practical means of playing at ghosts; the German word *larve*, taken from the Latin, means a mask only. The French *masque* and the Italian *maschera* are current in the carnival sense which is familiar. But the Mentonese *masca* means a fairy. Now, there is a very ancient French expression *petite masque*, *vieille masque* (M. Brachet does not mention the expression, but it is recorded by M. Ed. du Méril), in which *masque* is of the feminine gender and means a witch. Now, *maska* is the Gothic word for witch; and thus we find, both in French and Mentonese, a word which has disappeared in German. And we have, in the Latin *lares*, *larva*, the German *larve* taken from the Latin, the Gothic *maska* a witch, and the Mentonese *masca* a fairy—we have in these words a summary of the terrors of antiquity and the Middle Age, all winding up in a *masquerade* (in which, now that our fears are less, we see less to laugh at). We may notice too how, to express a conception which is Celtic, *fairy*, the French use a word which is Latin (*fée*), and the Mentonese a word which is Gothic, *masca*. If the reader doubts the connexion of the Mentonese word with this distinguished family, I would convince him by exhibiting the following chain: In Provençal we find the words *masc*, a wizard, *masco* a witch, *mascarié* witchcraft, and *mascara*, a verb active signifying "to blotch, to blacken" (in old French *maschurer*). This last word is akin to the Old High-German *masca*, a stain or blotch, and has left in the Rouchi dialect (*patois* of Valenciennes and the Cambrésis) the word *machurer*, meaning "to beat black and blue"—the natural conclusion, that, of a *masquerade*. 2. The Greek κάρα, head, and the low Latin *cara*, face, have left no trace either in Italian or Wallach; but Spanish preserves *cara*, face, mien; *acarar*, to confront: and similarly the old French *bonne chiere*, meaning good countenance, good welcome, has become the modern French *bonne chère*, meaning good cheer, good fare, while there remains in common use the word *acariâtre*, meaning difficult to confront (old French *acariser*). *Caro* was the Provençal word for the face; and in Mentonese, we learn from Mr. Andrews's book, the word *cera* is preserved in the sense of mien. 3. The French word *beaucoup*, for *much*, is entirely unlike the words employed to express the same idea in other languages descended from the Latin. *Beaucoup* is a relic of the times when *un beau coup*, a good stroke (of plunder or the like), conveyed the readiest notion of abundance; and now we can say, *voilà beaucoup de bonnes ou de mauvaises choses*. Whereas from the Latin *multum* the Italians have derived *molto*, the Wallachs *mult*, the Spaniards *mucho*, while the old French *moult* has fallen into disuse. The Mentonese, it seems, have taken a different Latin root, and formed the word *pran*; this is clearly analogous to the Italian *piено*, French *plein*, English *plenty*, and old French *planté*, *plantivement*, *planteureux* (still in use), all deriving from the Latin *plenus*. Old French, in addition to these forms, had *guères*, *maint*, as well as *prou* from the Latin *probe*, meaning *enough*, as much as an honest man can wish. This superabundance of synonyms has given place to a great dearth. *Guères* is now only used with a negative, and in the hands of the debased followers of Marot the word *maint* and the phrase *ni peu ni prou* became more and more discredited, until in our day the ill-formed word *beaucoup* has the field to itself. To such criticisms of a language are we led by the study of a *patois*.

The two stories given by Mr. Andrews (*faura*, Mentonese form of the Italian *favola*) are excellent. I prefer the tale of the guitar, because it reminds me of the old Spanish abbé, who, coming back from England and charged by all his friends to bring all sorts of things from that country, appeared at Madrid having executed one commission only. "This is how it happened, friends," said he; "I was on the forecastle examining all your letters, when there came a gust of wind and blew them all away except the one which Juanito had taken the precaution to ballast with a piece of gold." Mr. Andrews is right in saying that the popular songs of Mentone have small merit, but we cannot follow him when he says that it could not be otherwise with poems not published, and handed over to the caprice of popular tradition. Nay, the popular poetry of many a country rises up in witness against him. If the little *peuplade* of Mentone has in poetry a feeble voice and a faulty memory, so much the worse for it. But it would be scant justice to include in the same reproach the courteous peasants of Tuscany with their beautiful *rispetti* and their ingenious *stornelli*, the Neapolitan fishermen with their delicious *barcarole*, and the Greco-African population of Sicily which has often given passion an expression as full of grace as of force. Like race, like soul; like muse, like popular music.

JULES ANDRIEU.

SCIENCE NOTES.

METEOROLOGY.

Canadian Meteorology.—Professor Kingston, the head of the Meteorological Service of the Dominion of Canada, has just published a most important contribution to our knowledge of the meteorology of North America in the shape of a discussion of the observations taken at Toronto for thirty years.* This is, more or less, a continuation of Sir E. Sabine's papers, which have appeared in *Phil. Trans.* Professor Kingston has also issued his report for the fiscal year ending June 30, 1874, which forms a bulky volume of 317 pages and contains, in addition to the general description of the organisation of the Canadian system of observations and telegraphic reports, tables showing for twenty-seven stations the actual readings of the barometer and dry-bulb thermometer, and for fifteen stations the velocity of the wind at the three observation epochs for every day in the year, with a more or less complete discussion of the reports in the form of mean results, extreme temperatures, rainfall tables, &c., for several of the stations.

Weather Stations in Iowa.—Dr. G. Hinrichs, already well known to science as a contributor to many periodicals, has commenced with September last the issue of a new serial; the *Iowa Weather Review*, which relates specially to the climatology and weather of that State. He has succeeded in enlisting the co-operation of upwards of eighty volunteer observers, in order to study the local climatology of the State, and while, as a matter of course, leaving weather telegraphy to the Chief Signal Office, he proposes a ten-day period as the basis of his operations, as is the case in Italy at present. Dr. Hinrichs proposes to pay special attention to rainfall.

Diurnal Range of Temperature in North Germany.—Dr. Gustav Hellmann has just published a paper,† which will be of value in the reduction of actual observations to true daily means, and will thus furnish for Prussia what Jelinek has already given for Austria in the *Denkschriften* of the Vienna Academy for 1867. The most important table is No. 5, which gives the corrections required for the above-named reduction for the

* "Abstracts and Results of Magnetical and Meteorological Observations at the Magnetic Observatory, Toronto, Canada, from 1841 to 1871 inclusive."

† *Die täglichen Veränderungen der Temperatur der Atmosphäre in Norddeutschland.* (Berlin: Meyer and Müller.)

eleven stations of Stettin, Schwerin, Apenrade, Salzuflen, Utrecht, Crefeld, Göttingen, Mühlhausen, Halle, Berlin and Zechen, ranging over about five degrees of latitude and eleven degrees of longitude. In the *Annalen der Hydrographie*, Berlin, 1875, No. 19, Dr. W. Köppen gives the constants for the reduction of the temperatures taken at the new telegraphic stations in North Germany to true daily means.

Marine Meteorology in Germany.—The Deutsche Seewarte at Hamburg has announced its recommencement of work, after the retirement of its original director, Herr von Freeden, by two circulars. The first, dated July 1, announces the conditions on which instruments belonging to observers will be verified, or instruments belonging to the office will be supplied on loan. Among the branches of the proposed operations are the verification of sextants and the correction of compasses, and the circular concludes with an energetic appeal to the nautical public of Germany to co-operate with the establishment by the copious supply of materials for discussion. The second circular, bearing date September 20, relates to the organisation of a system of storm-warnings on the coasts of Germany which will ere long be set in operation on a very extensive and perfect scale, in so far as the outfit of several stations with self-recording instruments and the transmission of reports by telegraph gratis can secure it. In the meantime, however, the general features of the plan are but roughly sketched out.

Meteorology of the Arctic Regions.—In a paper read before the Deutsche Naturforschende Versammlung at Gratz this summer, Herr Weyprecht gave a sketch of his proposal for the physical exploration of the Arctic area, premising that all the Arctic expeditions hitherto sent out by each nation have been merely international scrambles to try to push a little further into the ice than had hitherto been done. He criticises fairly enough the absence of systematic scientific method in the conduction of physical researches, and proposes that for the space of one year observatories for meteorology, terrestrial magnetism, &c., should be maintained at various points in the Arctic Regions, and if possible near the South Pole also, with the view of instituting simultaneous observations for a definite period. The localities he proposes in the Arctic Regions are Nova Zembla; Spitzbergen; Greenland (West or East, in about 77° N.); North America, east of Behrings Straits, in 70° N.; and Siberia, at the mouth of the Lena. He announces that a countryman of his own, well known in connexion with Arctic exploration, has guaranteed the funds for an Austrian station, while the co-operation of Russia is almost secured.

New Wind Charts.—In the *Comptes Rendus* for September 6, M. Brault described some charts which he has recently prepared for the Atlantic Ocean, giving the probable direction and force of the wind. As the *Comptes Rendus* are not illustrated, we cannot form a clear idea of the author's method, but, in the comparative absence of all information as to the *force* of the wind at sea, excepting in the recently published charts of the Meteorological Office, any contribution to our knowledge of this important subject cannot fail to be of value.

Influence of Weather on Mortality.—The *Journal of the Scottish Meteorological Society* has been for some time in arrear, but a quadruple number for an entire year has just appeared, the principal contents of which consist of the first part of a very elaborate and careful discussion by Mr. Buchan and Dr. Arthur Mitchell of the weekly returns of deaths for London, in connexion with the Greenwich Meteorological Reports for the period of thirty years, beginning with 1845. The paper is of very high value, but it is so comprehensive and technical in its character, that it is impossible to give a fair account of its main results in a notice like the present.

Temperature and Vegetation.—The *Archives des Sciences Physiques et Naturelles* for September 15 contain the final part of a valuable paper by De Candolle on "The Method of Sums of Temperature applied to the Phenomena of Vegetation," of which the preceding portion appeared in vol. 53 of the same periodical. He gives the following laws as the result of experience for Europe from lat. 43° to 60°:—I. In latitudes and at elevations nearly similar the sums of temperature, in the shade, above 32°, are always higher for the same species and the same function in western localities (with moist and insular climates) than in eastern (with dry and continental climates). II. In Western Europe, lat. 43° to 60°, the sums of temperature in the shade, above 32°, for the same species and the same function, decrease as we advance from south to north, while in Eastern Europe the figures do not present any regularity in their differences in regard of the latitude. The third law modifies the two former. III. If it were possible to calculate exactly the influences of insulation, and the accessory advantages of the occasional supply of moisture in certain countries, and to add them to the sums of shade-temperature, the total sums thus obtained would be nearly constant for the whole of Europe for the same function of the same species. The paper concludes with some valuable remarks on the subject of sums of temperature in the actual state of our knowledge.

Periodical Variation of the Sun's Heat.—Mr. Blanford has published in the *Journal of the Asiatic Society of Bengal* a discussion of the results of six years' observations of Solar Radiation made with the black bulb *in vacuo* at eleven stations in Bengal for the six years 1868-9 to 1873-4. The results, as the author says, "agree in showing a very decided variation of the incident solar heat: a variation which, in the epoch of its maximum approximatively, its rapid rise before that maximum and slower decline after it, agrees with the variation curve of the solar spots." In Mr. Blanford's words, "It is needless to point out that a vast train of enquiry is opened up by the fact, once established, that the solar heat undergoes a periodical variation."

The Variability of Temperature.—In the *Sitzungsberichte* of the Vienna Academy for April, 1875, Dr. Hann has given a paper on the daily variability of temperature, which he shows to increase with latitude and with elevation above sea-level. It is also greater on the east coasts than on the west; but, what is very remarkable, it is greater in the southern than in the northern hemisphere, (amounting to 3°·2 for latitude 33°·6 in the former, but for latitude 49°·3 in the latter case). He then proceeds to discuss the annual variability for several stations at considerable length, and points out the importance of such investigations in climatological enquiries for sanitary purposes. It is not possible to give a fair abstract of the reasoning at this place; but some idea of the care bestowed on the investigation may be gathered from the fact that it embraces tables for the mean variability at upwards of sixty points on the earth's surface, which show, firstly, the mean monthly variability in each year, and secondly, the frequency of a variation of a given amount in each month.

Origin of Hail.—In the *Comptes Rendus* for August 30 M. Faye attacks the vexed question of the formation of hailstones, which he attributes to the introduction of a mass of cold air from the upper levels of the atmosphere into the damp strata beneath. In some respects his explanation agrees with Dove's, as both account for the well-known structure of hailstones—concentric coats of ice round a nucleus of snow—to the fact that the nascent stone is carried in rapid motion in a rotating column of air through successive layers of air differing very widely in temperature and in hygrometrical conditions. M. Faye makes the axis of his rotating mass vertical, while Dove assumes it to be nearly horizontal. If we may venture to hazard an opinion it is that neither the one nor the other meteorologist has proposed an explanation which meets all the circumstances of the case, and in any way throws light on the formation of large and well-developed crystals of ice on the outside of the stones, as in the instances described by Abich from Tiflis and by Dr. Mann from South Africa.

Theory of Storms.—In the *Mittheilungen aus dem Gebiete des Seewesens*, which are issued by the Austrian Hydrographic Office at Pola, Lieutenant Potocnik has printed a paper on the "Circular and Spiral Theories of Cyclones." His own personal experience has been mainly gathered in the China Seas, and from it, as well as on theoretical grounds, he declares himself an adherent of Meldrum's spiral theory, in opposition to the older circular theory, but he strongly insists on the necessity for further investigation of the subject.

Self-Registering Instruments.—The numbers of the *Austrian Journal for Meteorology* for August 15 and September 1 contain a very full description of Theorell's electrical meteorograph, which prints its results in figures, and of which a specimen is in operation at the Hohe Warte at Vienna. It may be remembered that one of the early forms of the instrument was erected at one of the recent International Exhibitions at South Kensington. Dr. Theorell, whose untimely death on July 2 has been so universally lamented, was not specially a meteorologist, as his own line was the mechanical application of electricity. The former of these numbers of the same journal, that for August 15, contains also an account of Schreiber's proposed new self-registering air thermometer, which has not yet been constructed. The principle of the apparatus bears some resemblance to that of Mr. Whitehouse's micro-paragraph described in the Royal Society *Proceedings*, vol. xix., in that it is a sort of sympiesometer which is employed by Herr Schreiber to measure temperature, and by Mr. Whitehouse to measure pressure.

GEOLOGY.

SEVERAL publications have been recently issued by the German geologists who are engaged in the preparation of the official map of Prussia and the Thuringian States on the scale of 1:25,000. These publications include a valuable memoir on the geology of the country to the north of Halle on the Saal, by Dr. Hugo Laspeyres, Professor of Mineralogy in the Polytechnic at Aachen. In the immediate neighbourhood of Halle there is a large development of porphyritic rocks, while the surrounding stratified deposits belong for the most part to the Carboniferous and Permian series—the latter including the celebrated Kupferschiefer, which is extensively mined and smelted around Eisleben and Mansfeld. The survey of this district was conducted by Dr. Laspeyres between the years 1866 and 1869, and the map which he has now produced is illustrated by a number of instructive sections, in addition to the illustrations which accompany this monograph.

THE report of the Geological and Natural History Survey of Minnesota for the year 1874 has recently been issued under the direction of Mr. Winchell, the State Geologist. It is chiefly occupied with a description of the structure of Freeborn and Mower counties. According to a letter published in the October number of the *American Journal of Science*, an interesting discovery of lignite has lately been made in the extreme northern part of Minnesota; and the Cretaceous lignites have been detected in several other parts of the State, but it appears that these are not likely to be of much economic value.

WE understand that the work of Dr. Hayden's Survey-party in South-western Colorado has been completed for the season. An expedition has been sent to examine the section from the Upper Cretaceous through the Tertiary bone-beds, and it is

hoped that data may be obtained which will help to settle the vexed question of the age of the lignite deposits.

According to the *Chicago Times* numerous soda-lakes occur on the Laramie Plains, and are likely to become the centre of some industrial activity. In dry weather there is an abundant efflorescence of sodium sulphate—the deposit in one case measuring about five feet in thickness, and extending over an area of ninety acres. In some of the lakes the sulphate is associated with the nitrate and borate of sodium.

M. Paul Gervais has published in his *Journal de Zoologie* a note on some explorations which have been conducted during the last three years by M. Cazalis de Fonduce at Durfort in the Department of the Gard. A yellow fresh-water marl has been found to contain leaves of several genera of dicotyledons and gymnosperms, with seed-vessels of *charae* or gyrogonites. Associated with these are numerous land and fresh-water shells, and the remains of several mammals, including species of *Rhinoceros*, *Hippopotamus*, and *Elephas*. The Durfort elephant, of which a fine example, about sixteen feet high, is in preparation for the Museum of Natural History in Paris, appears from its dentition to be referable to *E. meridionalis*.

The remains of a cetacean from the Upper Miocene molasse of St. Médard en Jalle, near Bordeaux, have been described by M. Delfortrie as a new species, under the name of *Delphinus tetragorhinus*.

Among some insect-remains from coal-measure shales in the neighbourhood of Mons, in Belgium, M. Preudhomme De Borre has detected what he announces provisionally as the wing of a Carboniferous moth. Without knowing anything about either its metamorphosis or the structure of its mouth, it appears hazardous to refer the specimen to a lepidopterous insect; but the characters of the wing are said to indicate affinities with the *Saturnidae*. The specimen is described in the *Annales de la Société Entomologique de Belgique* under the name of *Breyeria Borinensis*, the specific name recalling the locality in which it was found, while the generic name is complimentary to M. le D. Breyer, who sagaciously suggested its relations. The discovery is one of much interest, since the *Lepidoptera*, according to the author, had not been previously traced farther back than the Tertiary period; but in making this statement he appears to have overlooked the occurrence of *Palaeontina* in the Stonesfield slate—a fossil which is believed by able entomologists to be referable to the *Lepidoptera*.

In the October number of the *Geological Magazine* Dr. T. Wright has announced the discovery of the curious fossil called *Cotylederma* in the Middle Lias of Dorsetshire. The fossil was found by Mr. F. Longe at the base of Down Cliffs, near Lyme Regis, and is the first example recorded from the British Lias. The zoological affinities of *Cotylederma* are obscure, but it is supposed to be a remarkable crinoid, of which the calyx only is at present known.

Under the name of *Azygograptus*, Dr. Nicholson has described a new genus of graptolites from the Lower Skiddaw slates. The interest of this fossil lies in the fact that it satisfactorily fills up the great gap between the unilateral and bilateral groups, and presents characters intermediate between those of the true *Monograptidae* and of the family of the *Nematograptidae*. The only known specimen of the new genus is named *A. Lapworthi*.

A specimen of shale from the Belgian coal-measures, sent by Professor Van Beneden to Dr. Geinitz, has been found to contain a new species of *Knorria*, which Geinitz has recently described and figured in the *Neues Jahrbuch* as *K. Benedeniana*.

Mr. W. H. Baily, of the Geological Survey of Ireland, has issued another part of his "Figures of Characteristic British Fossils," thus completing the Palaeozoic division of this valuable work. The volume in its present form contains forty-two lithographic plates, comprising 700 figures, while numerous wood-engravings are dispersed through the letter-press. The figures have been selected with much judgment, and a large proportion are original. This collection of engravings will be of great value to all students of our palaeozoic formations.

Attention has been called by Dr. Kalowsky to the occurrence of *salite* as a constituent of certain schistose rocks. He observed it first in a chloritic gneiss from Silesia, where it occurs in microlites, granules, and small prisms. The mineral is found in association with chlorite, hornblende, and pistacite.

Melanosiderite is the name under which Professor J. P. Cooke, jun., has described a new mineral-species from Mineral Hill, Delaware Co., Pa. It is a compact, amorphous, black substance, closely related to the sesqui-hydrates of iron, but consisting of a hydrated ferric silicate, containing only about seven per cent. of silica. The same mineralogist has also described, in the *Proceedings of the American Academy of Arts and Sciences*, two new varieties of *vermiculite*, and has followed up the study of this family, which he had attacked with so much success in his well-known monograph.

FINE ART.

WATTEAU AT BETHNAL GREEN.

Opportunities of seeing Watteau's works are, at the best, rare. Asking oneself where his pictures lie, and trying to answer the question, one can trace even in private hands comparatively few. Our National Gallery possesses no example from his brush. The Louvre itself, until slighter additions were made to it by the bequest of M. Lacaze, possessed only the one great work, *L'Embarquement pour l'Ile de Cythère*: the artist's masterpiece, if you will, but one alone: his diploma picture, painted by reason of his reception into the Academy, and painted at great leisure and with infinite pains and pride—five years elapsing between his election to the Academy and his completion of this work. Subjects from his brush—many of them now lost to view—employed, in the earlier half of the last century, Cochin and others of the brilliant engravers of that time best fitted to reproduce with something of his own spirit the quality of his work. He engraved a little himself. These plates—his own and other men's—the last, in number and elaboration, far more important than his own—have come down to us; but perhaps the range of his mind and art is best to be judged by reference to a collection of drawings exceptionally rich and varied, and among such collections one is admittedly unrivalled, and that is the series inherited by Miss James and just now exhibited by her at Bethnal Green.

Miss James's treasure consists of about seventy drawings, some in red chalk; some in black; some in that cunning mixture of the two in which Watteau excelled, thereby conveying in a quite peculiar measure the sense of colour, tone, depth, richness, in even what is well nigh the slightest of his work. The characteristics of his palette—which, indeed, has been grumbled at for dirtiness—and of his composition, and of his textures, are of course necessarily lost in the drawings; but the elements of his work are plainly there, and these are sometimes realised with a completeness and mastery that give him a further claim to permanent hold of the place which the caprice of fashion has of late years accorded him, as the caprice of fashion eighty years ago had seen fit to deprive him. His design, in manipulation so exact and accurate, and his expression, so varied, vivacious and alert, are, of course, to be seen in the drawings as well as anywhere else; and these show, too, his mastery of that difficult business of draperies—draperies which with him, indeed, are in no flowing lines, but in the more intricate broken folds of the women's raiment of that day. And the varied drawings show, as hardly any other work could show, with what thoroughness and what sincerity he seized upon the whole life of his time, and how much of individual and penetrating study was bestowed upon each one of those many figures that peopled the scenes of his *fêtes galantes*. And in that return from old world dignities and pomposities to Nature and the Life, one sees the source of the authority which Watteau exercised quite suddenly in his own time, and of the influence which remained on French art till nearly the close of the eighteenth century, when a stronger Classicism than that which his art had displaced, acquired for a while its sway.

And, indeed, no artist, whether painter or dramatist, ever entered more completely than did Watteau into the characters of his time. This or that slight figure in red chalk, done in twenty pale strokes, a figure posing for some scene in the Italian comedy, is in truth the keenest study from the life around Watteau: this mendicant woman, with only less than Rembrandt's misery, a beggar woman, basket in hand, looking you full in the face, with all the confidence—nay, all the insistance—of French mendicancy, whether now or then, is no creature of imagination, no idealised figure for a stage pastoral of poverty, but the accurate pourtrayal of a wretch that may be met in the streets of Paris, in the streets of Valenciennes. This draggling, half-drunken figure of a skinny and loose-gestured youth, now at the fag end of a brief life that began in debauchery and ends in drivel—no master could seize the type with quite so faultless a precision. And—No. 60 in the present collection—a small study, in black and red, of the round bald head and round shoulders of a benign old man who has all the Court experience of Polonius, without his folly—this, with the other two, shows sides of Watteau's observation hardly suspected in the *Embarquement pour Cythère* and subjects of like gaiety.

Nor do the best-known pictures by Watteau in any way suggest that which is revealed by inspection of the drawings—Watteau's sympathy with quite simple *bourgeois* life; his comprehension of its occupations, of the staid charm of its quietness. One picture, inherited, like the drawings themselves, by Miss James, does indeed show that; but rarely do his exhibited works; and in the main we must go to his drawings to see his women no longer with dance or song, no longer at sport, or partaking of refreshments on the grass—as if Life were one great garden-party, and the world a world of fine Court ladies and gallants and none beside. In the drawing numbered 1, a simple chubby child, with hands solemnly folded, looks at you with almost an old woman's placidity—the placidity, rather, that is of childhood and of age alone. In No. 43, a child is knitting—at work with absolute busy-ness and absorption, with not a thought but of the all importance of her work—a thing to note, this, for pre-eminent delicacy in conception and handling. Even better perhaps—more of a picture—nay, most of a picture of all the drawings here—is the unnumbered contribution, in a frame by itself; a drawing that brings before you two girls looking and leaning, leaning out of play-house box or from window-ledge, to look at comedy, at Pantaloon, at passing show of some kind—but with what different minds! And the mind of each, how absolutely realised. In each case it is expression caught in the act, at the time when it is highest and most revealing; only in the one case the time is a moment and in the other much longer, for in the one case the whole face chuckles gleefully with a moment's sally, and in the other, the whole face is absorbed, and has been, and will be, with grave intensity of

interest. No painter of childhood, of early girlhood—not even the greatest of our English who have excelled in this—has ever sketched the phases of girl-life with a touch quite so precise, guided by an imagination quite so penetrating. Often, on the same sheet, the same head serves for two studies, as in No. 51, where, in the left-hand lower corner, a simple natural maiden of the well-bred class, stands without affectation, with almost a demure pre-occupation; while higher up, the same profile is just turning away, in just that instant of commenced motion which (as of arrested movement) Watteau is the master in catching, and in a moment the smooth curve of the cheek itself will become the face's bounding line. And with further turn, the ear will be seen from behind, and the auburn hair (colour deftly suggested by his mingled red and black), the auburn hair will be seen too, gathered up from the nape of the neck to the tying-ribbon, and the face will pass. In No. 8 a woman turns to speak; another steps meditatively and hesitatingly with inclined head—again the suggestion of movement only just arrested, or action only just begun.

Generally, on any given sheet, the heads are all of one society; now jesters and mountebanks; now grave and simple *bourgeois* faces, happily round; now the more pointed and nervous and alert faces of "the great world," varied by the intrusion of the hoary head and worn face of some Court servitor, old in the service of kings. Of the negro face, one series of studies below the admirable drawing we have praised the most shows Watteau to have known little; the draughtsmanship here is less confident and assured. One tree-study—a confused study of tortured trunks with purely conventional signs to indicate the leafage—shows him at his weakest. No. 28 is a quite masterly drawing of the partially nude; while if one ignores the simply rapid careless clumsiness of foot in No. 40, that drawing proves, by modelling of torso, arm, and thigh, on what solid foundation of knowledge and mastery rests the success of the costumed figures with which alone the completed pictures by Watteau in our galleries make us familiar.

FREDERICK WEDMORE.

PICTURES AT THE FRENCH GALLERY.

THE "Twenty-third Annual Winter Exhibition of Cabinet-pictures by British and Foreign Artists," at No. 120 Pall Mall, opened to the public on Monday last. It is about the weakest collection that has ever been got together in this room, and that is saying a good deal for its debility; for of late years, while good displays are not infrequent, futile and poverty-stricken ones have been but too abundant. Messrs. Pettie, Ward, Huibers, Czachorski, Long, and Holl, are among the more important exhibitors. There is not much to be said about such an assemblage: what *can* be said remains over for another opportunity.

THE DUDLEY GALLERY.

(Second Notice.)

WE shall run somewhat rapidly through the list of the remaining figure-pictures: they are not very interesting or observable, and we take them much as they stand on the walls.

R. E. Wilkinson, *The Old Gossips*: a truly felt little picture of three aged men at the side of a park or public pleasure-ground. R. Macbeth, *The Bower Window*, and *Osier-peeling on the Cam*. This painter is safe to come right if he chooses, having directness of perception, and vigour of hand; at present, however, he paints in what might be called a rather "hulking" manner, rendering the faces especially in a coarse blotchy way approaching caricature — see that of the mother in the last-named picture, who plies her bread-winning task while the baby slumbers on her knee. This is the better work of the two, soft in colour, and mostly very agreeable. Hodgson, *The Armourer's Shop*: another Tunisian specimen by this able painter, carefully and nicely executed. Waterhouse, *Margaret, Scottish Martyr*. This uncommon-looking subject has been painted before; the Scotch girl who, for Cameronianism or some other religious obliquity, was judicially sentenced to be drowned by the flood-tide, and was left, bound to a stake, to perish as the sea rose. Mr. Waterhouse gives us the moment when the tide is just beginning to turn: the waters have ceased to recede, have ceased the brief respite between ebb and flow, and are now laving the heretic maiden's feet, with lulling, murmuring, terrible caress. The painting is not a strong one, yet pathetic in this its faintest foreshadowing of the hours of slow-growing agony and unevadeable death. Hamilton Macallum, *Eight Bells, the Boy at the Helm*: a very literal presentment of the externals of such a scene: it has next to no arrangement for the purposes of art, but is forcible, like all that Mr. Macallum does. Percy Macquoid, *Head of a Peasant, Brittany*: a female head gracefully given, both as to the face itself, and as to the white cap, and the linen covering the shoulders. Miss Solomon, *Une Niçoise, Study at Nice*: capably painted, without frivolity. E. H. Fahey, *Lily and her Butterflies (Kenelm Chillingley)*: a curious-looking picture, fantastic in matter, without quite hitting the right note of fancy in treatment. Lily has any number and variety of butterflies fluttering and settling round about her, but they all look like pinned specimens—those in motion are just as steadily defined as those at rest. Leslie, *Anthylla*. We cannot but think that Mr. Leslie has much mistaken his vocation, and is frittering away his gifts, in persisting in picturing, time after time, some tea-board Miss with a fancy name of the classic kind, and fancy-drapery of that kind or none. His paintings of this category are all, more or less, poor, unmeaning, flimsy affairs: the present one is mere vacuity in purpose and performance. Of this Mr. Leslie is probably aware, but some actual or possible customers are not so. Alfred Dixon, *The Broker's Man*. This unwelcome personage is seated in the parlour, and about to light his pipe—a rather dilapidated but inoffensive old man; two children of the family look in upon him: a sensibly treated domestic picture. Mrs. Staples, *The Farmer's Daughter*. She is carrying some chicks—of which two are visible within her apron, and a third is perched on her shoulder, ready to peck her a kiss as she turns her head to salute it. A graceful, agreeable work, much superior to the larger painting by the same lady, *A Golden Hour*; which takes up the hackneied theme of a young lady with a book, who pretends to read all the harder as she hears her lover approaching through the verdure of the park in which she is seated. Caffieri, *The Critics*, and *Working Out of Doors*. This young artist has attained considerable skill of hand, and knows how to arrange his subjects in a dexterous and sightly manner: he should, however, try for genuinely pictorial as distinct from showy treatment, and should in especial be on his guard against overdressing his female figures. Bauerle, *Cherries*: a head of a girl, painted with more strength than is usual for this artist, who has grace that too often sinks into vapidity. Heywood Hardy, *Gaining Health*: two little girls by the seaside, mounted on donkeys, and accompanied by an aunt or governess on foot; they are in half-mourning, which gives a certain touch of sentiment to a small work eminently pure, clear, and fresh, in general quality, and painted with noticeable precision of touch. Ernest Crofts, *Evening, Waterloo*, represents the bearing-off of the wounded, and other cheerless incidents of the close of the tremendous conflict, under a true effect of gathering dusk. F. A. Bridgman, *The little Orange-dealer, Cairo*: a girl squatted—the action carefully studied, and the whole painted with nicety. With this we may class *A Syrian Girl* by Mr. Gale, and *The Butterfly-collector* by Mr. Coleman, the latter pourtraying a nude Oriental damsel, some fifteen or sixteen years of age, in a crouching position. This small picture has an unconventional novel air; but the national type of the girl is, perhaps, a little indeterminate—we presume it to be Egyptian. Mrs. Hopkins, *Une Dévote Italienne*: quaint and pretty. A very small girl, perhaps scarcely three years old, is kneeling outside a church, holding a large fan open. Emslie, *Carte de Visite*, and *Skittish*. This painter seems to affect a certain degree of oddity. The former example represents an elderly gardener in a blue blouse, seated in a conservatory, and looking at a photograph; the trailed cactuses in the background are elegantly studied. The second shows an old gentleman in loose home-costume, and a little girl, dancing in a garden, with an aloe growing between them; the figures move with sprightly spontaneity. Seymour Lucas, *Ancient Cronies*: a drummer of the sixteenth century, in company with his sapient ravun, cleverly done. P. R. Morris, *Old Ocean's Waif*: a seaside scene, with the sky and air clearing after stormy weather. The sea is washing in upon the beach with a great, swift, rounded swirl of blue-white water. A girl and a boy are running back ashore, dragging with them a flag which they have recovered from the surf. There is much picture-like and well-handled material in this work, which is, nevertheless, somewhat too sketchy in manner. Donaldson, *St. Francis Xavier visiting a Buddhist Temple*: one of the most important subjects in the gallery, treated with the painter's wonted affluence of picturesque resource; it is difficult, however, to avoid, in the Buddhist temple, the aspect of an Anglo-Japanese shop elaborately mounted *au naturel*. F. H. Potter, *A Young Girl*. She stands in a room got up in the taste of the seventeenth century, with a gilded open fan, as one of the objects in the room, coming right behind her head like an aureole. The picture has a curious aspect, solid and rather sombre, and seems to promise something above the common hereafter. It is hung beyond convenient range for examination, but some of the object-painting, as for instance the looking-glass, appears of a superior class. J. R. Ashton, *A Lazy Afternoon*: a lady lying on the grass, true and unconventional—but also not particularly graceful—in pose. Thomas Davidson, *Falstaff*, seated with his legs extended, and the feet raised on a capacious stool: cleverly drawn, but the face more like an actor of Falstaff than the fat knight himself. Haynes Williams, *The Two Great Men of the Village*: a Spanish barber shaving the priest; a skilful little work of character.

We may here dismiss the figure-subjects; only further calling attention to works by Mrs. Jopling, and Messrs. Burfield, C. N. Kennedy, E. M. Ward, W. J. Morgan, C. A. Smith, and Cowen.

Among the leading landscape-exhibitors we would name Mdme. Cazin, and Messrs. Henry Moore, Albert Goodwin, and C. N. Henry. *A Lonely Farm, Sussex*, by Mdme. Cazin, is a powerful work, in feeling and in touch; few male painters know how to put into their productions such a weight of perception and of impression, and with so much direct, simple, and unlaboured strength. *Evening* is perhaps even finer—a masterly vivid presentment of the sea, and the sea-sands drenched into a deeper brownness. *Fine Weather in the open Mediterranean* is a beautiful study of opalescent sea from the learned hand of Mr. Moore. The same artist's *Surrey By-Road, Spring-time*—an early and very dim day in spring, when the powers of Nature seem numbed and drowsed, and yet all is preparing for the coming luxury of bud and blossom—is hardly satisfactory at first sight; it looks opaque, but at a little distance has true atmospheric effect. Mr. Goodwin's *St. Michael's Mount* counts among his most important landscapes: a grand subject, presented under a very grey effect of sea and sky, the latter nearly

Digitized by Google

as solid-seeming as the former, with its veiling of rain-cloud gathered fold over fold. *Along-Shore*, by Mr. Henry, is a careful sea-and-shingle piece, with a fishing-boat as principal object: *Landing Fish* is another able example of the same painter.

Miss E. Epps (Mrs. Gosse) has painted the *Back Garden, Townshend House*, and painted it with rich sunny effect, in which tiger-lily and sunflower flaunt their colours. This lady's brother-in-law Mr. Tadema, and her sister Mrs. Tadema, are also contributors, and as usual skilful ones—the first sending *A Breezy Day in August*, and the second *A Dull Afternoon*. Kingsley's often-quoted lines, "*Men must work and women must weep*," &c., find one more pictorial exponent in Mr. Overend. He gives us a tenantless boat in the foreground surf, and two women looking from a spit of land on the churning, dark-grey, unpacified waves. This picture is boldly conceived and combined, and tells its story to good purpose; but the boat is not in fair artistic composition with the other forms of the subject. Another marine piece is the *Paddling* of Mr. Arthur Hopkins: a boy and two girls, children of sea-side visitors, strolling amid the briny shallows, which lead the eye on to a dim ultimate ridge of bright blue where water meets sky at the horizon. This picture is a capital piece of realistic truth, not excluding elegance and a touch of the poetic. *Loch Long, looking towards Arrochar*, is broadly painted by Mr. James Macbeth; *Moonlight*, darkly and truthfully by Mr. J. D. Watson; *Up Ninety Stairs*, with much picturesque efficiency by Miss Gertrude Martineau—a view of the upper portions of tall crowded houses, probably in Edinburgh—roofs, chimney-stacks, and smoke. Beside these works we may name—T. R. Macquoid, *Evening on the River*, misty and graceful; Arthur Severn, *On the Wharfe, Evening*; Scappa, *A Barge-builder's Shed, Shadwell*, a good specimen after the manner of Mr. Henry; Tristram J. Ellis, *Time to go Home*; J. H. Sampson, *Arrival of Fishing-boats, Berck Sands*; E. W. Russell, *Into the Silent Land*, a noticeable picture of white mists by a river-side; J. L. Pickering, *Marsh-Stream*; Harry Goodwin, *In the lonely Vale of Streams*; S. Valentine Davis, *The Path over the Moor*.

The animal-subjects include an important work by Mr. Nettleship, *On the Trail*: an ancient lion, grimmer with each advancing year, prowling by a lake-side; the sunset is late and blood-red behind the hills. The immense ponderous head of the beast, to which his compressed flanks and solid legs seem hardly more than an appendage, will be a disconcerting apparition to some doomed creature or other when the "trail" comes to its ending. This painting shows the same forcible apprehension of the terrible leonine or tigrine nature which Mr. Nettleship had developed in many previous examples; and it joins with that more of general executive aptitude than had sometimes been the case. There is another brute-subject of some prominence—though of a very different kind, to be sure—the *Double Entendre* of Mr. Briton Rivière; which represents a boy and a pig tugging hard in different directions at the rope that ties the leg of the contumacious and obstreperous animal. This picture has its fair share of Mr. Rivière's usual cleverness, but is rather a slight product of art. Mr. Dollman is amusing in *Duck and Green Peas*—a number of ducklings busy over a plate of the appetising vegetable; and Mr. A. D. Cooper paints the most dishevelled of Skye terriers, under the name *Only a Dog*. *Declining Ray*, by Mr. Penstone, a small canvas, with ewes and lambs, and a boy carrying a hurdle, is nicely done.

We can scarcely enter any exhibition now, foreign or British, without seeing some specimen of M. Fantin's extraordinary gift for flower-painting. In the present gallery five examples figure: amid which the one that makes its mark exceptionally is the *Noisette and Tea Roses*—a powerful treatment of large bush-heads, richly bloom-laden. This would be about as faultless a work of the kind as was ever done, were it not for the unmeaning background—a laying-on of grey paint, which signifies nothing in Nature, and counteracts the free living truth of the floral material. Mr. Munn paints with zest and success "*Rich cymes of fragrant meadow-sweet*" (lines quoted from that kind-hearted and not untuneful lyrical writer, now little remembered, Calder Campbell); and Miss Thornycroft shows (as in former pictures) a happy feeling for design and arrangement in her *Study of Roses*.

W. M. Rossetti.

BRACQUEMOND'S ETCHINGS.

Paris: October 29, 1875.

Almost ever since I had the honour of becoming correspondent to the Academy I have been intending to furnish you with sketches of our contemporary artists. Until now the few I have been able to send have been chiefly on the occasion of deaths among our painters and sculptors. A sale held at the end of last season in London, and therefore at a very disadvantageous moment, revived my wish to draw attention to our etchers from time to time. I refer to the sale of a collection of modern etchings that belonged to M. Carlin. Though not very important as regards the number and excellence of the proofs, it nevertheless attracted some attention. The prices which some of the etchings fetched, though no real sign of their worth, serve as a sort of indication of their marketable value, which to the superficial mind is a material gauge of intrinsic value. I shall make Bracquemond the subject of my letter to-day, reserving Alphonse Legros, who is almost a countryman of yours, and Charles Daubigny, of whose works M. Fréd. Henriet has just published (A. Lévy) an excellent and very fine catalogue, for some future time. I begin with Bracquemond, partly because I regard him as the most manly and, when at his best, the most original etcher of the day; partly also because he recently published (Roquette) a portfolio of etchings which is curious as a historical record of the siege of Paris. I shall describe its contents later on, and begin with a sketch of the man himself and a review of his work.

Joseph Félix Bracquemond is a big sturdy fellow of forty-two, born in Paris in the year 1833, in the Rue du Coq St. Honoré, a street that has since been destroyed, in the house of a colourman, who then made a business of letting out English water-colours by Bonington, Harding, Prout, the two Fieldings, and who since has made thousands by selling playthings to the children of the rich—in the Maison Giroux. When still very young he took lessons of a painter named Joseph Guichard, who was an undisciplined pupil of Ingres. Bracquemond is in a literal sense a pupil of this man, who cherished dreams of an alliance between Romanticism and Academical doctrine. His drawing, his colouring, and his tastes all incline to the Romantic, and the admiration he professes for Ingres borders on fanaticism. No doubt to him he is the ideal expression of the principle of authority. Now, Bracquemond is the son of poor parents, he is a self-educated and self-made man, and has always been intellectually equal or superior to the men with whom he came to associate. Thence apparently he derived those *bourgeois* sentiments which are the characteristic of our conservative party at least up to the present time; an excessive jealousy, namely, of personal freedom, and a mistrust of other men which goes so far as entirely to deprive them of liberty.

Bracquemond certainly owes his greatest strength to his popular descent. From his youth up his lively imagination led him to try every kind of process—every mode of artistic expression, that is to say—and he mastered them all with singular readiness. His technical knowledge of the engraver's, the lithographer's, the potter's, arts is such as no *bourgeois* son could ever have acquired. He is gifted with critical taste of the most remarkable kind. He used in a way to dictate to journalists, then young, but now well-known in the literary world, criticisms on the Salons, that were both liberal and judicious. On devoting himself to pottery he executed, for a porcelain-dealer named Rousseau, a series of designs in the Japanese style, which may be said to have immediately earned European success, as they were imitated even in England. He had appreciated the masterly quality of these flower, fish, and insect designs, alike as pieces of decorative outline, and as examples, by their juxtaposition of large masses of delicate and brilliant tints, of perfect decorative colour. For the last few years he has been director at Point-du-jour—that is to say, between Sèvres and Paris—of a porcelain manufactory, the seat of which is Limoges, and which belongs to M. Aviland, an intelligent rich American. He is preparing some immense pieces of porcelain for the projected exhibition at Philadelphia which as regards style and ornamentation are sure to make a great sensation. If those in authority were not such creatures of routine this would have been the man, young, hardworking and ambitious as he is, whom they should have appointed head of the Sèvres manufactory. But I do not covet the distinction for him. He is benefiting his fame and his country to more practical purpose by working in his own private capacity for an intelligent and enterprising manufacturer, making a continual variety of new essays, many of which are crowned with success.

Bracquemond has exhibited several pictures at the Salons: a three-quarter portrait of Mdme. Paul Meurice, a portrait of Auguste Vacquerie, the scene of *Don Juan et le pauvre* from Molière's play—works remarkable for vigorous and correct drawing and modelling. But the excessive influence of Ingres is shown by the absence of colour in his figures. We are not made of bones and muscles only, we have red blood in our veins and also a system of nerves, and these are never at rest, and reveal their existence by a thousand varied tints and throbbings, and radiate in a manner from our whole being. Bracquemond struck out a superior line in certain portraits, drawn with more regard for truth, more system, and more attention to modern dress than any school had shown since the days of Holbein and his disciples. One of these portraits of the artist himself standing before his press is in England, in the possession of Mr. Alfred Morrison. M. Rajon has made a vignette etching of it. If the doctrines of "the Primitives," as they are called, were still tenable now, other artists would certainly have grouped themselves round this young painter. But the public thought his poses too rigid, the faces too grave, the dress too simple, the representations too textual, the style too deeply imbued with popular poetry. Those newspapers, both small and great, which are the organs of the *bourgeoisie* made fun of the implements of work strewn on the table, the blue-checked handkerchief, the grandmother's snuff-box, and the little girl's smoothly-braided hair; they set down Bracquemond as a Gothic, a term expressive in France of boundless ridicule, though all the glory of France in the Middle Ages was owing to her Gothic poets, miniature-painters, and architects. But while engaged on his drawings Bracquemond was also engraving etchings which earned him the cordial sympathy of artists of every faction. His first attempts in that line were made without the help of any practical advice other than that which he got from the chapters on engraving contained in the large *Encyclopédie*. His first important work, a Barn Door, is a masterpiece, and the fine proofs—those with Delâtre's address, Rue de Bièvre—will one day be in as great request as the best Dutch etchings are now. It represents a number of birds of prey nailed by the wings to a barn door, a common practice among the farmers here. The onslaught of the etching-needle which lays the metal underneath the varnish bare, the bite which hollows the lines and makes them grey or

black, delicate or vigorous, are worthy of all admiration. This was followed by some Ducks, and a Magpie, standing on the ground flapping its wings; some Moles caught in a trap and tied to the flexible twigs of a bough stuck in the earth; a Plucked Chicken, &c., &c. The feathers and epidermis are imitated in the most masterly manner and the drawing is both natural and decorative. In 1864, he exhibited the Portrait of Erasmus, which now hangs in the Louvre: the intellectual life, the resemblance, the rapt attention to his work and the plastic illusion render it a valuable work of art. It is in connexion with what amateurs call "states"—that is to say, the successive transformations which the copper undergoes until it reaches its final completion—that I would insist on Bracquemond's wonderful knowledge of the technics of biting. He contrives by repeated use of the acid on certain parts of the plate to get a black which for depth and intensity has never been rivalled. His work is not picturesque. It is even and sober, and answers to the great French tradition of Jean Pesnes, of the line-engravers who reproduced the manly compositions of Nicolas Poussin. But he is very life-like and very true to his time: that is to say, more full of colour and force than those engravers could be who wore periwigs and engraved dignified and philosophical works to be collected by courtiers, magistrates, and the rich *bourgeois* who wore periwigs too. He must neither be compared to Charles Méryon, whose tool was always inspired by poetry; to Jules Jacquemart, who so excels in imitating surfaces in black and white; to Charles Daubigny, who is a clever landscape painter; to François Millet, who used the etching needle as he used a pen on paper; nor to Henry Leys: and yet he moves among all these engravers and painters as free as one and as learned as another. By his own constant diligence, and by the advice he has given to all who asked it, he has done more than any one to further the revival of the art of etching, which was in some sort re-invented in France, in 1830, by Paul Huet and Célestin Nanteuil, and which, in about the year 1870, Charles Jacque was converting into a purely commercial product.

All the pages of this publication are not equally good. The form is at times incorrect, ill-arranged. But they all present either a general scheme or else some special feature such that no artist could pass them over unnoticed in a portfolio. Bracquemond has engraved a splendid portrait of Théophile Gautier, from a photograph by Nadar. He has published several hundred plates, some very large, in *L'Artiste*, and in the *Gazette des Beaux-Arts*; frontispieces also for books published by A. Poulet-Malassis, such as *Fleurs de Mal* by Charles Baudelaire, and the *Odes Funambulesques* by Théodore de Banville. He has reproduced the works of many contemporary artists, Eugène Delacroix, Ingres, H. Leys, Th. Rousseau. Beside the portrait of Erasmus he has engraved a Tournament, from a sketch by Rubens in my own possession, for the Etablissement National de la Chalcographie du Louvre.

The work that was to be specially reviewed in this letter is in his latest manner, which is broader, less varied, sometimes even summary. The principal outlines are given, and some spots added which artists call values—that means, an indication of the quantities of black and grey which correspond to our optical sensations with relation to the distances. Form is often sacrificed to general effect. The publication consists of five etchings, all relating to typical episodes of what Bracquemond was himself in a position to see during the siege of Paris: *Le Bastion No.* 84, ordinarily held by the 7th company of the 19th battalion of the National Guard; two views of *Bicêtre et les Hautes Bruyères* and of *La Route d'Italie*; the *Statue de la Résistance* by Falguière, and the *Buste de la République*, by Moulin. The two latter were of snow, modelled with remarkable talent by Falguière and Moulin, and the weather being then very cold, they lasted for several days. Théophile Gautier has described them in his truthful and melancholy *Tableaux de Siège*. There were a number of artists from the Quartier Notre Dame des Champs in the 7th Company of the 19th Battalion, all of whom would have shown discipline as well as courage before the enemy had it not been for the imbecile mistrust which prevailed among the leaders of the defence. But we will not go back to those dark days. The following are the names of the painters, sculptors, and musicians we refer to, without reckoning those from other quarters of the city:—Chesnavard, Français, Carolus Duran, Toulmouche, Becker, Philippoteaux, Lansyer, Lambert, Oudinot, Ranvier (painters); Falguière, Delaplanche, Moulin, Lepère Renaudet, Villain, Chapu (sculptors); MM. Renard, Desmadryl, Leneveu (musicians). Some day I will give you their history.

Amateurs of French art of the eighteenth century are well acquainted with a publication which was started by MM. de Goncourt, and came out in numbers at irregular intervals. The series was interrupted by the death of one of its originators in 1870. It contained etchings from the drawings of masters, and as only 200 copies were printed is now regarded as a bibliographical treasure. Edmond, the survivor, has just published (Dentu) a supplementary number entitled *Notules, additions, errata.* An etching by Bracquemond on the title-page represents the profiles of the two authors in two joint medallions. It contains a preface and an index to the whole series. While Jules was alive, and after his death, M. Edmond de Goncourt was indefatigable in taking note of all that could complete or rectify his book, in the museums, the private collections, sales and libraries. Twice the original space is devoted to Watteau, and the articles on Boucher, Baudouin, Latour, Greuze, Gabriel de Saint Aubin, are all newly added. M. A. W. Thibaudeau has sent from London a copy of three letters of Gravelot's, taken from Garrick's Correspondence, published in England in 1851; they show the intimacy which existed between our delightful vignettist and your great comedian, an intimacy which first began in London. Other notes relate to Cochin, Debucourt, Fragonard, and Prud'hon.

Three subtle and expressive etchings by Jules de Goncourt, hitherto unpublished, are given as title, chapter, heading, and tailpiece in the volume.

PH. BURTY.

A VISIT TO POMPEII.

Casa Mai, Naples: October, 1875.

Recent Italian works have well contributed to the illustration of Pompeian antiquities, and special notice is due to the *Descrizione di Pompeii*, by Augusto Vecchi (the second edition published this year) and to the *Pompeii* by the very best authority on this subject, the Chev. Fiorelli, for many years director of all *scavi* in the disinterred city. The last named volume must, I conclude, be already known to English readers interested in this theme, so well treated by the learned writer.

Visiting the City of the Dead below the volcanic mountains on the 4th inst., I was glad to find that the excavations are being actively carried on, and that about 200 men and boys are daily engaged there. The labours are now centred on a spot near the north-eastern limits, the background to the scene of ruins being formed by a lovely landscape amid which Vesuvius, now sending forth dense clouds of smoke silvered by the sunlight, rises sublimely prominent.

I need not here dwell on the well-known details of antiquity at this celebrated site, but may give an abstract of my notes made during some hours of Pompeian wanderings, with reference especially to the progress of discoveries in the course of the last twelve months, and to things which were new to me—the result, namely, of what had been done since my last previous visit in the summer of 1871. The museum within the walls of the ancient city has been enriched by many memorable acquisitions since that date. Several human remains dug up during late years, and now placed on couches under glazed covering in that unique collection, have added to the proofs that the loss of life at the dread catastrophe was greater than had usually been supposed. Since 1871 some of the most affecting of those mournful relics have been placed here, showing in the attitudes of bodies still preserved what were the fearful struggles or sudden collapses under the overwhelming shower at the last moments of life so tragically closed. One is struck by the appearance of the body of a young and gracefully formed woman, lying on her face, with the braided hair still seen in the cast from the impression here before us on the small delicate head, and the remnants of the dress adhering to the figure. Another body laid near this is supposed to be that of her husband, both having been found together. This also lies on the face and breast, the head, which rests on the right arm, being partly turned so as to display the profile face, a marked and expressive one, somewhat like the ancient Roman in type. Two other male figures lie, as discovered, close together, in attitudes of agonised effort most painfully significant. Another late addition to these relics of violent deaths is the carcase of a large dog, apparently, from the collar with clasp still seen on the neck, the faithful guardian of a house; the creature's prostrate and strained attitude also expressing the nature of its sufferings. An interesting object of a different class, placed not long ago in this museum, is a marble statuette of Aphrodite, much noticed at the time of its discovery, representing her in act of gathering up her hair with both hands, as after the bath, or at the moment of emerging from the sea. We may, therefore, class this among the numerous statues of the "Venus Anadyomene," a much admired example of which is at the Vatican. The figure is draped from the waist downwards, and the nude is very carefully elaborated. Not, indeed, goddess-like, but answering to the ideal of the graceful and lovely nymph of the later Latin conception, is the Queen of Beauty in this Pompeian art-work. Its companion is a statuette of a warrior, nude, with a cuirass placed on a plinth beside him, and the hilt of a sword in the right hand—perhaps correctly called "Mars," though distinguished by no special attribute.

Among buildings brought to light within the last few months is one supposed to have been a woollen factory, divided into several chambers, the largest of which (probably an unroofed court) contains three ample receptacles, like cisterns, between files of brick pilasters; on one side of these is a corridor, and on the inner wall, bounding the premises at the same side, are painted several small figures—sportive children and other little beings with large heads, quite caricature-like in grotesqueness. Close to this building we enter a private house, opened a few months ago, the principal chamber of which is adorned with wall-paintings, superior in style: small groups within oval frames, the designs, in some instances, truly beautiful—*e.g.*, Aphrodite and a little Eros, both fishing in the sea, and a draped female, perhaps a Nereid, hovering above the waters at a higher level; also a Bacchante, to whom a child, seated on a dolphin swimming from sea to shore, offers an object like a casket; two Bacchanal figures, a male and female, each with a thyrsus, standing beside a column as in friendly converse, perhaps intended for Dionysos and Ariadne—this being in treatment the most graceful, in ideal the finest, among the small groups here painted. Very pleasing, also, is another of two lovely little boys dividing a luxuriant cluster of grapes.

In the epigraphic range the most noticeable of late discoveries is an inscription which has been removed to the National Museum at Naples. Not knowing whether this has yet been seen in any

edited impression or in the original by your readers, I copy it with the observation that its import has close analogy to the remarkable inscription dug up, a few years ago, on the Forum of Rome and still left on that site. With some mutilations, it is now extant as follows:—"Romulus Martis —ilius urbem Rom. F. regnavit annos duodiq—draginta isque primus Dux Duci Hostem Acrone Rege Caeninensium interfecto Spolia Opi—Jovi Feretri consecra— Regi p—sque indecorum memor M. Quirinii —appellai." The letters are, obviously, not archaic, and may not this, like the Roman specimen, be a comparatively modern imitation, or attempted revival, of the more antique?

Where the labourers are at work I had the pleasure of seeing the painted walls of a mansion, in several chambers, though not, it seemed, one of the first-class Pompeian residences, just uncovered, the coloured decorations being simple but tasteful. It is obviously the intention not to remove henceforth to the great Neapolitan Museum *all* treasure-trove pertaining to the higher artistic class from the unburied city; and this is satisfactory for all who desire to study these antiques *in situ*. Among wall-pictures still left where found, is the Orpheus, a colossal and grandly conceived figure, seated on a rock whilst charming wild beasts with the music of his lyre. Among sculptures alike left in or near to their original places, are: a statuette of a Faun kneeling on one knee and looking up with most lively and natural expression; a fine relief of a sacrifice on the front of an altar (or basement); and a majestic life-size statue of a draped and veiled woman, called a "Vestal Virgin."

C. I. HEMANS.

NOTES AND NEWS.

THE Yorkshire Exhibition of Arts and Manufactures at Leeds which closed last week has been, it is reported, a great success. It was originally promoted with the view of paying off a debt on the Leeds Mechanics' Institute, and it has not only done this but has realised a large sum, after all expenses have been paid, over and above the amount (9,500*l.*) that was required. It is not yet decided what will be done with this surplus, but there is some talk of devoting it to the building of a permanent Fine Art Gallery. This would be a great boon to the inhabitants of Leeds.

THE entries at the Ecole des Beaux-Arts this year are more numerous than they have ever been known to be before. They are divided as follows:—172 for architecture, 40 for sculpture, 80 for painting, and as many as 250 for the section of engraving.

A SPLENDID reliquary of the fifteenth century, the work of the German masters, Maestro Nicolo Tedesco, and Maestro Juane Lion da Cologna, has lately been bought in Venice by a lady of the Rothschild family. It is a highly decorative work in the German Gothic style, ornamented with numerous figures and bas-reliefs. It formerly served as a shrine to hold the hand of St. Martha in one of the Venetian churches. What has become of the relic is not stated. The shrine is evidently now considered of more value than its contents.

AN important technical work entitled *Einfache Möbel im Charakter der Renaissance* ("Simple Furniture in the style of the Renaissance"), is being brought out in parts in Germany under the superintendence of the Austrian Minister for Trade. It has been prepared by Professor Joseph Storck, and offers valuable help to teachers in art and industrial schools, as well as practical instruction to cabinet-makers, and those engaged in the decoration and furnishing of our modern dwellings. The first number is devoted to the furniture of the dining-room, with its dining-table, seats, and buffets. The examples given are not merely of articles only suited for palaces, as is so often the case in works of this sort, but are generally simple pieces of furniture, suitable for moderate-sized houses, that might easily be obtained by any person desirous of furnishing his house according to the principles of Renaissance art. We commend the work to our English cabinet-makers; for, in spite of some recent efforts, in no department of industrial art is there more room for improvement than in our modern household furniture. It is published by the firm of Lehmann and Wentzel, of Vienna.

THE confirmatory evidence relating to the Madonna of Bruges that was announced as having been discovered since the publication of M. Reiset's pamphlet does not turn out after all to be of much importance. It consists of a passage in Van Vaernewyck's *Historie van Belgis*, a work which first appeared in 1560, fourteen years before the death of Michel Angelo, so that it is certainly the testimony of a contemporary. The French translation of the passage as given in the *Journal des Beaux-Arts* runs as follows:—

"Et dans l'église de Notre-Dame se trouve aussi une image de la Vierge de marbre blanc et de grandeur naturelle, faite de la main habile de Michel-Ange Bonarotus de Florence. Elle est venue de Rome à grands frais et fut payée environ quatre mille florins, sans les frais qui doivent encore être faits pour xii compartiments (*percken*) de N.-D. Cette pièce formera ainsi un retable infiniment précieux; on croit qu'elle coûtera six livres de gros. Jean d'Heere, de Gand, a ordonné le plan, et c'est Lucas son fils qui a fait le dessin."

What the old Flemish word *percken* means is not very certain. M. Camille Lemonnier translates it *corporations*, which would give a different sense to the passage. Van Vaernewyck's testimony, however, is only another link in the strong chain of evidence that confirms this statue to be the work of the great Florentine master. Its authenticity can now scarcely be doubted, even by the most sceptical critic.

THE paper on *The History and Practice of Sculpture*, read by Mr. Henry Clark before the Liverpool Art Club on October 25 last, has just been printed and issued by a firm of Liverpool printers, in a pamphlet form, chiefly, as we believe, for private circulation.

WE read in the *Levant Herald*, under the heading "Byzantine Art and Mussulman Tolerance:"—

"A sign of the progress of ideas amongst the Turks is apparent in the respect that has been shown of late years for the figures of Christian saints which adorn the walls and ceiling of St. Sophia and one or two other old churches that have been turned into mosques. The figures which were not wholly obliterated in the early ardour of the iconoclastic conquerors of Constantinople were hidden from the gaze of the faithful by a decent coating of plaster. The plaster has been gradually peeling off, and the indifference with which the reappearance of the saints seems to be viewed by Mussulman congregations is a significant circumstance. But a fact which is still more gratifying is that, far from wishing to banish these symbols of infidelity from their mosques, the Turkish authorities are showing themselves solicitous for their preservation. Tourists are well acquainted with the little mosque of Kachrié, near the Adrianople Gate, which, having once been a Christian church, contains some beautiful specimens of mosaic. Some repairs having become necessary in the interior of this edifice, Dr. Dethier, the Director of the Stamboul Museum, has, according to the *Turquie*, been instructed to superintend the workmen in order to prevent any injury to the mural designs. If, by the way, the Government were to issue a strict prohibition against the present traffic in mosaics, its endeavours to preserve the interesting pictures in the Byzantine churches of Stamboul would be greatly facilitated."

AT the meeting of the Royal Historical and Archaeological Association of Ireland, held at Butler House, Kilkenny, on October 6, a letter was read from the National Board of Education declining to act upon the recommendation of the Association as to the teaching of Irish in National Schools. Mr. J. G. Robertson exhibited a massive gold armlet, weighing 8 oz., which was found in a cleft between two rocks at Claragh. The workmanship of this object was remarkably good, and the cup-shaped terminations exhibited a peculiar raised rim round their edges. Dr. Martin and Mr. Langrishe communicated accounts of Ogham stones found at Kilbeg and Hacketstown Glebe, of which the former is now in the Museum of the Society. Dr. Martin also described some seventeenth-century tombs of members of the families of Dalton and Deune, in Kiddown churchyard.

THE exhibition of the fine arts applied to industry, to be held next year in the Palais des Champs Elysées, will open on August 10, and be closed on November 10, 1876.

THE *Mémorial des Deux-Sèvres* states that excavations made at St. Maixent, in the interior of the old Protestant church, formerly dedicated to St. Léger, have brought to light a subterranean church. This church is of the Romanesque style, and possesses a fine nave and two small chapels. A great many bones were found, and a stone from the tomb of Benoist I., Abbot-Bishop of St. Maixent, buried in 1070. The researches are being continued.

M. V. REGNAULT has presented to the directing body of the French national museums a considerable number of studies painted or drawn by his son, Henri Regnault.

THE German papers report the death, at Berlin, on October 17, of Theodor Hosemann, the well-known genre-painter and illustrator of children's books, who held a chair in the Academy of Arts at Berlin. Hosemann, who was born at Brandenburg in 1813, received his first training under Winckelmann, with whom he migrated from Düsseldorf to Berlin, and subsequently studied under Cornelius and Schrötter.

GREAT efforts are being made at Berlin to complete the building for the new National Museum before the close of the year, at any rate as far as some of the galleries are concerned. Professor Bendemann and Herr Janssen, of Düsseldorf, are engaged, in concert with Herren Heiden and Ewald, in painting the interior, while the internal plastic decorations are being executed by the sculptors, Schultz, Calandrelli and Geyer, assisted by a numerous staff of modellers and carvers. It is hoped that the building may be opened to the public soon after the New Year, but some months must still elapse before the colonnade, which is to enclose the building on all sides, can be finished.

AN interesting sale took place at Cologne last week, when a portion of the valuable industrial art-collection belonging to Dr. A. Von Minutoli, of Liegnitz, was put up for public auction. A considerable part of the original collection had already been purchased by the German Government, while the pictures have been retained by Dr. Minutoli himself; but great value attaches to the articles which have been recently brought under the hammer at Cologne, and which included specimens of all departments of industrial art, belonging to every age.

IT is reported that the King of Bavaria has selected Dr. Paul Kroll, of Stuttgart, to fill the new chair of art-history and technology in the Royal Technological Academy at Munich.

A SATISFACTORY report of the progress of the German works at Olympia has been received at Berlin. The full complement of men has been secured, and upwards of fifty Greeks are now working under the direction of their countryman, M. Demetriades, the superintendent of the explorations. Portions of the entablature of the east front of the Temple of Zeus have been reached, at a depth of 150 mètres, and while one band of workmen is occupied at this point, to another has been assigned the task of exploring the ground on which the excavated earth is to be

thrown before any great mass of *débris* is accumulated. Careful borings are also being made to ascertain the course of the boundary-walls within which the sacred precincts were enclosed, and which are as yet wholly undetermined on the eastern side of the circuit.

THE *Zeitschrift für bildende Kunst* is rich in original matter this month. It opens with a critique by Bruno Meyer on Adolph Menzel, who it seems has just completed his sixtieth year. The critique, or "sketch" as it is called, is principally devoted to a review of his works. A very cross-looking portrait of Menzel does not prepossess one in his favour, nor does the etching by Unger, given in illustration, adequately represent his style of art. The second article is also concerned with a modern German master, Moritz von Schwind, by whom we have some hitherto unpublished letters addressed to Buonaventura Genelli. They are contributed by Dr. Lionel von Donop, and several of them are decidedly characteristic and interesting. Schwind and Genelli, although such opposite poles in art, were yet warm friends. The third article deals with some new documents relating to Andrea Mantegna. Mantegna is a master whose life has been greatly elucidated of late years. Crowe and Cavalcaselle have published many new facts concerning him; and a number of his letters were discovered a short time ago by M. Armand Baschet, and printed in the *Gazette des Beaux-Arts* in 1866. The present "new documents," which are mostly letters from Lodovico Gonzaga to and about Mantegna, were first published by Willelmo Braghirolli, who found them in the archives of Mantua, in the *Giornale di Erudizione Artistica*. One, by Mantegna himself, is given in facsimile, and all the others in the original Italian, without translation and with only a short summary of their contents. This is a mistake in a popular journal. The readers might as well have been referred to the learned Italian journal in which they first appeared. They are not, however, of much interest, though they afford further testimony that Mantegna must have been an ill-tempered, litigious person and unpleasant neighbour. The other articles of the number are, "The Michel Angelo Festival in Florence," and a review of *Kunst und Künstler*, the new art-publication noticed by us last week.

THE STAGE.

MR. JEFFERSON.

MR. JOSEPH JEFFERSON has been seen again this week—and with all the enthusiasm of ten years ago—in *Rip Van Winkle*. The playbill which announces his appearance makes no mention of Mr. Washington Irving, but claims the play as "written by Dion Boucicault." It needs, however, no very profound student to detect in that tender and graceful fancy of the story, a quality not to be numbered among the useful talents of the versatile dramatist who can give us anything that lies between *London Assurance* and the *Shaughraun*. But we believe that after these many years, the work of three hands is really to be found in the play; Mr. Jefferson himself, as we understand, having manipulated much of the action and business of the piece. He does not act the piece: he lives in it. And he is only to be compared with M. Got in Balzac's *Mercadet*. Both performances are restrained and reserved, without the appearance of restraint and reserve. Both are quiet. There are no dramatic outbursts, and no surprises. But in each case a character, a career—one might almost say a life itself—are put before the spectator. Greater things have undoubtedly been done upon the stage—greater things have been done on the stage of our day by Mr. Irving, and greater remain to be done by him—but nothing quite so complete has been seen: nothing giving one the sense of quite so easy and unlaboured a mastery. The pathos is very gentle: the humour has something of Charles Lamb in it, the humour we mean that is independent of that "winning smile" of which we have heard so much: for to the close observer a "winning smile" generally means neither more nor less than a good set of teeth. Mr. Jefferson possesses this indispensable qualification. Fortunately, he has much beside it. He has a face of the utmost good-humour; very kindly eyes, gentle ways, which win upon the children and the dumb things of his village of Falling Waters. For it is certainly his village, this Falling Waters; we cannot seriously separate the actor from the man. And he has a voice of admirable quality and compass: an enunciation of the utmost distinctness, with no perceptible mannerism, unless, indeed, the most studied quietness be itself a mannerism. The voice is capable of what would be called an almost womanly tenderness, by those who have never observed that the tenderness of a man—as here to children—may be even a profounder thing.

In Rip Van Winkle he plays a winning character. We have all of us a weakness for the amiable ne'er-do-well, who begins by ruining himself, and ends—much against his feeble inclination—by ruining his children and his friends. Our sympathy is wholly with him, and not with his irritated wife; and when he has drunk away his fortune, and all that he can of hers, we think that if he sits quietly under her reproaches, or makes but a gentle answer, he has atoned for everything. That is the power of good temper. And that is the kind of character that Mr. Jefferson embodies, in a manner so entirely natural that you are constantly forgetting that it is a performance. He has learnt nothing by rote. He has an easy way of seeking for his words: a half-absorbed repetition of part of a phrase, as in our everyday unchosen speech. He does not finish his sentence like an actor who has learnt his lines and counted the delivery of them, and measured them to the end. The common actor winds up an address as Rossini and his school wind up a finale—"I have the honour to remain your humble and obedient servant," Schumann said of them. But Mr. Jefferson's sentences die off sometimes, or are changed a little, by a slight thing happening in his presence, or by the swift occurrence of a fresh thought which you may read in his face. It is the perfection of naturalness—the perfection of seeming spontaneity.

And if his humour is as mild as Charles Lamb's, his pathos is as gentle as Hans Christian Andersen's. There is the delicate suggestion, for those who can seize it—the suggestion and nothing more. When Rip goes out from the home from which his wife has at last banished him—goes out pointing to the child, in answer to his wife's reproach that he has no part in this house, "you say I have no part in this house"—the pathos is of a simple and suggested kind, comparable only to Hans Andersen's *Story of a Mother*. And as there is nothing in Literature like the one, there is little on the Stage like the other.

As for the piece itself, the grace and fancy of it apart, it is often very dull and tedious. The help that is given to Mr. Jefferson is of course insufficient. Our great actors—American, Italian, English—act alone. And that, whether they recognise it or not, is certainly their own misfortune as well as ours. Here, however, at the Princess's, there is one part ably played. Mrs. Mellon has the indispensable union of physical means and mental power.

FREDERICK WEDMORE.

A CORRESPONDENT recalls to us the different circumstances under which Mr. Jefferson—the American actor whose art is elsewhere discussed—has made his two appearances in England. He is now performing at the Princess's; his earlier series of representations having been given at the Adelphi a little more than ten years ago. The Adelphi was then, as our correspondent observes, in a transition state: it had been a theatre of melodrama, and was destined in time to return to melodrama, or at least to the very modern modification of it, but it was then in a state of transition: the resting-place for the time of wandering stars—it had received Miss Bateman, on her first appearance since childhood before a London public. The stage was, at that time, in a by no means promising condition. As to the play-houses themselves, the Gaiety, the Globe, the Court, the Mirror, the Opéra Comique, the Criterion, the Vaudeville were not built. As to the actors, Mr. Fechter was going off, though Miss Kate Terry was coming on. Several of our best actors were spending the year (or such of it at least as they could employ in acting) in the provinces. Robertson had but lately died. Mr. Phelps had abandoned Sadler's Wells, and had hardly settled down at Drury Lane. Mr. Toole was taking the place of Wright in popularity—he has more than held it ever since. And the stature of excellent Paul Bedford was still considered comical. Mr. Herbert's fine qualities, hardly appreciated in the *Merry Widow*, were lost on *Lady Audley's Secret*, which had, nevertheless, a great commercial success. Stage literature had little to boast of. With a few exceptions, our highest efforts were adaptations from the French. Mr. Byron had not shaken himself free of burlesque; nor had he imported burlesque into comedy. Nor, on the other hand, had he given us the good comedy which is his last. Mr. Burnand was a rising young man. Mr. T. W. Robertson was the author of *Garrick*; the natural little Prince of Wales's comedy-charades had still to be achieved. Mr. Albery was in private life. And the idea of *Pygmalion*—which he has since repeated—had not occurred to Mr. Gilbert. To return to the actors, Miss Marie Wilton had not matured her art. Miss Robertson was learning in the country. So was Mr. Irving. And, moreover, no general interest in the theatre was shown by the educated public. If they had one favourite—a Miss Hibbert, a Miss Terry—that was as much as could be expected. The time had not come for culminating: women to take boxes for the season, and to meet each other rendezvous at the play, as their ancestors had done in the days of Mrs. Siddons. In a word the Stage had nothing of the place in English life which it has acquired to-day.

WE have little to say of Mr. Emery's performance of Peggoty in *Little Em'ly* at the Lyceum, which was not said last year when he played the part for a few days at the Marylebone, as much might not have been said several years since when the piece was first played at the Queen's. *Little Em'ly*, like *Heart's Delight*, has two separate threads of interest. Instead of two threads, there might have been many, as the adapter sought to introduce all the characters that appear in the figure-crowded novel of Dickens. The fortunes of Peggoty and those of Micawber are those which, in the piece we follow: Peggoty contributes the pathos to the drama, as Micawber contributes the fun. Mr. Emery's performance of Peggoty has changed very little. It was hardly to be expected that it should change, since not only is it in itself excellent, but the actor is himself mature: his methods, his merits, his failings even, are settled, we suspect, pretty permanently. No one, as we said last year, is a better actor of rough parts than he: natural and human pathos, neither intensified, nor refined and suppressed, by the sensitiveness of culture. But *Little Em'ly* has less opportunities for the exhibition of Mr. Emery's pathos than had *Heart's Delight*. The part itself is less immediately recognised as individual and personal. Yet if the actor is not exceedingly various, he is nearly always very good. An effective scene, but one of the naturalness of which we are not entirely convinced, is that in which he announces his determination to go out and search for little Em'ly: to go out and seek for her, and bring her home. Some objection

that scene in detail were made in this journal sixteen months ago, and need hardly be repeated, especially in face of a performance generally of admirable merit and power. At the Adelphi Mr. Emery receives the support of Miss Lydia Foote, Miss Hudspeth, Miss Edith Stuart, Miss H. Coveney, Mr. Fernandez, Mr. J. Clark, Mr. McIntyre, and other less known players. Among those named, Miss Foote is touching as Little Em'ly, Mr. Fernandez not very exaggerated as Micawber. So well was the play received on Saturday night, that there can hardly be a doubt that it will be repeated every night till the transfer of the *Shaughraun* to this house from Drury Lane.

Proof Positive at the Opéra Comique is now sustained by a slight funny piece in which Mr. W. J. Hill wins laughter by his performance of an eccentric musician. The actor is a favourite; his vein of humour is rich, and he does much to make successful the pieces in which he appears; and here his part happens to be a particularly varied one.

The Court reopened on Monday with one addition of importance to the bill of last summer there: namely, Mr. Theyre Smith's comedietta, *Uncle's Will*—a witty, light piece, very favourite with Mr. and Mrs. Kendal, who act with admirable *ensemble* and excellent vivacity, its two characters. The company is none the stronger for the secession of Mr. Clayton—whose best effort now contributes to the success of *All for Her* at the Holborn—but Mr. Hare, Mr. Kelly, Mrs. Buckingham White, Miss Hughes, and Miss B. Hollingshead ensure an evening's performance of general merit and attractiveness.

This week, Miss Ernstone—an emotional actress of some power, who helped very much in the success of *Two Orphans*—has been playing at the Olympic the part in the *Ticket of Leave Man* belonging to Miss Emily Fowler, but which during Miss Fowler's holidays, has been played by Mrs. E. Price. The immediate return of Mr. Neville and Miss Fowler to their parts in the *Ticket of Leave Man* is not announced: but these artists will appear this morning (Saturday) at Mr. George Coleman's annual Benefit, which will take place at the Gaiety, when the *School for Scandal* will be performed.

Mr. Charles Mathews takes his leave. Having appeared at the Gaiety Theatre every night this week, and one morning into the bargain, the actor bids farewell to the London public on Monday morning next, when he will act Mr. Gatherwool in his own comic piece, already reviewed in this journal, and will say a few words of Good-bye. The comedian, born, if we mistake not, in 1802, takes his youth and art to India.

The Vezin Chippendale Company have reached Sunderland, in the successful course of their provincial tour with standard English comedy.

Mr. Sothern is going to Ireland before the close of the month, and will play for a fortnight at Dublin, and for a fortnight at Belfast.

The Spitalfields Weaver, *Off the Line*, and *Ici on parle Français*, are the pieces in which Mr. Toole will reappear at the Gaiety on Monday night.

The *Voyage à la Lune*—the last new *féerie* brought out at the Paris Gaieté, with all Monsieur Offenbach's habitual luxury of *mise en scène*, with one knows not how many ballets, how many supernumeraries, how much lime-light, how much of M. Offenbach's own music—is this week truly described in a French paper as "an operetta blown out into a *féerie*;" and the serious journal shakes its head—and not too soon—at the number of theatres devoted still to spectacles of that bastard kind. Long after a thing has ceased to please, it is conventionally held to be attractive, and that which has once been accepted is slow to be voted wholly worthless. That truth accounts for the duration on the English stage, and in English fiction and poetry, of types which one knows only too well, and of which one is entirely, but sometimes secretly, weary. And the French essayist, *à propos* of this theme, recalls the trouble which "the generation of 1830" had to free themselves from the old tragedy of the Ducis, which was really dead then and had been dead for fifty years, but unburied. The Théâtre Français and the public remained obstinately faithful to that form, which had become classic. Society was sick of it, but society had not the courage to throw it away. "Nevertheless we do believe that, as regards operetta, we have touched the extreme limit of human endurance. The kind of thing is used up. Il a donné ses fleurs et ses fruits: les feuilles tombent aujourd'hui: c'est l'hiver."

The *Cruche Cassée* is played nightly in the Rue Taitbout to an audience not charmed very easily: not even by the appearance of Mdlle. Céline Montaland, who has been engaged at a high salary, but absolutely delighted later on at the appearance of Mdlle. Céline Chaumont—who brings, as they say, light and life to the performance. The music is M. Vasseur's: the libretto by Noriac and Moineaux; and the success, thanks to the acting of Mdlle. Chaumont, is quite beyond question. No one on the English stage—not even Mdme. Dolaro, who most nearly approaches her—has Chaumont's power of underlining, so to speak, the words of her *rôle*; and it is only unfortunate that the two acts furnish to the witty *comédienne* so little beyond one immensely successful passage: the other parts containing but repartees without fun and recitations without interest.

A correspondent writes from Hamburg, that while Ludwig Barnay, an actor of old repute, draws full houses to the Stadt-theater, the Thalia-theater has got a great attraction in the person and talents of a younger artist, one Fräulein Marie Bárkány. After six months' study at the Vienna "Theater-Academie" she made a successful *début*, in September, 1872, as *Adrienne Lecouvreur* in Scribe's well-known drama. This was at the Frankfort Stadt-theater. The success of the *début* led to a three-years' engagement, which has just expired. In March last Fräulein Bárkány had the distinction of giving a series of classical performances at the Burg-theater at Vienna, and now for a season Hamburg is to have the exclusive enjoyment of her talent. She is Hungarian by birth, but has now lost her Hungarian accent. Her repertory includes the characters that make the greatest tax upon the intelligence and the sensibilities: Goethe's Gretchen in *Faust*, and Clärchen in *Egmont*; Schiller's Marie Stuart and Maid of Orleans; and our Shakspere's Ophelia, Desdemona, and Cordelia. By this account, Fräulein Bárkány should allow herself to be seen in England.

MUSIC.

English Opera at the Princess's.—Cherubini's "Les deux Journées."

As if determined to outdo all his previous successes, Mr. Carl Rosa has signalised the last week of his short operatic season by such a performance of Cherubini's masterpiece of "opéra comique" as has probably never been heard in this country. The *Deux Journées*, under its English name of the *Water-Carrier*, was promised in the prospectus at the commencement of the season; but considering the large number of works he had already produced, and the amount of labour which their preparation must have involved, it would not have been surprising had Mr. Rosa fallen back for his closing performances on some of the well-tried works the success of which was certain, instead of risking a production which, however welcome to musicians, had at Drury Lane in 1872 proved a most conspicuous failure. It is the more to his credit that he has kept his word, and it is gratifying to record as the result one of the most complete successes of the season.

Les Deux Journées, though the most highly esteemed of all Cherubini's operas, is in this country so little known that a short sketch of the plot will probably be acceptable. It may be remarked, in passing, that the most curious differences of opinion exist as to this plot. According to some critics, it is nearly perfection, while others have spoken of it as uninteresting, unnatural, and involved. It was written by Bouilly, and was first produced at the Feydeau Theatre, in Paris, on January 16, 1800. In the first act the scene is in the house of the water-carrier, Micheli, a Savoyard settled at Paris. His son, Antonio, who lives at the village of Gonesse, is about to be married, and has come home to fetch his sister, Marcellina, to his wedding. They go to the office of the Commissaire to get the passport for the daughter; and while they are gone, and Micheli is left alone in the house, Count Armand, who has been proscribed by Cardinal Mazarin for maintaining the rights of the people, and who is pursued by soldiers, arrives with his wife Constance. While they are discussing with the water-carrier the means of escape, the soldiers are heard at the door. Micheli conceals the Count in his father's bed, and passes him off as the father, and Constance as his daughter. The soldiers are satisfied and retire. On Marcellina's return Micheli tells her she must give up her passport to Constance, and that he himself will contrive a plan to rescue the Count from danger.

Act the second takes place at the barriers. A reward of six thousand ducats has been offered for the head of Count Armand, alive or dead, and the soldiers are naturally vigilant. Antonio and Constance arrive at the barrier with their passports. The officers in charge detain Constance because she does not answer to the description on the paper, when the Commandant who had searched Micheli's house on the previous evening enters, and recognising (as he imagines) the water-carrier's daughter, tells his lieutenant to let them pass. Micheli himself then comes up to the barrier drawing his water-cart. He is about to pass, when he is stopped by the sentry, who has strict orders to allow no vehicle to pass without special permission. They have heard that Count Armand passed the night in Micheli's house, and endeavour to persuade him to give them information by promising him a share of the reward. The faithful water-carrier gives them false information to put them off the scent. While the soldiers have entered the guard-house to equip themselves for a search, and at the moment that the sentry's back is turned, Micheli opens one end of his water-cart, and Count Armand, who had been concealed in it, jumps out, and passes the barrier before the sentry has turned round.

In the third act we are at Gonesse. The preparations for Antonio's marriage with Angelina, the daughter of the rich farmer Semos, are going forward. Antonio and Constance, who still passes as Marcellina, arrive; and the Count also makes his appearance; but Antonio tells him it will be necessary to conceal himself till Semos can be apprised of the truth; and Armand hides in the branches of a tree. The Commandant and soldiers enter in pursuit of the fugitive, who discovers himself in protecting his wife from the insults of the soldiers. Just as he is arrested, Micheli arrives with a free pardon, which Mazarin, to avert the storm of public indignation, has signed, and all ends happily.

The music to which Cherubini has set this libretto is remarkable in more than one respect. In the first place, there is perhaps no opera, with the exception of some of Wagner's, in which so little opportunity for individual display is afforded to the soloists. There are but two songs in the whole work—one for Micheli, and one for Antonio. Neither the Count nor the Countess (the principal tenor and soprano) have any air to sing at all. Nearly all the music is concerted, and everything is made subordinate to the fitness of the dramatic situation. But it must not be supposed

that the work is therefore dull. Such pieces as the trio, "Our brave preserver here," and the final sextett, "Oh, Heaven! whom do I now behold?" in the first act, the finale of the second act, and the charming wedding-chorus of the third, may be compared with the best numbers in Mozart's operas. The influence of Cherubini on Beethoven is also unmistakeable; the resemblance of style to *Fidelio* is in many parts of this work plainly visible; indeed, it is known that Beethoven said that he took Cherubini as his model for dramatic music. One more point remains to be noticed—the orchestration. There is probably no opera in existence which contains so little for brass instruments. There is not a trumpet in the score, even in the soldier's choruses; and yet such is the fullness and richness of the instrumental combinations that there is no feeling of any want of brilliancy.

The performance was in every way worthy of the work. An exceptionally strong cast was secured, and every part, down to the smallest, was adequately filled. The character of Micheli was in the hands of Mr. Santley, whose impersonation, it is not too much to say, left absolutely nothing to desire. As a piece of acting his rendering of the noble-hearted water-carrier may compare with his delineation of Martin in the *Porter of Havre*, while, musically, the present part is far more worthy of his abilities. Mr. Nordblom as Count Armand, and Mdlle. Torriani as Constance, were both excellent, and the same may be said of Messrs. Lyall, Aynsley Cook, and Celli as Antonio, Daniel, and the Commandant. Special recognition is due to Miss Rose Hersee and Miss Julia Gaylord, two of Mr. Rosa's *prime donne*, who undertook the secondary parts of Marcellina and Angelina to strengthen the cast. By thus accepting parts which, had they chosen to stand upon their dignity, they might fairly have declined, both ladies showed the true spirit of the artist, and did honour to themselves as well as to Cherubini. How much the music gained in such hands can be imagined. The subordinate parts were inadequately filled by Messrs. Ludwig, Arthur Howell, Muller and Cushing; and both band and chorus were up to that pitch of excellence which Mr. Rosa has accustomed us to expect under his direction. It need hardly be added that Mr. Rosa did not spoil the work, as is frequently done in similar cases at the Italian operas, by the introduction of "additional accompaniments" for the brass. The only point to which exception might be taken was the substitution for the last finale of a portion of that to the first act. The alteration undoubtedly supplied a more effective close to the opera; but as a matter of principle it would have been better to have adhered to the original text, and given the work in its integrity. It speaks well for public taste that the house was crowded, and the reception of the work enthusiastic. At its repetition on the Friday we understand that the theatre was so full that money was refused at the doors. With the same work in Italian at Drury Lane in 1872, the receipts, it is said, were not sufficient to pay for the gas used!

The season finished on Saturday with the *Marriage of Figaro*. During the seven weeks which have elapsed since its commencement on September 11, nine operas have been produced—the *Marriage of Figaro*, *Faust*, *Porter of Havre*, *Fra Diavolo*, *Bohemian Girl*, *Maritana*, *Siege of Rochelle*, *Martha*, and the *Water-Carrier*. In every case the performance has been characterised by the greatest finish; neither pains nor expense have been spared to make the rendering as complete as possible. One can hardly speak too highly of the exertions of Mr. Rosa. To his unwearied efforts the success of the season is principally due; he has shown himself not only an excellent conductor, but a true artist; and he has triumphantly proved what many doubted—that it is possible to resuscitate the opera in English, and that if good music is adequately presented, the public will come to hear it. It is most gratifying also to be able to add that the season has been pecuniarily as well as artistically successful. Mr. Rosa contemplates, we understand, a similar but longer series of operas next autumn. Should he carry out his intention, there is, after the present experience, but little risk in predicting for him another series of triumphs.

EBENEZER PROUT.

THE novelty at last Saturday's Crystal Palace Concert was Volkmann's overture to *Richard the Third*. Robert Volkmann is one of the more prominent of modern composers, who has for many years enjoyed a considerable reputation on the Continent. In this country his works are but little known. A Festival Overture of his was produced at the Crystal Palace some seven years ago; but with this exception his name had not before appeared in the Sydenham programmes. We do not think that the overture to *Richard III.* will tend much to increase his popularity here. It is almost uniformly sombre in tone; and, though of course a musical illustration of such a subject could not from its nature be very cheerful, yet it need not of necessity be dull; and an impression of heaviness certainly pervaded Volkmann's work. In the course of it the old Scotch air "The Campbells are coming" is introduced as an "old English war-song." It is perhaps unreasonable to expect a German composer to discriminate between English and Scotch national airs; but the melody certainly produced the effect of a ludicrous *contre-sens*. The treatment of the not very pleasing themes of the work is certainly clever, but we cannot consider the overture a production of genius; nor have we the slightest desire to hear it again. An American vocalist, Mdme. Osgood, from Boston, U.S., made her first appearance in England at this concert, with great success. She selected the song "Glöcklein im Thale" from Weber's *Euryanthe*, and an "Ave Maria" by Dudley Buck, for her *début*. Mdme. Osgood has a very pure and sympathetic soprano voice, which she uses with excellent taste. We shall be pleased to have a second opportunity of hearing her. The remainder of the concert consisted of Spohr's "Weihe der Töne" symphony; Beethoven's second overture to *Leonora*; a not very interesting violin concerto by Vieuxtemps, finely played by Mdme. Norman-Néruda; and two songs by Mr. Sims Reeves.

THE first of the "Saturday Concerts" at the Alexandra Palace took place this day week. Owing to the unfortunate fact that they take place at the same time with the Crystal Palace Concerts, it is impossible to do more than record the fact that Rossini's *Stabat Mater* and a miscellaneous selection were announced, and, we presume, given.

MR. WALTER BACHE, one of our best English pianists, gave a pianoforte recital at St. James's Hall last Monday, when his programme included Bach's Fantasia in C minor; Beethoven's sonata in C minor, Op. 111; Raff's Chaconne, Op. 150, for two pianos, in which he was assisted by Mrs. Beesley; and smaller pieces by Mendelssohn, Liszt, Chopin, and Ferdinand David. Mr. Bache was also assisted by Herr Wilhelmj, and Miss Anna Williams.

THE current number of the *Revue et Gazette Musicale* contains a very interesting "Eloge d'Auber," by M. le Vicomte Henri Delaborde, the Perpetual Secretary of the Académie, read before that institution on the 30th ult., which we commend to the notice of our readers.

A NEW opera, *La Filleule du Roi*, by M. Vogel, was produced at the Théâtre de la Renaissance, Paris, on the 23rd ult. The work is described as containing many successful pages, but as lacking in unity and cohesion.

THE celebrated Concerts of the Conservatoire, Paris, will commence for the season on December 5.

WE are happy to announce that the latest bulletins respecting M. Gounod report a decided improvement in his condition.

THEODOR MÜLLER, the last survivor of the once celebrated quartet-players, the brothers Müller, has lately died at Brunswick, in which town he was born in 1808.

RUBINSTEIN'S opera *The Demon* is being played with great success at St. Petersburg. For the twelfth performance every place in the theatre was taken.

THE Académie des Beaux-Arts at Paris offered in 1873 a prize for the best work on the History of Instrumentation from the sixteenth century to the present time—a most interesting, but certainly most difficult subject to treat adequately. It is now announced that no prize will be awarded, but honorary mention is made of the two best essays—the first by M. Henri Lavoix, *fils*, to whom a medal of the value of 1,500 francs is given, and the second to M. Weckerlin, who receives a medal of the value of 1,000 francs.

THE performances at Vienna of Wagner's operas, under the personal superintendence of the composer, are to begin this month with *Tannhäuser*. In December *Lohengrin* is to be given. Three performances of each work are at present intended. Wagner will not conduct the operas himself, but will merely superintend the rehearsals of the works, which are to be given without "cuts."

FRAU DUSTMANN, who for more than twenty years has been one of the *prime donne* of the Vienna Opera House, has announced her intention of leaving it at the expiration of her present contract, on December 31.

MAX BRUCH has completed a large choral work entitled *Die Hermannsschlacht*.

TABLE OF CONTENTS.

	PAGE
HOOK'S LIVES OF LAUD AND JUXON, by S. R. GARDINER	467
JEVONS'S MONEY AND THE MECHANISM OF EXCHANGE, by T. E. CLIFFE LESLIE	468
GROSART'S EDITION OF WORDSWORTH'S PROSE WORKS, by J. W. HALES	469
CURLEY'S NEBRASKA, by Dr. W. B. CHEADLE	471
THE YORK AND HEREFORD MISSALS, by J. T. MICKLETHWAITE	472
DAVIES' A FINE OLD ENGLISH GENTLEMAN, by the Rev. J. DAVIES	473
NEW NOVELS, by ANDREW LANG	474
CURRENT LITERATURE	475
NOTES AND NEWS	476
NOTES OF TRAVEL	478
GERMAN LETTER, by C. ALDENHOVEN	479
SELECTED BOOKS	481
CORRESPONDENCE:— *The Lion of Chaeronea*, by Professor J. P. Mahaffy; *Michel Angelo's* "*Creation of Adam*," by the Rev. W. Sanday; *Prince L.-L. Bonaparte and M. Van Eys*, by W. Van Eys	481
APPOINTMENTS FOR NEXT WEEK	481
CROLL'S CLIMATE AND TIME, by F. W. RUDLER	482
ANDREWS' GRAMMAR OF THE MENTONESE DIALECT	482
SCIENCE NOTES (METEOROLOGY, GEOLOGY)	483
WATTEAU AT BETHNAL GREEN, by FREDERICK WEDMORE	485
PICTURES AT THE FRENCH GALLERY, and THE DUDLEY GALLERY, II., by W. M. ROSSETTI	486
BRACQUEMOND'S ETCHINGS, by PH. BURTY	487
A VISIT TO POMPEII, by C. I. HEMANS	488
NOTES AND NEWS	489
MR. JEFFERSON, by FREDERICK WEDMORE	490
STAGE NOTES	490
ENGLISH OPERA AT THE PRINCESS'S: CHERUBINI'S "LES DEUX JOURNÉES," by EBENEZER PROUT	491
MUSIC NOTES AND TABLE OF CONTENTS	492

Digitized by Google

SATURDAY, NOVEMBER 13, 1875.
No. 184, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Aeneids of Virgil, done into English Verse. By William Morris, Author of the "Earthly Paradise." (London: Ellis & White, 1876.)

FEW things are more interesting than to study a poet's translation of a poet (now unhappily a rare phenomenon), and to observe how the translator in reading, as it were, the heart of his brother, breathes a new spirit into his utterances, recasts his work in another mould, and enables men to enjoy it afresh in another aspect and in the feeling of a living inspiration. And it should be added that apart from the general interest which on this ground must attach to Mr. Morris's work, he is entitled to special gratitude for having grappled with a poem which no translator but a poet is likely to handle with sustained success. The *Aeneid* (why *Aeneids* Mr. Morris should explain) is a work so complex in its texture, so full of poetical reserve, of so exquisite a workmanship, and uniting so many elements of epic majesty, romance, pathos, eloquence, that if the air of poetry be wanting to it a translation of Virgil is apt at times to flag, or to lapse into dulness and rhetoric.

The breath of poetry informs the whole work; but this must not be held to imply that Mr. Morris has not taken a strict view of his duties as a translator. He has studied the language of Virgil in all its uncommon and original turns with the care of a scholar; the number of lines in each book is, if we mistake not, accurately reproduced; the periods are ended as Virgil ended them, and his unfinished lines never finished. Mr. Morris's metre, the long ballad verse, sets the whole poem, as it were, to a national and popular music, and thus suggests a main characteristic of the *Aeneid*—a work, by the by, which has been so mercilessly dissected for scholastic purposes and (perhaps partly in consequence) has met with so much unreasonable and piecemeal criticism that it has almost come to be forgotten how genuinely Virgil was accepted, not merely by men of letters, but by the people of Rome, as the true poetical representative of his time. And this ballad character of the *Aeneid* is not merely suggested by Mr. Morris's metre, but by his constant and most Virgilian choice (sometimes amounting to mannerism) of antiquarian language, as well as by the general liveliness and flavour of his diction. Nor does Mr. Morris ever lose sight of the incomparable grace and beauty of soul that inspired Virgil's verse—into which, indeed, as a few specimens will show immediately, he sometimes reads a new poetical feeling of his own. It may be said, indeed, that the general effect of his work is quite unique, and that, since Dryden, no Englishman has translated Virgil with such insight and sympathy. Dryden has, of course, a power and mastery of his own which enables him at times to deal with Virgil's grander efforts as perhaps no English poet but Milton (had he attempted it) could have done; and it should also be remembered that a freer play was allowed by poets in Dryden's time than in our own to the rhetorical element, which is so strong in Virgil. But in the melodious passages of meditation and enjoyment with which the *Aeneid* abounds Mr. Morris is master of the situation, as the two following specimens will show (vii. 25, viii. 86):—

"Now reddened all the sea with rays, and from the heavenly plain
The golden-hued Aurora shone amidst her rosy wain.
Then fell the winds, and every air sank down in utter sleep,
And now the shaven oars must strive amid the sluggish deep;
Therewith Aeneas sees a wood rise from the water's face,
And there it is the Tiber's flood amidst a pleasant place,
With many a whirling eddy swift and yellowing with sand,
Breaks into sea; and diversely above on either hand
The fowl that love the river bank, and haunt the river bed,
Sweetened the air with plenteous song, and through the thicket fled.
So there Aeneas bids his folk shoreward their bows to lay,
And joyfully he entereth in the stream's o'ershadowed way."

"Now while the long night wore awny the swelling of his flood
Had Tiber soothed, and eddying back in peace the stream was stayed,
And in the manner of a mere the water's face was laid,
Or as a pool, that so the oars unstrained their work may ply.
So now they speed their journey forth amid a happy cry;
The oiled fir slips along the seas, the waves fall wondering then,
The woods unused fall wondering sore to see the shields of men
Shine far up stream, to see the keels bepainted swimming there:
But day and night with beat of oars the watery way they wear,
And conquer reaches long o'erlaid with many a shifting tree,
And cleave the forest fair and green along the waveless sea.
Unto the midmost crown of heaven had climbed the fiery sun,
By then the walls and far-off burg and few roofs one by one
They see: the place raised high as heaven by mightiness of Rome,
Where in those days Evander had an unrich scanty home;
So thither swift they turned their prows, and towards the city drew."

Much of the chill dread of the opening of Virgil's *Inferno* is preserved in the following beautiful passage (vi. 268):—

"All dim amid the lonely night on through the dusk they went,
On through the empty house of Dis, the land of nought at all.
E'en as beneath the doubtful moon, when niggard light doth fall
Upon some way amid the woods, when God hath hidden heaven,
And black night from the things of earth the colours clear hath driven.
Lo, in the first of Orcus' jaws, close to the doorway side,
The Sorrows and Avenging Griefs have set their beds to bide;
There the pale kin of Sickness dwells, and Eld the woeful thing,
And Fear, and squalid-fashioned Lack, and witless Hungering,
Shapes terrible to see with eye; and Toil of men, and Death,
And Sleep, Death's brother, and the Lust of Soul that sickeneth,
And War, the death-bearer, was set full in the threshold's way,
And those Well-willers' iron beds; there heartless Discordi ay,
Whose viper-breeding hair about was bloody-filleted.
* * * * * *
Down thither rushed a mighty crowd, unto the flood-side borne;
Mothers and men, and bodies there with all the life outworn
Of great-souled heroes; many a boy and never-wedded maid,
And youths before their fathers' eyes upon the death-bale laid,
As many as the leaves fall down in first of autumn cold;
As many as the gathered fowl press on to field and fold,
From off the weltering ocean-flood, when the late year and chill
Hath driven them across the sea the sunny lands to fill."

But it is a pity that a translator who, as a rule, cultivates the most scholarly accuracy should repeat a conventional blunder which mars so much of the beauty of the passage, and render *faucibus Orci* "the jaws of hell." If we are not mistaken, *fauces* means not the jaws but the throat, metaphorically (as in a house) any close passage, and here, the narrow entrance to Orcus. The idea of hell as a monster with jaws was as foreign to Virgil as to the whole of the Greek and Roman mythology, in which the imagery of the underworld is mostly drawn from houses and cities. And there is another point here to which it may be of interest to draw attention. Does *consanguineus Leti sopor* mean sleep or lethargy, as has been suggested by an ingenious critic? We incline to think the latter; partly, because sleep has no proper place among the *terribiles visu formae*, partly, also, because the lines under consideration contain an interesting reminiscence of Lucretius, iii. 459, seqq., where disease, sorrow, grief, fear and lethargy are mentioned together:—

"His accedit uti videamus, corpus ut ipsum
Suscipere immanis *morbos* durumque dolorem,
Sic animum *curas acris luctumque metumque*
* * * * * *
Intendumque gravi lethargo fertur in *altum*
Aeternumque *soporem* oculis nutuque cadenti."

The argument might not be worth pressing were it not that the sixth Aeneid shows other marked traces of Virgil's study of Lucretius' third book.

Let us now try Mr. Morris in another vein, that of invective. The following is his rendering of Dido's great speech (iv. 365):—

"Traitor, no goddess brought thee forth, nor Dardanus was first
Of thine ill race, but Caucasus on spiky crags accurst
Begot thee, and Hyrcanian dugs of tigers suckled thee.
Why hide it now, why hold me back, lest greater evil be?

Digitized by Google

For did he sigh the while I wept, his eyes, what, were they moved?
Hath he been vanquished unto tears, or pitied her that loved?
Ah, is aught better now than aught, when Juno, utter great,
Yea and the Father on all this with evil eyen wait?
All faith is gone, I took him a stranded outcast, bare,
Yea in my very throne and land, ah fool! I gave him share.
His missing fleet I brought aback, from death I brought his friends.
Woe, how the furies burn me up! Now seer Apollo sends,
Now bidding send the Lycian lots, now sendeth Jove on high
His messenger to bear a curse, adown the windy sky.
Such is the toil of Gods aloft, such are the cares that rack
Their souls serene. I hold thee not, nor cast thy words aback;
Go down the wind to Italy; seek lordship o'er the sea;
Only I hope amid the rocks, if any God there be,
Thou shalt drink in thy punishment, and call on Dido's name
Full oft, and I, though gone away, will follow with black flame,
And when cold death from out my limbs my soul hath won away,
I will be with thee everywhere, O wretch, and thou shalt pay."

And this of Drances' eloquence (xi., 342):—

"A matter dark to none, and which no voice of mine doth need,
Thou counsellest on, sweet king; for all confess in very deed
They wot whereto our fortune drives, but fear their speech doth hide;
Let him give liberty of speech, and sink his windy pride
Because of whose unhappy fate and evil life and will—
Yea, I will speak, despite his threats to smite me and to kill,
So many days of dukes are done, and all the city lies
O'erwhelmed with grief, the while his luck round camps of Troy he tries,
Trusting to flight, and scaring Heaven with clashing of his sword.
One gift, meseems, thou shouldest add, most gracious king and lord,
Unto the many gifts thou biddest bear to the Dardan folk,
Nor bow thyself to violence, nor lie beneath its yoke."

In these passages and in some others of the same character Mr. Morris's genius is, we think, less successful in reproducing the spirit and animation of the original; the English halts where the Latin is a continuous stream of rapid movement. And in one or two places in the last passage something is lost by inaccurate translation. *Unhappy fate* is too modern and vague to be an equivalent for the distinct Roman conception of *auspicium infaustum*, which rather means *unhappy forecasting* or *foresight*, and so *unhappy leadership*; and surely *lumina ducum* does not mean *the days* or *lives of leaders*, but the light which they shed; this, at least, would seem the more poetical idea. We mention these small points only after some consideration, and because we have found Mr. Morris, as a rule, as careful in his renderings as he is scrupulous and delicate in his handling of metre and rhythm. More than once, indeed, we have found that an expression apparently inaccurate was, on second thoughts, justified by a consideration of the whole poetical conditions of the passage.

We conclude these remarks by the expression of a hope that it may be found possible to publish this book in a cheaper form. A translation of such beauty should be accessible to the large number of people whose circumstances have put the original Latin and Greek classics out of their reach, and to whom works of this kind would open a new world of ideas. H. NETTLESHIP.

The Map of Europe by Treaty; showing the various Political and Territorial Changes which have taken place since the General Peace of 1814. By Edward Hertslet, C.B., Librarian and Keeper of the Papers, Foreign Office. (London: Butterworths and Harrisons, 1875.)

MR. HERTSLET'S previous works, the collections of British Commercial Treaties and of British and Foreign State Papers, are from their nature known only to a limited circle. The work which he has now published will possess a more general interest. Its object is to show the changes which, by treaty or other international arrangements, have taken place in Europe between 1814 and 1875; and for this purpose the various documents that have given treaty-sanction to these territorial changes are brought together in a collected form. These documents are arranged in chronological order in three volumes; each paper has a distinctive number, continued in consecutive order throughout the work; and each treaty is preceded by a table of contents. The first volume embraces the period from 1814 to 1827. It contains the first Treaty of Peace of Paris of 1814; the Vienna Congress Treaty of 1815; the second Treaty of Peace of Paris of 1815; and the numerous supplementary arrangements for carrying into effect the various stipulations of those general treaties which were entered into within this period. It also contains documents relative to the Conferences of Troppau and Laybach, and the first breach in the Holy Alliance; and the earlier papers relative to the separation of Greece from Turkey. The second volume embraces the period from 1828 to 1863: it commences with the intermediate stage of the international transactions which resulted in the independence of Greece; and the principal documents included in it comprise those which relate to the independence of Belgium; the civil wars in Poland, Spain, and Portugal; the Crimean War, the Italian War of 1859, and the arrangements on the conclusion of these contests; the termination of the Bavarian succession in Greece, and the accession of King George; and the proposed European Congress, for the preservation of peace, in 1863. The third volume embraces the period from 1864 to 1875: it commences with the Treaty for the union of the Ionian Islands to Greece, and it contains the various documents which relate to the Danish War of 1864; to the wars of 1866 and 1870; to the abrogation, in 1871, of the Black Sea Clauses in the Treaty of 1856. The work concludes with the Final Protocol of the Brussels Conference of 1874 on the Rules and Usages of War, and the refusal of the British Government in 1875 to take further steps in this matter, the effect of which would be to facilitate aggressive wars, and to paralyse the patriotic resistance of an invaded people.

The political history of Europe during the last sixty years, as far as it is shown in international papers and engagements, passes before the reader, not in the form of a narrative, or of chapters descriptive of the principal events of that history, but in the documents which state the avowed and ostensible motives of the public actors in those transactions, and the results of their action in each case. At the date when Mr. Hertslet's work begins, the Allies had found themselves, on the close of the long revolutionary war, in possession of territories where the continuity of the Government had been repeatedly broken, and which, at the last, were without any definite organisation. The sovereigns of Austria, Prussia, and Russia determined the future destiny of these lands without much regard for the wishes either of Prince or people. It is, however, to be observed that had every person or community concerned been fully consulted the negotiations must have been protracted and the existing uncertainty have been prolonged for many years. The European settlement of 1814–15 has been much decried, and in England, especially, many persons have represented it as altogether set aside by events in recent years. Its terms have, it is true, been modified in many most important points, in Belgium, in Germany, and in Italy, with the consent, or by the efforts of the people. In other instances—in Poland, for example—they have been set aside at the arbitrary will of the rulers, contrary to the wishes of the people. But on reference to the copious index, which adds greatly to the value of Mr. Hertslet's work, it will be seen that the Treaties of 1814–15, and Acts complementary to them, are on most points still in force: and that, as to territory, they constitute in many cases the title-deeds, as Mr. Hertslet says, to the possessions of the different Powers of Europe. As regards Great Britain, it is under these arrangements that treaty-sanction is given to the retention of Heligoland, Malta, Mauritius, Rodriguez, the Seychelles, Bernagore, Cape of Good Hope, Demerara, Essequibo, Berbice, Tobago and St. Lucia. The great merit, however, of the European settlement of 1814-15 is shown in the long duration of the subsequent general peace, and in the progress in every department of social and political life which that long peace rendered possible in Europe, and, by means of European agencies, in other parts of the world.

The great alliance of 1813 was a concerted action between Powers united with the view of attaining particular ends in which they were specially interested. After victory had crowned their efforts, and their foremost aim, the overthrow of French military supremacy, had been attained, Austria, Prussia and Russia gave chief attention to their own special interests. At first, however, the change in their policy was not apparent—to some extent it grew out of altered circumstances. The Holy Alliance in its original programme was a profession of principles of broad views, and of desires to promote the welfare of the people.

But the statesmanship of the rulers of Europe was soon tried, and was found wanting. The transition from a long war to peace is never easy. Popular agitation, arising from causes to which we cannot here advert, took place in many countries; and in Italy, Spain, and Portugal this agitation was attended by revolutionary commotions. The three Powers sought to repress the movement instead of guiding it; and the result was that the elder branch of the House of Bourbon lost the throne of France, the House of Orange-Nassau lost Belgium, dynasties pledged to liberal policy were established in Spain and Portugal, and the intimate alliance between the five great Powers came to an end. Even in the contest between Greece and Turkey, which might well have been supposed to be removed from prejudices that might attach to questions connected with the Treaties of 1814–15, the State Papers and Treaties collected by Mr. Hertslet show how unable or unwilling the Powers were to recognise inevitable changes, or to adopt a comprehensive policy. Every device was tried before the independence of Greece was established; and at last a limited territory only was assigned to the new State, contrary to the advice of King Leopold—advice the soundness of which subsequent events fully proved. After 1830, Austria, Prussia, and Russia stood apart from the West, and drew closer together. Fearing and disliking liberal opinions, they were uncordial towards the new Government in France, and averse to the independence of Belgium. They avenged their inability to control events in Western Europe by severity to the Poles, by sterner repression in their own territories, and by destroying the independence, such as it was, of Cracow. But at length the Prussian Government changed their policy. They seemed to perceive at last that the three Powers could not restrain the course of public opinion in Europe; and then, without interrupting good relations with any Power, Prussia adroitly attracted the sympathies of the popular party in Germany. The revolutions of 1848, and the events which flowed from them, broke the long peace, and dissolved the alliance of 1813. The way was thus prepared for changes in the Map of Europe as great as those produced by the wars of the first Republic and Empire in France.

From 1813 to 1855, Russian influence was predominant on the Continent, and especially in Germany. The Crimean war, however, effectually weakened that influence; and Napoleon III. took the place of Nicolas I. But the change of principles was greater than that of agents. The era of repression had passed away, and a period ensued during which the principles of nationality and popular sovereignty developed themselves. Freedom of thought and individual liberty made progress hitherto unknown. Nor is it really a matter of surprise that Nationality, exerting its new influence, showed itself overbearing. In the contest between Germany and Denmark with respect to the Duchies, the former had undoubtedly cause for complaint. Even in 1864 the Danish Government altogether mistook the question before it, as well as the character of the times; and thereupon German nationality in its turn exacted more than its due. Prussia again derived the chief advantage from these circumstances; and then her adversaries, Austria and France, seeming to lose patience, each singly and on insufficient grounds rushed into the wars the echoes of which have scarcely died out, and the results of which are familiar to all.

The greatest changes in the Map of Europe are those consequent upon the development of Prussia into the German Empire, and of Sardinia into the Kingdom of Italy. The documents which relate to these events more especially deserve close attention. In both instances legal rights and forms were set at nought; but changes of territory or dynasty can scarcely ever be made without infringing some positive rights. On such occasions there are other interests of greater importance even than individual rights or legal forms which demand chief consideration. The settlement of 1814–15 failed to satisfy the requirements of the country, alike in Germany and in Italy; there was, after many weary years of expectation, no hope of amendment, and some step to bring the Government into harmony with these requirements was necessary. Time alone can show whether the changes which have taken place in Germany and Italy will have the desired results. But it must be remembered that these changes were not sudden. In Prussia, slowly and surely, all needful steps had been taken; and Prince Bismarck simply, although very skilfully, completed the work. In Italy, the minor sovereigns considered themselves as foreign, not as Italian, princes, and paid chief attention to foreign interests rather than to those of their people. Political catastrophes may occur suddenly, but never without due cause, and their cause is usually long in preparation.

Mr. Hertslet has not interpreted the title of his work in any narrow sense. International engagements on subjects such as the navigation of rivers, the improvements at the mouth of the Danube, the condition of the Christians in Turkey, and the slave-trade, are contained in it, as well as those relative to questions more immediately political. The work likewise bears in a very important degree upon points of international law. References will be found in it to all matters of this nature which have been dealt with by international engagements, or on which any definite action has been taken by European Governments. Much information is given on the subjects of guarantee, intervention, and mediation. The steps relative to maritime law, and mediation to prevent hostilities, the latter attended with little or no result, taken at the Paris Congress of 1856, are fully recorded. But interesting as these topics are, limitation of space precludes remarks on them or upon the proposed Congresses for the preservation of peace in Europe; and our observations are therefore confined to the historical or leading character of the work.

A series of well-drawn maps are given with the principal Treaties, and render plain their stipulations as to territorial boundaries. Thus, in addition to maps of Europe in 1815 and 1875, the frontiers of France are shown in six distinct maps. It will probably be new to most persons that Spain possesses a detached portion of territory, named Llivia, to the north of the Pyrenees, in France. There are maps of Luxemburg and Limburg; of the German frontiers, of the Delta of the Danube, of the Turkish frontiers in Europe and in Asia. Among the minor maps, those of Montenegro and of Dalmatia possess at the present time a more especial interest. The number of treaties and other diplomatic acts which have reference to boundary questions, show the variety of points for discussion and settlement to which a land frontier gives rise, and afford a striking proof, in regard to mere convenience, of the advantage of our own insular position.

Mr. Hertslet says that he is aware that a work of this nature must in some measure be incomplete. The Austrian motion in the Diet of Frankfort, and the vote of the Diet, which the Prussian Government alleged as the justification of the dissolution of the Germanic Confederation, appear to be omitted. In an Appendix, Mr. Hertslet has inserted documents anterior to 1814 which are necessary to elucidate the stipulations of later diplomatic acts, and certain papers of importance of a later date which do not directly come within the scope of the work itself. This is a good arrangement. We would suggest that, in a second edition, in addition to the papers already contained in the appendix, the stipulation of the Treaty of Utrecht against the union of France and Spain under one sovereign, which at the time of the Spanish Marriages was appealed to as being in force, should be given; that the relations between Austria and Turkey in regard to Kleck and Sutorina, and those between Austria and the Principality of Liechtenstein, should be stated; that the note at page 1510 relative to the Republic of Andorre should be enlarged; that the regulations for the administration of Candia and of the Lebanon should be given, as bearing upon questions in other parts of Turkey—for example, at the present time, in Bosnia and Herzegovina; and that maps should be added of Europe in 1789 and 1812—that is, before the outbreak of the revolutionary wars, and before the Russian campaign of Napoleon I.—the territories disposed of at the Congress of Vienna being uniformly coloured in the latter map.

It will thus be seen that Mr. Hertslet has well carried out the object aimed at in the present work; namely, to enable the English statesman and the English student to ascertain accurately the changes that have taken place by treaty in Europe since 1814, and how these changes have been brought about. In fact, the papers contained in these volumes have never before been collected together. The work is presented in a very complete form; and its value is immensely enhanced by the assurance it carries with it that the documents here given are authentic. It will be useful to every person who seeks accurate information on the events to which it relates, while it will be indispensable to the historian, the jurist, and all public men.

C. M. Kennedy.

Digitized by Google

Spain. By the Baron Ch. Davillier. Illustrated by Gustave Doré. Translated by J. Thomson, F.R.G.S. (London: Sampson Low & Co., 1876.)

THIS book belongs to a class intended to be seen rather than to be read. Its probable destiny is to lie on a drawing-room table, and to have its pages listlessly turned over in idle moments, while the eye rests longer on the illustrations than on the text. Such a work is hardly a subject for serious criticism. If it simply amuses a vacant hour, gives a general notion of the country of which it treats, and pleases rather than offends the eye, it has done pretty nearly all that will be demanded of it. There is but one other requirement which some exacting persons might demand of it, and that is that it should possess the charm of novelty, at least in its illustrations. But many of the best of these have already appeared in a small 4to. volume published by the Religious Tract Society (we believe, in the year 1872), entitled "*Spanish Pictures drawn with Pen and Pencil*, with Illustrations by Gustave Doré and other Eminent Artists." We have placed these illustrations side by side and can detect no difference whatever either in designer or engraver between those which are given in the two volumes. They are not, indeed, always attached to the text as illustrations of the same spot, but flit from one side of the peninsula to the other at the will of editor or printer. Thus, "The Custom-house Officers of Junquera" (p. 3) in the present volume appears in the R. T. S. (p. 46) as "Examination at the Customs" at Irun, and might just as well figure on the Rhine frontier, or any where else. "A Relay at Jaen" (p. 198) appears in the R. T. S. (p. 24) as "Night Diligence between Gerona and Perpignan." "Beggars in the Cloister of the Cathedral of Barcelona" (p. 4) in the one appears as "Beggars at the Door of the Cathedral" of Burgos in the other, R. T. S. (p. 62), and so on. In our opinion, Gustave Doré ever succeeds better in the realms of fancy than of fact. His illustrations of Dante are magnificent, and really assist us in conceiving the ideas of the poet. In grotesque, weird, or almost ghastly scenes, in rendering rare atmospheric effects of light, in dawn or sunset, in almost giving "the light that never was on land or sea"—in this Doré excels, but not, we think, as an illustrator of actual fact. In this volume he has caught one, perhaps two, of the most general types of the Spaniard, man or woman, but he has failed in all the others. His gipsies are not in the least like gipsies, nor his Basques like Basques (*cf.* the two p. 496). His Gallegos and Aragonese are just like his Andalusians; while at p. 501 we have a full-dressed Asturienne with the legend "Basque Dairymaid at San Sebastian" in a costume as opposite as possible to that of the Basques. But we do not wish to be too severe. Many of these plates will vividly recall Spanish scenes and faces to those who have visited Spain, though they are not accurate enough in detail to instruct those who have never been in the Peninsula. The series of drawings of the Alhambra and of Moorish architecture generally, and also those of the bull-fights, are among the best. Doré is not usually successful as a delineator of female grace and beauty, but at p. 93, &c., he has caught something of the grace and charm of Spanish ladies, and these may remind his admirers of his imaginative rendering of "La Cigale et la Fourmi," in his edition of La Fontaine.

If from the illustrations we turn to the text we find nearly a parallel state of things. As to the text there are the usual acrobatic feats in history which one expects in works of this kind. (*Cf.* p. 2, at bottom.) As to the translation, it seems to us to be one of the most unequal that we have ever read, especially in the rendering of what is one of the most attractive features of the book, the Spanish refrains and verses which are liberally scattered up and down its pages. Nor can we compliment the translator on displaying a perfect knowledge of either French or Spanish literature when we read (p. 39): "Mdme. de Sevigné, in 1680, writing to her *friend*, Mdme. de Grignan;" and (p. 236) Fernan Caballero, the best-known novelist of modern Spain, is spoken of as "his," which is like affixing a masculine epithet to "George Eliot" or "George Sand." Romance, too (p. 228), does not mean "novel." It would be difficult to name many Spanish towns of which it is true that "most Spanish towns have their popular novels," but nearly all have their ballads or romances. In p. 43 we find this wonderful sentence: "Each *ganaderia*—it is thus they name the herds of fighting bulls—is also known as *aficionados*, or untamed bulls, which do not require the *divisa* as a distinguishing mark." The term *aficionados*, as rightly used subsequently, means "amateurs or connoisseurs;" and consequently the above sentence is something like calling Admiral Rous and the other members of the Jockey Club "unbroken racehorses, which do not require jockey costume as a distinguishing mark." In the next sentence the *divisa*, or bow of ribbon, is said to be "fixed *round* the animal's neck before the course," instead of *in* it by means of a small barb. It would puzzle old Archibald Bell-the-Cat himself to do the former to a wild bull. Mistranslations of the Spanish verses quoted in the text abound; though, strangely enough, those in the provincial dialects are better rendered than those in purer Castilian. In—

"Cuando Almeria era Almeria
Granada era su alqueria (p. 209),

"alqueria" is not "farm-land," but a "tool-shed," one of the outbuildings of a farm. "Azahar" coupled with Jasmin (p. 212) is not the orange but the orange-flower. Utter nonsense is made by translating the somewhat frigid conceit (p. 212):—

"Voy à la fuente y bebo;
No la amenoro,
Que aumienta su corriente
Con lo que lloro,"

"To the fountain I go to drink—but no water I find—For its current is swollen—With the tears I shed at the brink." The second line is simply "I do not lessen it," and the conceit is that the tears shed more than replace the water drunk. Page 240:—

"¿Quian se embarca para el Puerto?
Que se larga mi falua;"

larga seems actually taken for large, since the last line is given as "My *falua* holds the most!" instead of "My boat is off, ready to start." Generally it is the point of a metaphor which is lost, but oddly enough, on page 247, where the products of several towns are given in jingling verse, and salt as that of Cadiz—"Y à Cadiz se va por sal"—we read, "and to Cadiz for *grace*" (!!). But we must not saddle on the translator the delicious sentence (p. 227) telling how a band of robbers were shot down from an ambush "just as would a sportsman when partridges meet round a handful of grain thrown down to attract them." This can only be due to a Frenchman's idea of "a sportsman." These remarks will, we think, give a sufficient idea of what the book is like. It is a lively and amusing picture of the superficial aspects of Spanish life and manners, and especially of the lower orders in Andalusia. The reader will not be bored with ethical or political discussions, or indeed, with seriousness of any kind. The nearest approach to gravity is in the linguistic remarks on the various dialects and languages spoken in Spain, and these remarks are certainly more curious and original than instructive. Notwithstanding the constant assertion of Doré's sketches having been taken on the spot, we cannot bring either incidents or allusions into conformity with any given period; full latitude must be allowed for artistic vagaries in this as in other respects. Still, if the book be not taken too much *au sérieux*, it will serve as a suggestive souvenir to those already acquainted with its subject: while to others it may be at least amusing, and it is perhaps more trustworthy than—what shall we say?—than "les Impressions de Voyage de M. Alexandre Dumas."

WENTWORTH WEBSTER.

KUENEN'S RELIGION OF ISRAEL.

The Religion of Israel to the Fall of the Jewish State. By Dr. A. Kuenen, Professor of Theology at the University of Leyden. Translated from the Dutch by Alfred Heath May. In Three Volumes. [Nos. 3, 4, and 7 of the "Theological Translation Fund Library."] (London: Williams & Norgate, 1874–5.)

IT is pleasant to be able to claim for England the honour of having anticipated her sister countries, Germany and France, in laying Kuenen's great work before the European public in one of the better known languages.

Hitherto Kuenen has been particularly unfortunate in the matter of translations. His *Historisch Kritisch Onderzoek enz.* (Leiden, 1861–5) is acknowledged on all hands to be the work of a master, but has not yet found its way into any of the more generally read languages of Europe. The French translation never got beyond the first volume, and was in many ways highly unsatisfactory even in that. The Bishop of Natal did, indeed, make Kuenen's criticism of the Pentateuch known to many English readers, but his unfortunate attempt to improve the admirable arrangement of the original, to say nothing of his practice of combining translation with comment or refutation, considerably detracts from the convenience and value of this translation.

The *Historisch Kritisch Onderzoek*, then, while gaining for its author an undisputed place of honour in the first rank of Biblical scholars, remained untranslated, and therefore almost unread except in Holland.

This is the less to be regretted, however, as the opinions defended in this work no longer represent the critical position of its author. In the *Hist. Krit. Ond.* Kuenen unhesitatingly, or at least unequivocally, maintained the traditional views with regard to the great antiquity of the *Book of Origins*, and the consequent priority of the Elohistic to the Yahwistic narratives of Genesis, and the Levitical to the Deuteronomic legislation of the Pentateuch (*Hist. Krit. Ond.* § 10, 23), but at the same time he announced his conviction that the opinions of Van Bohlen, George, and Vatke, who had maintained the priority of the Deuteronomic to the bulk of the Levitical legislation, had not been sufficiently considered or satisfactorily refuted. Under the influence chiefly of Ewald's commanding genius, the great stream of criticism had passed by the works of these scholars, and Kuenen himself repeatedly and definitely declared that the traditional view was decidedly preferable to theirs. At the same time he found himself, in opposition to the other critics, compelled to make very important and significant concessions to them—*e.g.*, to assume a post-deuteronomic revision of the *Book of Origins* with extensive additions, and to place the final redaction of the Pentateuch only very shortly before the captivity (*Hist. Krit. Ond.*, § 21–3).

If we look back from the vantage-ground we now occupy upon the critical position of the *Hist. Krit. Ond.* with regard to the Pentateuch, it is easy to see that it was transitional. Kuenen had set his foot on a path that would lead him much further than he then suspected. He had grasped and formulated the objections to the traditional view far too powerfully to be permanently satisfied with the (comparatively) small concessions he felt prepared to make in 1861. It was not many years before he himself began to feel that they were entirely inadequate; but his continued studies, supported, suggested or supplemented, in many instances, by those of other scholars, especially Graf, led him not simply to adopt the opinions of George or Vatke, but rather to form an original conception of the relations of the different parts of the Pentateuch, which, if true, must revolutionise the whole subject.

The most important feature of this revised theory is the late (exilian or post-exilian) origin which it assigns to the *Book of Origins* (the Grundschrift of Nöldeke and others, consisting of the Elohistic narrative of Genesis to Ex. vi.+Priestly Legislation of Exodus to Numbers), and to the redaction of the Pentateuch.

It is easy to see that the transference of this mass of literature from the reign of Solomon to the fifth century B.C., must revolutionise not only the criticism of the Pentateuch, but the history of Israel's religion. On the old theory the course of the development (?) of Yahwehism must conform, in its main features, to the type round which the glowing and exalted conceptions of the great Ewald have thrown a kind of halo. We must have a golden age of religious as well as of political life quite at the beginning of the monarchy, and the history of Israel from the ninth century onwards must be the history of a "decline and fall" in which the prophets heroically but vainly contend against the ever-increasing degeneracy of successive ages. According to Kuenen's view, on the other hand, we find our first safe ground in the prophetic writings of the eighth century, B.C., and in the historical or legendary matter for which they directly or indirectly vouch. We have to recover the previous history by a careful reconstruction from this basis, and thus we find ourselves engaged in what has been aptly styled "a study of the embryology of Hebrew Monotheism." The prophets no longer appear as the deserted champions of a bygone holiness, but rather as the heralds of the natural development of Israelite religion; the first to issue from the lower forms of religious belief to which the mass of their countrymen long remained attached. In the eighth century we find the prophets in the very act, as it were, of completing the passage from *monolatry* (or exclusive *worship* of a single god, which does not yet deny the *existence* of others) to monotheism proper; while the refined and meditative exaltation of the narrative portions of the *Book of Origins*, and the intense desire to bring the holiness of Yahweh into connexion with every detail of life that characterises its legislation, stand, together with the deep personal devotion breathed by the psalms of the second temple, much nearer the end than the beginning of Israel's religious history, forming the goal towards which we draw near through all the previous centuries. Indeed, it may be noted in passing that one of the most remarkable features of Kuenen's work is the beauty and power with which it points out the tender and intensely real and personal nature of the religion taught by the Sopherim, whom we are so apt to look upon as mere pedants, and the genuine religious progress marked by their activity.

In Holland the appearance of the *Godsdienst van Israel*, together with an able series of articles in the *Theologisch Tijdschrift*, entitled "Kritische Bijdragen tot de geschiedenis van den Israëlietischen Godsdienst," completely revolutionised the conception of the course of religious development in Israel. To the Dutch liberal scholars it appeared to come as a sort of revelation. It was as if the critics and historians had been feeling their way towards they knew not what, and had suddenly struck upon the broad track of unmistakeable truth. Each one set about applying, supporting, illustrating, and developing the new theory with hardly a touch of doubt or misgiving.

It is exceedingly interesting to know that a closely analogous effect was produced upon Graf, as early as 1866, by a simple and unmotived announcement of Kuenen's views conveyed in a private letter. Graf, as is well known, had maintained in his *Geschichtlichen Bücher des A. T.* [1865] 1866, the late origin of the Priestly legislation, but had left the claim of the Elohistic narrative to great antiquity undisputed. He had been compelled, therefore, to break up the *Book of Origins* into an ancient (narrative) and a more modern (legislative) portion. On receiving from Kuenen the suggestion that the *Book of Origins* might after all be a single whole, and that the narrative as well as the legislative portion might be of late origin, he answered:—

"Vous me faites pressentir une solution de cette énigme qui m'a frappé d'autant plus vivement qu'elle était tout-à-fait nouvelle pour moi et que cependant j'ai senti à l'instant que c'était là sans doute la solution véritable, c'est que les parties élohistiques de la Genèse seraient postérieures aux parties jéhovistiques. La priorité de l'Elohiste sur le Jéhoviste a été jusqu'à présent tellement hors de doute, ou plutôt admise comme une sorte d'axiome, que la preuve du contraire produirait une véritable révolution dans la critique du Pentateuque, principalement de la Genèse; mais je ne manquerai pas dorénavant de considérer le Pentateuque sous ce point de vue, pour parvenir à me former une conviction raisonnée par rapport à cette priorité" (see *Theologisch Tijdschrift* for 1870, p. 412).

The suddenness of this conversion may justify Colenso's criticism that Graf appears to have "leapt rather suddenly" to his conclusion (*Pentateuch*, &c., vol. v. p. 580), but it is more than strange that such a laboriously accurate and faultlessly candid writer as Colenso should say (with Kuenen, *Theol. Tijd.*, 1870, pp. 423–4; *Godsdienst van Israel*, II. p. 97 [II. p. 193, in English translation] before him), "nor does it appear that before his death he [Graf] had completed his researches so as to have arrived at a 'reasonable conviction' [does not Bishop Colenso know the difference between *raisonnable* and *raisonnée*?] with respect to the earlier or later composition of the Elohistic passages in Genesis" (*Pentateuch*, l. c.). The fact is that, *three years* after the letter quoted above was written, an article by Graf appeared (just after the author's death) in Merx's *Archiv* for 1869 definitely withdrawing the theory that the *Book of Origins* should be divided into two separate works, and maintaining that its narrative as well as its legislative portions were of late origin. It is true that, in other respects, Graf's revised hypothesis did not coincide with Kuenen's theory; but it is most strange that his concession, after mature deliberation, of the most essential point of dispute between his school and that of Kuenen should have been almost completely overlooked.

Kuenen, then, carried Holland at a blow, and the Strassburg school, of which Graf was such a brilliant representative, may also be considered as won. But here the success of our author seemed to end. In England, as is well known, the late origin of the Levitic legislation has found able and zealous advocates in Kalisch and Colenso; but Kuenen's more thoroughgoing hypothesis has gained no adhesion of note. On the other hand, Colenso has elaborately criticised, and finally rejected, the views on this subject advanced in the *Godsdienst van Israel*, and adheres to the theory of a division of the *Book of Origins* into an ancient narrative and a more recent legislative portion (*Pentateuch*, &c. vi., chap. 28, and Appendix 123).

In Germany Kuenen's theory fared still worse than in England. The critics there have essentially maintained the old position, and, while defending with Kuenen the unity

of the *Book of Origins*, have denied, in opposition both to him and to the English and Franco-German schools, the late origin of the Priestly legislation, thus defending both the antiquity and the integrity of the *Book of Origins*. Only quite recently has Kuenen gained the formal adhesion of a German *pur sang* in Duhm (*Theologie der Propheten*, &c., Bonn, 1875), but there are many indications that this work will prove to be the first-born of many brethren.

The reluctance on the part of German and English scholars to accept Kuenen's conclusions is not difficult to explain. A history of Israelite religion assumes the results of a critical analysis of Israelite literature, and tests them by attempting to fit them into a regular historical development; or, as Kuenen himself puts it (*Hist. Krit. Ond.*, preface), critical analysis is the *working*, and historical synthesis the *proof*, of the sum. Now, to carry on the same metaphor, the position which Kuenen occupies at present is this:—He appeared before the theological world in 1861 with a careful calculation, by which he obtained a definite result. In 1870 he appears again with the *proof* of his calculation, but at the same time he tells us that he is not going to prove the result he formerly obtained, and of which we have seen the working, but another and widely different result which he has obtained in private. The working of *this* sum is not given. We are merely furnished (in scattered lectures, articles, and excursuses) with general information as to the improved methods, and valuable and extensive *specimens* of the calculation itself, and are left to make what we can of the detailed objections and difficulties which suggest themselves to us, or are raised by those to whom the result carries no conviction. In other words, while younger scholars will doubtless adopt and work out Kuenen's theories, it cannot be expected that established critics who have long worked in, and become accustomed to, the older views, will relinquish or seriously modify them, until their objections have been met in detail and every point of the new theory supported by critical analysis. Under these circumstances, every year that a new edition of the *Hist. Krit. Onderzoek* is delayed must be looked upon as a serious loss to the theological world; for the synthesis of the Dutch school cannot be regarded as completely before the world until the revised form of its analysis can stand by its side; and it is highly desirable that at the beginning of the controversy the same master hand which has given us the "Religion of Israel," should make good its arrears by giving us the "Criticism of the Pentateuch," which logically precedes it.

I have endeavoured to show the extreme importance of the critical premises and the historical results of Kuenen's work. But its tone and method are in no degree less remarkable. The author everywhere displays a rare candour and generosity both to allies and opponents, and with a steady self-renunciation not too common among Biblical critics, subordinates hypothesis to research with a determination that calls for the sacrifice of many a brilliant combination and many a dazzling hypothesis, for which the positive evidence appears to the writer just to fall short of being adequate. Again, Kuenen has quite a specific talent for arresting and setting down in black and white all those subtle influences which affect the literary and critical judgment, and of which many scholars can give us no account except that they themselves are affected in such or such a manner by them. Into the equations of probability presented to us by Kuenen, the "unknown quantity" of his own authority is never thrown. The consequence is, that his work has a great and permanent value even for those who most definitely reject its special conclusions. But there is perhaps no great scholar who makes us feel so perfectly at liberty to dissent from him, or so unwilling to avail ourselves of our freedom.

It cannot be without interest to note the impression produced by Kuenen's work on a mind accustomed to the more rigorous methods of natural science, and I gladly avail myself of Mr. Huxley's kind permission to quote a few lines from a private letter in which he touches upon this subject:—

"Some time ago," he says, "I was looking at his [Kuenen's] *History of the Israelites*, and was vastly delighted with his thoroughly scientific fashion of dealing with his task—feeling his way from that which is certainly known to that which is obscure, in just the same way as a cautious geologist would do in like case. It has often seemed to me that the true method of History is exemplified in Lyell's *Principles* as well as in any work I know."

Its critical position, then, its historical results and its method of investigation make Kuenen's *Godsdienst van Israel* a work of extreme importance. It is strange that it should not yet have found a German or French translator, and very gratifying to know that it is now in the hands of English readers in a translation upon which the greatest care has been bestowed and which appears to be free from all serious blemishes. Kuenen himself would be the last man to think, or to wish any one else to think, of this book as final. It is open to grave criticism on many points, but at present we desire simply to call attention to it and point out its extreme importance, leaving it to other and abler hands to criticise and sift its results in detail. At all events, Kuenen himself has not placed his demands too high in claiming for his theory a serious discussion, and, if it should be refuted, a respectful burial!

PHILIP H. WICKSTEED.

The Autobiography of Anne Lady Halkett. Edited by John Gough Nichols, F.S.A. (Printed for the Camden Society, 1875.)

THE lady whose own account of her life, or rather of the early years of it, is now for the first time made known to us held a deservedly high reputation in her day, and has not yet been lost sight of by the compilers of Biographical Dictionaries. A volume of her *Meditations* was printed at Edinburgh two years after her death in 1699, prefaced with a short memoir, republished some fifty years later by George Ballard in his *Memoirs of Learned Ladies*. We learn from it that she received a liberal education, and that her favourite studies were theology and physic; and such was her skill in surgery, so many cures had she been said to effect, that people came even from Holland to seek her advice. Of the professional skill with which Lady Halkett is credited we find some trace in the description given, in the volume before us, of some soldiers wounded at Dunbar. The story, however, breaks off abruptly shortly after the writer's marriage, at the age of thirty-four, with Sir James Halkett; and is, in fact, no autobiography of Lady Halkett at all, but of the maiden, Anne Murray. Thomas Murray, her father, was tutor and secretary of Prince Charles (afterwards Charles I.); he suffered temporary disgrace, and a short imprisonment in the Tower, for allowing his royal pupil to peruse Dr. Hakewill's treatise opposing the suggested Spanish marriage. On his restoration to favour, he was appointed to succeed a much more eminent man, Sir Henry Savile, as Provost of Eton. His tenure of this office was a brief one, for he died within fourteen months of his election; but the place was continued to his wife for a year—a privilege, it does not surprise us to be told, "never before granted to any woman." This lady, one of the Drummond family,

"spared noe expence in educating all her children in the most suitable way to improve them and if I made not the advantage I might have done it was my own fault, and not my mother's, who paid masters for teaching my sister and mee to write, speake French, play on the lute and virginalls, and dance, and kept a gentlewoman to teach us all kinds of needleworke, which shows I was not brought up in an idle life."

Though she loved well to see plays and to walk in "the Spring Garden" sometimes, Anne's life up to the age of twenty was a most restricted one. Thanks to "the example of a good mother, who kept constantt to her owne parish church, and had allways a great respect for the ministers under whose charge shee was," she was seldom or never absent from divine service, at five o'clock in the morning in summer, at six o'clock in the winter, till the "usurped power putt a restraint to that puplicke worship so long owned and continued in the Church of England." Long and somewhat tedious details of Anne's first romantic attachment, which was strongly opposed by her mother, follow the account of her education. The hero of the story was the eldest son of Lord Howard of Escrick, and the course of his love ran by no means smooth. On one occasion, when lurking about Charlton eager to catch a glimpse of his lady, "there came a fellow with a great club behind him and strucke him downe dead;" the fellow being "a very great rouge" and Roundhead, on the look-out for Cavaliers who might have a fancy to pay furtive visits to their homes and families. Neither family approving of the match it was arranged that Mr. Howard should be sent abroad, but the love-sick youth refused to go unless a parting interview were granted him.

The dilemma in which Anne Murray was placed by such a resolution, and her ingenious way of getting out of it are best told by herself:—

"I laid my hand upon my eyes, and with a sad sigh said, Was ever creature so unfortunate and putt to such a sad deficulty, either to make Mr. H. forsworne if he see mee nott, or if I doe see

him my mother will bee forsworne if shee doth nott expose mee to the utmost rigour her anger can inventt! In the midst of this dispute with myselfe what I should doe, my hand beeing still upon my eyes, itt presently came in my mind that if I blindfolded my eyes that would secure mee from seeing him, and so I did not transgrese against my mother, and hee might that way satisfy himselfe by speaking with mee. I had as much joy in finding outt this meanes to yeeld to him withoutt disquiett to my selfe as if itt had beene of more considerable consequence."

The writer played a principal part in one scene which was, perhaps, indifferently regarded at the time, but was not without its effect ultimately on the destinies of the nation. In the early part of the year 1648, the Duke of York (afterwards James II.) was confined in St. James's Palace under the care of the Earl of Northumberland; and at the instigation of one Colonel Bamfield, a busy Royalist, Anne Murray joined in a little plot to aid his escape. This episode in the life of one of our kings, little noticed by historians, is told in these pages with quaint circumstance. To the female conspirator was entrusted the making of the Duke's clothes, and the dressing of him in his disguise. She got a ribbon from the colonel on which was marked "the bignese of the Duke's wast and his lengh," and—

"When I gave the measure to my tailor to inquire how much mohaire would serve to make a petticoate and wastcoate to a young gentlewoman of that bignese and stature, hee considered itt a long time, and said hee had made many gownes and suites, butt hee had never made any to such a person in his life. I thought hee was in the right; but his meaning was, hee had never seene any woman of so low a stature have so big a wast; however hee made itt as exactly fitt as if hee had taken the measure himselfe. Itt was a mixed mohaire of a light hair couler and blacke, and y^e^ under petticoate was scarlett."

To aid the design, the game of hide and seek was introduced into the princely household, and it was made usual every night after supper for the Duke to join in the sport, "and sometimes hee would hide himselfe so well that in halfe an howers time they could not find him." This practice made it the less likely that his escape would be at once discovered, and on an appointed night in April, 1648, the royal captive was smuggled safely out through a garden gate. Anne Murray and her maid were waiting in a private house to receive him. They quickly dressed him in the women's clothes, "w^ch^ fitted his Highnesse very well, and [he] was very pretty in itt." Having fortified him against hunger with a "Woodstreet cake (w^ch^ I knew he loved)," they helped him to a barge; from thence he gained a ship at Gravesend, and after few further troubles his escape to the Continent was secured.

There is not much of political interest revealed in this volume, but there is a good deal of matter illustrative of social life, which is far more attractive to some readers—such as the account given of the well-governed household of Sir Charles Howard, of Naworth Castle, in Cumberland, afterwards the first Earl of Carlisle, "one of the finest gentlemen." A sight which much surprised her when visiting the Earl of Argyle in Edinburgh was that Lady Anne Campbell, the daughter of the house, should be very handsome, extremely obliging, and with behaviour and dress equal to any she had seen in the English Court; this gave her such good impressions of Scotland generally, that she began to see how injured the country had been by misrepresentation. The writer passed into Scotland just before the landing of the "King" (Charles II. that was to be) there, and was in daily attendance upon Lady Dunfermline and her niece during the royal visit to that family. At times, we read, Charles was pleased to look favourably upon Anne Murray, "Yett itt was noe more then what hee did to strangers." He made ample amends, however, for this neglect when taking leave by this little speech:—

"Mrs. Murray, I am ashamed I have been so long a' speaking to you, butt itt was because I could nott say enough to you for the service you did my brother; butt if ever I can command what I have right to as my owne, there shall bee nothing in my power I will nott doe for you."

With that the "King" laid his hand upon both hers as they lay upon her breast, and she humbly bowed down and kissed the hand, making a pretty little reply as she did so. Much shrewd insight into character is displayed in the course of this autobiography, and we can give no better instance of it than by quoting the account of what follows upon this gracious interview:—

"As soone as the King parted from mee, there came two gentlemen to mee; one tooke mee by one hand, the other by the other, to lead mee outt to the Court (where all the ladys wentt to see the King take horse,) with so many flattering expresions that I could nott butt with a litle disdaine tell them I thought they acted that part very well in *The Humourous Lieutenant*, where a stranger comming to see a solemnity was hardly admitted to looke on by those who affterwards troubled her with there civility when they saw the King take notice of her. This answeare putt them both a litle outt, and made them know I understood their humour."

The reader will close this book with a regret that the concluding portion of the manuscript from which it is printed should be missing. But, fragmentary as it is, the *Autobiography of Anne Lady Halkett* will rank high among the many excellent works of that class which the seventeenth century has bequeathed us. J. J. CARTWRIGHT.

NEW NOVELS.

St. George and St. Michael. By George MacDonald. In Three Volumes. (London: Henry S. King & Co., 1876.)

Diane. By Katharine S. Macquoid. In Two Volumes. (London: Hurst & Blackett, 1876.)

The Evil Eye, and Other Stories. By Katharine S. Macquoid. (London: Chatto & Windus, 1876.)

This Indenture Witnesseth. By Mrs. Alfred W. Hunt. In Three Volumes. (London: Sampson Low & Co., 1875.)

Evelyn Howard; or, Early Friendships. By Mrs. H. B. Paull. (London: F. Warne & Co., 1875.)

Six to Sixteen: a Story for Girls. By Juliana Horatia Ewing. (London: George Bell & Sons, 1876.)

MR. GEORGE MACDONALD'S novels fall naturally into three groups, denoting various stages of his development. We believe that the first of these periods—to which *Alec Forbes of Howglen*, *David Elginbrod*, and *Robert Falconer* belong—will hold its ground longest, as being more original and vigorous in treatment, and having a more obvious motive, than his subsequent fictions. The second period, a very morbid and transitional one, happily has given birth to no more than two works—*Wilfred Cumbermede* and the *Vicar's Daughter*—the like of which we hope not to meet again; and the third also has as yet yielded only two novels—*Malcolm* and the one now under consideration. It is differentiated at once from all its predecessors by being a historical novel, and that on a theme so well worn as the Civil War of Cavaliers and Roundheads. But all depends on the hands into which a subject of the kind falls, and Mr. MacDonald, endowed as he is with a spark of true genius, has succeeded where scores of others have failed. He has grouped his characters round the history of Raglan Castle and its most famous owner; that Marquis of Worcester whose biography Mr. Dircks has written, and who is more esteemed now as the author of the *Century of Inventions*, and as the true parent of the steam-engine, than as the ardent loyalist who, as Earl of Glamorgan, played a large part in the diplomacy as well as in the fighting of the Civil Wars. The purely invented portion of the story recals, by its courtship between Cavalier and Puritan, two of Sir Walter Scott's most noteworthy groupings, those of *Peveril* and *Woodstock*, and it is no light praise that Mr. Mac Donald's Richard Heywood and Dorothy Vaughan are worthy to stand beside Markham Everard and Alice Bridgenorth, the latter of whom disputes with Diana Vernon the first place in the long gallery of Waverley heroines. Moreover, although the artistic eye of the author has been compelled to acknowledge the superior picturesqueness of the Cavalier surroundings, and thus to make them most prominent in the narrative, yet he has had the courage to range his hero on the side of the Parliament, and to bring out in sufficient relief, by a plain statement of the way in which Lord Glamorgan was treated, the utter unkingliness of Charles Stuart, that falsehood, treachery, and cold ingratitude which rouse in the minds of even those who would fain sympathise with him a passionate resentment which is as hot to-day as it could have been two centuries ago. Through half of the first volume Mr. MacDonald seems to move in fetters, and to find the stiff formalisms of speech and manners too much for ease of narrative; but this defect disappears as he warms to his task, and the reader soon feels nothing of it. The character of the great inventor is drawn with considerable skill, and we may point it out as achieving what Lord Lytton attempted, but did not achieve, in his *Last of the Barons*.

Mrs. Macquoid finds the same attraction in Normandy as Miss Roberts does in Provence, and circles around Caen, Villequier and Caudebec as though loth to quit their neighbourhood. *Diane*, a very graceful little story, belongs to the same class of narratives as those of which the *Evil Eye*, a collection of briefer sketches, is made up,

Digitized by Google

differing from these rather in the fuller detail and dialogue than in any greater complexity of plot. It would be no incorrect description of the volumes to say that they are for Norman country-life what the "Johnny Ludlow" stories are for English rural delineation, that is, cameos, delicately, if not very minutely or vividly wrought, and quite finished enough to give a pleasurable sense of artistic ease and faculty. Some little doubt will arise in the reader's mind as to whether Mrs. Macquoid's bewitching young heroines are not allowed more freedom of action than ever falls to the lot of a French *ingénue*, though the leading-strings are kept pretty steadily in sight. But she tells her tales so well that, if the facts be against her, one is content to say: So much the worse for the facts. A subtler doubt might be raised as to the chief situation of *Diane*, where the pair who come together are precisely the lad and lass on whom all the young gentlemen and young ladies of the neighbourhood have severally set their secret wishes. In real life these two would almost certainly match otherwise, the very fact of their seeming fitness for each other acting in some curiously repellent fashion, as with the positive poles of two magnets. But in novels and ballads, as in the "Romance of Dunois," the bravest brave and fairest fair may very well be coupled, and Mrs. Macquoid is quite right to use her privilege of author. A word of commendation is merited by the illustrations which the Messrs. Macquoid have supplied for Messrs. Chatto and Windus's volume. Two are particularly well done—a street-scene in Prout's manner, serving as frontispiece, and a study of trees round a pool. The remainder, though creditably executed, are by no means equal to these two.

Mrs. Alfred W. Hunt has laid aside the pen-name under which her earlier fictions were published, but which had long ceased to be a mystery, and has produced her new book with her own name upon its title-page. *This Indenture Witnesseth* has nothing to do, as might hastily be supposed, with law or apprenticeship. Mrs. Hunt uses the word in its original sense of a document cut through with a serrated edge, so that the counterparts may be identified by being fitted together. The plot, which is managed with a good deal of ingenuity, turns on the fate of the two halves of a piece of paper, exchanged between a couple who have something more than an undeclared kindness for each other. The manner in which the fate of the indenture is made to affect that of all the leading characters in the story is altogether the best piece of workmanship in the novel; for though two or three of the characters are drawn with some power, yet they do not stand out so conspicuously as to secure a place in the memory as types, and Mrs. Hunt's own descriptive matter, which it would not be either quite courteous or quite fair to describe as padding, is superior to her dialogue, being far more cultured and more vivid. All the *dramatis personae* are old familiar friends, newly dressed and newly named, but as well known to the hardened novel-reader as his own nearest relations; and of course it is not possible that they should say anything very fresh. But what they do say is in commendable keeping with the author's conception of each part, and the book does not drag. There is some comparatively new ground broken in the scenery, which takes us to the Cape at the beginning and to Corsica at the close. But Mrs. Hunt's Corsica is not like Mr. Blackmore's in *Clara Vaughan*, partly, no doubt, because she takes her party thither in winter when the roads are snowed up, and keeps them on the coast.

Evelyn Howard appears as the new volume of Mr. Warne's series of Household Novels, but does not sustain their previous average of merit, being distinctly inferior to all its predecessors. There is no plot, yet this need not be a fault if the book possessed other qualities to attract; but except its perfect harmlessness, there is not much to be said in its favour. The style is alternately stiff and slipshod, especially in the dialogue, which occupies a very large part of the volume, and the author's moral reflections are somewhat too obtrusive. One of the main events in the story is alleged to be founded on fact, and it is that a girl of fifteen has a distasteful vow for three years extorted from her by a suitor, who afterwards releases her from it, and a great point is made of her piety and steadfastness in keeping it, nevertheless, till the expiry of the appointed time. This is not wholesome moral teaching, and it once did great political mischief, for it was George III.'s incapacity to see that the nation had power to dispense him from those provisions of the Coronation Oath which dealt with his political relations to itself, which long delayed the repeal of the Penal Laws. However, it is true that even the least promising person or book can teach us something, and Mrs. Paull's story is not an exception. A remarkable discovery she has made finally clears away a cloud from the reputation of Sir Christopher Wren. It has been usually thought that he had no power of comprehending, much less reproducing, Gothic architecture, and his deplorable towers at Westminster Abbey are confidently alleged in proof. But Mrs. Paull informs us that the beautiful church of the Temple was built by Sir Christopher Wren. And that circumstance makes his success in the totally different style of St. Paul's more remarkable, because he must have been rather elderly when beginning it in 1667, inasmuch as the Temple Church was consecrated by the Patriarch Heraclius of Jerusalem in 1185. Wonderful old man, Wren!

Mrs. Ewing's touch is far lighter and more skilful than Mrs. Paull's, and her book, *Six to Sixteen*, is much less of a novel, though both profess to be intended for young girls. There is in it not only a great deal of common sense, but there is true humour, a faculty in which the author of *Evelyn Howard* is more than commonly deficient. There is humour of the sad and tender kind in the graceful sketch of the aged French emigrant Duke and his Scottish wife; there is humour of the livelier sort in the sketches of lady gossips and their talk; and while Indian scenes are common to both writers, the one leaves the impression of mere newspaper cuttings of the times of the Mutiny, while the other appears to draw from the round. We have not met a healthier or breezier tale for girls for a long period, since it has all the vividness of the best American books by Mrs. Whitney and Miss Alcott, without that occasional something in them which jars on English notions of tact and refinement. RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

An Introduction to the Study of Logic and Metaphysics. By T. S. Barrett. (Provost & Co.) This little book of forty-eight pages, though not without much good sense and acuteness, can hardly be said to deserve its title of an *Introduction*, &c. It is an introduction rather to everywhere and nowhere than to logic and metaphysics. It consists of four sections:—on the Conditions of Human Knowledge; Necessary Truths; Intuitive Truths; and Causation. The writer is a firm disciple of Locke and Mill, and manages to convey the impression that logic contains everything, metaphysics nothing—two opposite vaguenesses, equally detrimental to instruction. Logic is described as "a study of the limits of the human understanding, a study of the laws of evidence, a study for the right directing of our reasoning, observing, and other intellectual faculties" (p. 4); it is said to furnish "the first principles or data on which the truth of all possible science must depend," and is defined as "the science of the conditions of human knowledge" (p. 7).

Thus bountiful towards logic, the work makes not even an attempt to define what is meant by metaphysics. We are, indeed, led to suppose that the distinguishing what truths are necessary (p. 17), and the discussion "whether certain propositions should be called intuitive or probable" (p. 25), belong to it. But is not all this already included in logic? This is expressly stated of causation, for "the analysis of causality has shown that the necessity we attribute to events is altogether subjective—the development of logical consistency and nothing else" (p. 45). And the book ends with impressing "that all our physical science is really nothing but a collection and classification of isolated but analogous facts," without making any effort to reconcile the existence of "necessary truths," which are maintained (p. 14), with this total want of an objective correlate for them in nature; nor is it even indicated that the establishment of such a correlate is a desideratum, or has ever been a problem with metaphysicians.

A First Logic Book. By D. P. Chase, M.A. (Oxford: James Parker & Co.) This is an attempt to popularise deductive logic by the help of an analysis of concrete arguments on subjects of the day into their most abstract form, while showing at what point in each extra-logical information comes in. The plan is well executed, but the chapter on Fallacies is too short.

Lectures delivered in America in 1874. By Canon Kingsley. (Longmans.) These lectures are dedicated by Mrs. Kingsley to Canon Kingsley's American friends: this, perhaps, is a sufficient reason for their publication.

Orthodox London. Second Series. By C. Maurice Davies, D.D. (Tinsley Brothers.) Dr. Davies' books are of a kind to irritate a serious contemporary reader, but in two or three centuries, if the world lasts, they will come to have a value at least to the extent of saving students of religious history much waste of time in turning over files of newspapers. His concluding volume is rather less frivolous than the rest, as nearly half of it is occupied with "descriptive," but not unsubstantial, reports of sermons by eminent, or at least episcopal, preachers.

Documents Concerning Swedenborg. By R. L. Tafel. Vol. i. (Swedenborg Society.) These documents consist partly of what has been published

already more or less correctly, and partly of what is new. The account of Bishop Swedberg, translated from a Swedish biographical dictionary, is on the whole the most interesting of the latter. Swedberg was in the main a solid, sensible man, with a piety of a kind to lay him open to unaccountable impressions, on which he laid more stress than is generally thought judicious. He also cared more for Christian morality and practical beneficence than most ecclesiastics of that time and country, and his whole character looks like a sort of preparation for his son's. The documents concerning Swedenborg's private life in this volume are dull enough. They are what any well-informed, painstaking, right-minded, methodical man might have written; but the industrious editor has done what was possible to make them interesting by copious notes, which inform us as to the identity of all the great unknown with whom Swedenborg was brought in contact, and in most cases as to what Swedenborg thought of their condition in the spiritual world. It is certainly curious that Swedenborg is so little studied except by Swedenborgians; his criticism of Wolf for instance, is thoroughly wise in substance, and it is hardly creditable to those who came after him that they have never been able, even when they appreciated his wisdom, to find a better explanation of the form in which it has come down to us than is implied in the alternative hypotheses that his visions were either revelations, or inventions, or the results of some kind of derangement.

Memorials of the Life and Writings of the Rev. R. Morehead, D.D. Edited by his Son, Charles Morehead, M.D. (Edinburgh: Edmonston & Douglas.) Dr. Morehead was a cousin of Jeffrey; he went to Oxford, took an English curacy, came back to Edinburgh, and was for many years assistant minister at the Cowgate chapel, when the senior minister was Alison, the author of discourses on "Taste." He himself was a preacher of reputation; the long, well-turned sentences ran together easily into flowing paragraphs, and the mild fervour of temperate benevolence and cheerful piety is attractive even now that the style seems obsolete. He was made Dean of Edinburgh. In 1833 he had an English living given him; in 1842 he gave it up because his health was failing; soon afterwards he died. Probably his most considerable work was the first of his two continuations of Hume's "Dialogues on Natural Religion." He was a copious sonneteer, and his son has given us perhaps unnecessarily copious materials for judging of his skill in that line. On the other hand, one is glad to have his essay on the Church of England, composed at the height of the Tractarian controversy, although it shows how little he understood the crisis. Perhaps the reason of this was that he understood what the combatants agreed upon too well to understand how much they really differed. One asks why such a man's Life should be written more than thirty years after his death; but, after all, the time in which Edinburgh was still the Northern Athens is sufficiently memorable to make it worth while to perpetuate even the figures that stood in the background; and in that not undistinguished crowd few figures are purer and more attractive than the modest figure of Dr. Morehead.

The Origin of the Week Explained. By A. D. Tyssen, B.C.L., M.A. (Williams & Norgate.) This paper is decidedly acute and sensible, though the writer does not know what is already ascertained, and winds up with a very curious note on the Egyptian week "kindly" communicated by Dr. Zerffi. Starting with the obvious guess that the week was arrived at by a rough sub-division of the lunar month, he goes on to suggest that the changes were watched for, that the Sabbath marked the change of watch—in which connexion he quotes the change of the Temple guard on the Sabbath, mentioned in the account of Jehoiada's *coup d'état*; and the shewbread was originally the rations of the watch, and this would explain the double portion set out on the Sabbath. The writer was led to these and other interesting observations by a comparison of "week" with "wake" and "watch."

Thurid, and Other Poems. By G. E. O. (Boston: Lee and Sheppard.) Like so much American verse, this volume has the kind and degree of interest we find in English *genre*-painting: a more or less trivial or more or less graceful theme, almost always an obvious one, is clearly and pleasantly worked out by an artist not too highly trained to be willing to do his best with it. Thurid is a Norse lady in love with a Viking; on a false report of his death she marries, and dies after an *éclaircissement*. Charity is a New England maiden in love with Wilmot Lee, a fine gentleman who loves and very nearly rides away; but as luckily the Indians are on the war-path, she has an excuse for following him to keep him from falling into their hands; she finds him just in time for the pair to ride back to the garrison town together, with the Indians at their heels; they marry and live happy. Goodman John is a bookish lout in love with a shallow girl, who allows herself to be seduced by a gentleman; she drowns herself when deserted; he turns precisian, and comes to America.

The Odes of Pindar. By E. Myers. (Macmillan.) In a too short introduction, Mr. Myers insists upon the moral worth of the Hellenic idea, and enters a well-considered *caveat* against letting our sympathy with it degenerate into impotent regrets or costly self-indulgence. If he turns his attention from the precocious spring of Greece to the Indian summer of Rome, he may come to think that there are times when it is easier to gird up the loins than to run, and perhaps more profitable to gather the last roses. His notes we should have thought too few to enable an average reader to make full use of Dr. Smith's dictionaries. Here is his translation of the end of the second Pythian:—

"In the eyes of children the fawning ape is ever comely: but the good fortune of Rhadamanthos hath come to him because the fruit that his soul bore was true, neither delighteth he in deceits within his heart, such as by whisperers ever wait upon mortal man.

"An overpowering evil are the secret speakings of slander, to the slandered and to the listener thereto alike, and are as foxes *in relentless temper*. Yet for the beast whose name is of gain what great thing is gained thereby? For like the cork above the net, while the rest of the tackle laboureth deep in the sea, I am immerged in the brine.

"Impossible is it that a guileful citizen utter potent words among the good, nevertheless he fawneth on all and useth every subtlety. No part have I *in that bold boast of his*, 'Let me be a friend to my friend, but toward an enemy I will be an enemy, and as a wolf will cross his path, treading, now here, now there, in crooked ways.' For every form of polity is a man of direct speech best, whether under a despotism, or whether the wild multitude, or the wisest, have the State in their keeping.

"Against God it is not meet to strive, who now upholdeth these, and now again to those giveth great glory. But not even this cheereth the heart of the envious; for they measure by an unjust balance, and their own hearts they afflict with bitter pain, *till such time as* they attain to that which their own hearts devise.

"To take *the car's yoke* upon one's neck *and run on lightly*, this helpeth; but to kick against the goad *is to make the course perilous*. Be it mine to dwell among the good, and to win their love."

Here is Mr. Paley's:—

"An ape is pretty with boys, ever pretty; but Rhadamanthus has prospered because he has had the luck to possess a mind that has borne him fruits sound and true, and takes no pleasure in his inmost heart in deceit—such flatteries as by the arts of whisperers ever attend men in this life. The secret suggestions of calumny are an evil difficult to contend with for both parties, *closely resembling* the dispositions of foxes. But for the winsome beast what is there to win in this? For, like the cork above the net, while the rest of the tackle is engaged in fishing deep in the sea, I am unwetted by the brine. It is impossible for a crafty citizen to utter a word which shall have weight at Court, but still in his fawning upon all he tries to get up cunning plots. I partake not *in his impudence; be it mine to love* my friend; but in dealing with an enemy, I will act as an enemy, and run across his path like a wolf, treading now here now there with crooked course. For every form of government a plain-speaking man is best: with a despotic rule, and when either the impetuous multitude or the educated few have the guardianship of the State. But we ought not to contend against the god, who upholds at one time the interests of this party, at another time gives great glory to others; yet not even this cheers the heart of the envious. They measure by more than the average standard, and so inflict the pain of a standing sore in their own hearts *before they have* obtained all they have aspired to in their thoughts. *To bear lightly the yoke one has taken on one's neck is a help*; to kick against the goad be assured is *a slippery course*. Be it mine to consort with the highborn and to please them."

In the first of the passages underlined Mr. Myers reads *ἀρενέσ'*, while Mr. Paley retains the Vulgate *ἀρενὲς*; in the second Mr. Paley is right, and Mr. Myers tries an impossible *tour de force*, because he puts Pindar's standard of honesty too high. The meaning is, "I haven't the impudence to pretend to be a friend to my enemy: I will keep out of his way till I can cross his path and trip him up." In the third passage "before" is both more literal and less ambiguous than "till such time as." In the last paragraph Mr. Myers rather expands the sense, though as usual he is frugal of words. In general, it may be said that Mr. Paley keeps closer to Pindar's meaning and Mr. Myers to Pindar's words; that Mr. Paley reads most easily and Mr. Myers is best worth reading. Mr. Paley has deliberately written in ordinary work-a-day literary English, thinking the only alternative was to adopt some archaic dialect like Spenser's; Mr. Myers has simply kept to the most concrete, vivid, unbackneyed words in ordinary use; and there can be no doubt that this is the best principle to go upon in selecting a vocabulary, though the resulting vocabulary is less splendid, less quaint, and probably less varied than Pindar's is. In turning his sentences Mr. Myers succeeds as well as can be expected, but he does not succeed in keeping much trace of the very characteristic turns of the original, nor does he conform to the standard of English prose or of English poetry.

EDITOR.

NOTES AND NEWS.

CORPUS CHRISTI COLLEGE, OXFORD, with the commendable spirit which has already distinguished it, has made the foundation of the Chinese Chair in the University possible by devoting one of its Fellowships to the purpose.

THE publications of the Camden Society for 1876-7 will probably be:—1. Milton's Common Place Book, edited by A. J. Horwood. 2. The Siege of Rouen and other Documents relating to the reign of Henry VI., edited by James Gairdner. 3. Documents relating to the Life of William Prynne, edited by S. R. Gardiner, with a Fragment of a Biographical Introduction by the late John Bruce.

THE *Contemporary Review* for next month is, we hear, to contain articles by Mr. Gladstone, Cardinal Manning, Professor Max Müller, Mr. Francis Galton, and Sir John Lubbock.

MESSRS. TRÜBNER AND CO. will shortly publish another book for boys by the author of *The Young Mechanic*, entitled *Amongst Machines*.

BEFORE dealing with the divorce of Henry VIII., Mr. Brewer, in the introduction to the forthcoming volume of his *Calendar*, goes at some length into the character of Wolsey's statesmanship, of which he has formed a very high opinion. He points out that the circumstance that Wolsey allowed the King to take credit for everything that was done successfully, while he took upon

his own shoulders the blame for everything which went wrong, makes it necessary to regard the traditional account of his doings with grave suspicion. Mr. Brewer's account of the Cardinal's relations with the King, and of the difficulties which stood in his way, will be read with interest. He may be congratulated on replacing Wolsey, as Professor Stubbs may be congratulated on having replaced Dunstan, in his due niche in the gallery of English statesmen.

THE second volume of Victor Hugo's *Actes et Paroles* is published this week by Messrs. Michel Lévy Frères. It contains M. Hugo's articles and speeches during the period of the Empire, and is entitled "Pendant l'Exil."

MESSRS. CHARPENTIER are to publish shortly the posthumous Memoirs of Philarète Chasles, in which the learned humourist, who thought himself a man of genius, has given free play to his malice against his contemporaries, and especially against the Academicians.

M. TROUBAT has announced his intention of publishing with Messrs. Michel Lévy Frères a collection of Notes by Sainte-Beuve on the men of his time; but the notes are so severe and so indiscreet that he still hesitates.

LAFERRIÈRE, the actor, is about to publish his Memoirs. He is still playing, and has been playing for the last half century, the part of a lover. He had high qualities both of head and heart, and has known all the actors of the present age; and his Memoirs will contain the most curious revelations on the French stage in the nineteenth century.

WE have received the twenty-sixth volume of *Sussex Archaeological Collections* relating to the history and antiquities of the county; and we heartily commend the labours of a society which yields to none in the kingdom in the value and completeness of its researches. The article contributed by Sir Percy Burrell on "Castle Goring, with the Narratives of M. Samuel de Péchels, and Mrs. Jacob de Péchels, of the sufferings of the French Protestants on the Revocation of the Edict of Nantes," is of wide historical interest, and we should have been glad, had space allowed, to give an outline of it here. Among other articles in this volume may be mentioned Mr. E. H. Dunkin's "Contributions towards the History of South Malling," the Rev. Mr. St. Croix's "Essay on the Wilmington Giant," Mr. C. F. Trower's "History of Findon," and Sir Gilbert Scott's "Notes on Clapham Church."

THE Marriage, Baptismal, and Burial Registers of Westminster Abbey, which have been for many years in process of annotation by Colonel Chester, form the volume of the Harleian Society's publications for the present year, and will shortly be ready for delivery to the members of that society. As the volume will not be otherwise published, those who desire to obtain it will do well to enrol themselves as members before the expiration of the current year, when it can be had for a single subscription, as it can afterwards only be obtained in connexion with the entire series of the society's publications. George W. Marshall, Esq., LL.D., 60 Onslow Gardens, S.W., is the honorary secretary.

"*The Doctrine of Addai the Apostle*, now first edited in a complete form in the original Syriac, with an English Translation and Notes, by G. Phillips, D.D., President of Queen's College, Cambridge," is the title of a new work to be issued shortly by Messrs. Trübner & Co.

THE Accademia della Crusca has nominated Mr. J. Kingston James, the translator of Tasso's *Gerusalemme Liberata*, a corresponding member—an honour which has hitherto been paid to very few foreigners.

Two more monographs on important episodes of the Franco-German war have just been published by Messrs. Schneider and Co., of Berlin—*Die Cernirung von Metz im Jahre* 1870, by G. Paulus, and *Die Geschichte der Belagerung von Belfort im Jahren* 1870–71, by P. Wolff.

THE *Cape Monthly Magazine* for September contains an article of Dr. Bleek's on his Bushman researches, the proofs of which he was to have revised and enlarged the very day of his death. It adds little to what he had said on the subject in his last official report; perhaps one of the most curious pieces of new information contained in it is a reference to a Bushman legend, in which "the Rain-maker is asked to milk a nice female Rain which is gentle, the rain being her hair." Comparative mythologists have sometimes been ridiculed for seeing merely the rain-clouds in the cattle of Geryon or the long-haired swan-maidens, and they will appreciate the illustration of their views which comes from the savage tribes of southern Africa. Another point of interest is the proficiency attained by the Bushman in painting and rock-carving, reminding us of the artistic skill of the modern Eskimaux, or of the ancient inhabitants of the Dordogne caves. Dr. Bleek says:—

"Bushman drawings and paintings have kindly been copied for me by Mr. Walter R. Piers and Mr. C. H. Schunke. The latter in the first instance sent me a fine collection of copies of pictures scratched on rocks in the country of my principal Bushman informants; and latterly he forwarded a still more important collection of copies of paintings discovered above the narrow entrance of a formerly-inhabited cave near the Kammanassie Waggon-drift, and also upon some rocks in Ezeljagtspoort. Among the paintings from the latter locality is one already pourtrayed by Sir James Alexander. The subject of it (the watermaidens) was explained in a fine old legend to Mr. D. Ballot (who kindly copied it for Mr. Schunke) by a very old Bushman still surviving in those parts. . . . . The magnificent collection of forty-two Bushman paintings copied from rocks and caves in the districts of Cradock, Albert, Queen's Town, Kaffraria, &c., by Mr. G. W. Stow, F.G.S., accompanied by nineteen of his drawings of Bushman pictures chipped into rocks in Griqualand West, has been most generously sent by him to us for inspection. . . They are of the greatest possible interest, and evince an infinitely higher taste and a far greater artistic faculty than our liveliest imagination could have anticipated even after having heard several glowing descriptions of them from eye-witnesses. Their publication, which we hope and trust will be possible to Mr. Stow ere long, cannot but effect a radical change in the ideas generally entertained with regard to the Bushmen and their mental condition. An inspection of these pictures, and their explanation by Bushmen, has only commenced; but it promises some valuable results, and throws light upon many things hitherto unintelligible."

COPIES of the text of the fragments of the newly-discovered cuneiform tablets which contain the Chaldean account of the Creation are being made by the Society of Biblical Archaeology. They will be published in the next volume of the *Transactions* of the Society.

DR. ADOLPHE BOS, of Florence, lately proposed to the Early-English Text Society to edit for their forthcoming *Gospel of Nicodemus* in Anglo-Saxon and Early-English (edited by Dr. Richard P. Wülcker, of Leipzig), an Old-French poetical version of the first half of the thirteenth century, which he had found in the library of a monastery at Florence. But as this version proves to be a less poetical one, more exactly a literal translation of the Latin text, than that of André de Costances of the early part of the thirteenth century, now in the British Museum, and already known to Dr. Wülcker, the Early-English Text Society has decided not to print the Florence text in its book, though it hopes that the Old-French Text Society will bring out both their Early French versions in parallel texts. The *Gospel of Nicodemus* is known in every mediaeval tongue, and each country's Old-Text Society must deal with its own versions separately.

MR. FURNIVALL will begin again next week his courses of Conversational Lectures on Shakspere at Mr. Roche's Educational Institutes for young ladies: on the Plays of the Second Period, at Cadogan Gardens, on Tuesday mornings; and on the Plays of the First Period, at Cleveland Gardens, on Thursday mornings; and at Somerset Street, Portman Square, on Saturday mornings.

PROFESSOR SACHAU, of Vienna, has been called to the newly-founded Chair of Oriental Languages at the University of Berlin. Dr. Ulrich Köhler has relinquished his Chair in the University of Strassburg, and accepted the post of Secretary of the German Institution for Archaeology at Athens in the place of Dr. O. Lüders, who has returned to his former duties in the diplomatic service.

DR. GEORG VON DER GABELENTZ, of Dresden, has written to the editor of the *Allgemeine Zeitung* to state that he is at present engaged in examining the papers entrusted to him for publication by the Russian traveller Miklucho-Maclay, which include some extremely interesting lists of Papuan words, as used by the natives of the Northern coasts of New Guinea, where he had been stationed for many years. These and other documents referring to the Papuan languages, which had been sent by the Russian traveller to Dr. von der Gabelentz's father, will be introduced by Dr. Georg von der Gabelentz into the treatise on the Papuan languages on which he is now engaged, and with which he intends to incorporate the valuable materials which have been recently supplied him by the well-known anthropologist, Dr. A. B. Meyer. Hitherto little has been known in regard to the exact nature of the Papuan dialects beyond the fact that they appear to be largely intermingled with Melanesian and Malay-Polynesian elements; but, according to Dr. von der Gabelentz, they present very deeply-rooted differences of structure when compared with those languages, and certain special characteristics of great interest in regard to the position of the affix indicating the genitive.

A CORRESPONDENT writes:—

"In the interesting account of Dr. Bühler's discoveries of new Sanskrit MSS. given in the last number of the ACADEMY, I hope I may be right in reading Laugâkshi-sûtras instead of Sûtras of Lanjâkshi. These Sûtras (sometimes called Laukâkshi-sûtras), belonging to the Black Yaqurveda, are frequently quoted (see Max Müller's *History of Ancient Sanskrit Literature*, p. 199), and, to judge from these quotations, ought to contain some curious matter. 'Paranqini,' in the same paragraph, is, no doubt a mere misprint for Râqatarangini, the famous history of Kashmir."

MESSRS. S. W. PARTRIDGE AND CO. are about to publish *Memorials of the Wesley Family*, by G. J. Stevenson. The work will include a genealogical table of the family, and biographies of its leading members for 250 years, compiled chiefly from original and unpublished letters.

DR. MCKINDRICK is preparing a work on the physiology of the domestic animals, for the use of veterinary students. It will be published by Messrs. Maclachlan and Stewart.

THE Communistic principles which are so alarmingly in the ascendant in Scandinavia may perhaps be explained by the low state of the higher education, a fact which has received a strong confirmation in the statistics lately published of the condition of the various universities. The retrograde tendency is shown in the most startling form in the University of Christiania, where the number of students, over 1,000 at the end of the corresponding term last year, now scarcely exceeds 800. In Sweden the contempt for literature has not passed so far as in Denmark or Norway; but in one university at least (Lund) we find a serious diminution in the number of students. The sentimental teaching given at the popular *Höifolkeskoler*, consisting chiefly of ballads and the elements of rhetoric,

may foster patriotism, but is no adequate substitute for a university education.

We notice in the *British Quarterly* (October) an article on "The Etruscans and their Language," in which the writer announces himself as on the side of Mr. Isaac Taylor and emphatically against the theory of Corssen. The article was written before the appearance and therefore in ignorance of Corssen's second volume, in which his whole method of research is explained and illustrated, so that the violent language which the reviewer sometimes employs cannot be regarded as coming from a person who had gone through his subject. He seems, indeed, to have had enough of it before he went far. Neither does he appear to add anything to the results of Mr. Taylor, except his belief in their accuracy. It was not necessary to re-state Mr. Taylor's theory. That had been very clearly done by himself, and at the time was duly re-echoed in the public prints.

Señor Nicolás Soraluce contributes to the *Revista de España* a sketch of the history of Free-trade in the Biscayan provinces. It is written from the protectionist point of view.

Don Vicente de la Fuente calls attention, in the *Revista de la Universidad de Madrid*, to a falsification respecting the supposed Council of Hermedes, in which the Cid Campeador is mentioned. Señor Ramiro y Tejada has included this in his *Coleccion*, but the documents on which it is based were denounced as forgeries, and ordered to be burnt as such in 1795.

The same number also contains the first part of a Catalogue of MSS. now kept in the library of the Universidad Central, but proceeding from the University of Alcalá. They include some Hebrew codices, probably used by the compilers of the Complutensian Polyglot.

NOTES OF TRAVEL.

A full statement of the present state of affairs as regards the German African Expedition has appeared in a recent number of Dr. Petermann's *Mittheilungen*. Dr. Paul Güssfeldt, the head of the expedition, has returned to Berlin, having failed in the grand scheme for penetrating inland from Chinchoxo, the coast-station selected. One hundred bearers had been brought at considerable expense from St. Paul de Loanda to Chinchoxo, but of these no less than seventy succumbed to the fearful climatic influences. Dr. Güssfeldt endeavoured to advance during the dry season with the remaining thirty bearers, but attacks of fever falling on a constitution enfeebled by illness during a previous exploring-trip compelled him to give up the attempt and return home. Considerable results have, nevertheless, been obtained in various branches of science, notwithstanding the comparatively limited area to which operations were confined. Moreover, there are still three officers of the Society left to carry on exploration—Dr. Lenz on the Gaboon river, and Dr. Pogge and Lieutenant Lux, to the south, from the Loanga coast. Major von Homeyer intended to accompany the last two travellers, but he has suffered so grievously from fever as to render this impossible. He has, however, been enabled to arrange matters for them, and they will accordingly attach themselves to the caravan of the ivory-merchant, Saturnino, who has made long journeys into the great Muatayanvo country for the last fifteen years, and who was to have started for that place on June 15 last. Of Dr. Lenz the news is that he is successfully advancing up the Ogowai, and he has managed to secure a live gorilla, which is expected to arrive in Berlin at an early date. His survey of the Ogowai differs considerably in many respects from that executed by the French travellers, Messrs. Compiègne and Marche, as may be seen from the last *Zeitschrift* of the Berlin Geographical Society, where the two surveys are shown side by side.

The dreary reign of confusion which has so long prevailed in the spelling of Indian proper names promises to be drawing to its close. The compilation of a series of gazetteers of the provinces of India necessitated absolute uniformity in the spelling of Indian names of places, and Dr. Hunter (under whose direction the gazetteers were being compiled) was called upon to devise a system for adoption. Dr. Hunter has been very soundly abused by the lovers of the various and conflicting old methods of spelling, but it must be remembered that the system now sanctioned is not that of Dr. Hunter, but of the late Secretary of State for India. The doctor had recommended the system of Sir William Jones, with a very few exceptions in the case of well-known names. In the system finally approved, the "well-known names" were multiplied to such an extent as to eliminate all vestiges of a real "system." Nevertheless, uniformity has at last been secured, and all lovers of order will rejoice at it. We understand that with a view to ensure the general adoption of the new spelling, an amalgamated alphabetical index of names of places has been prepared, and copies will be extensively circulated in official and non-official circles.

Mr. Margary's notes of his journey from Hankow to Tali-foo have been published in China with the sanction of her Majesty's Minister. A Shanghai contemporary remarks that there are various gaps in the journal, which are probably to be explained by the fact that Mr. Margary suffered, from time to time, seriously in health. The journal stops just before his arrival at Tali-foo, and it is feared that the remainder was with him when he was murdered.

The *Straits Times* states that M. Miklucho-Maclay, the Russian traveller, has been heard of from the Galena mines in Patani, where he appeared on August 28 in fair health. It will be remembered that the recent surveying-party up the Moar river were told by the inhabitants of the interior that M. Maclay was almost certain to be killed by some of the wild tribes on his projected track; and it is, therefore, all the more satisfactory to learn that he has passed safely through the most dangerous part of his adventurous journey.

A scientific expedition is being organised in Holland, under the auspices of the Geographical Society, for the purpose of exploring the interior of the island of Sumatra, some parts of which are quite unknown to Europeans.

The Russian correspondent of the *Kölnische Zeitung* states that letters have reached St. Petersburg from members of the exploring expedition which was recently sent to the Attrek territory by the Imperial Government. They had advanced to Krasnowodsk, in Tschikishlau, without misadventure, and after a week's rest had proceeded along the Attrek to Schot, where it was proposed to take in new supplies. It was expected that the expedition would reach the mouth of the Attrek on their homeward passage about the end of last or the beginning of the present month. In General Lomakin's official report of the expedition, which came to St. Petersburg at the same time, it was announced that, although hitherto the Turkomans had everywhere shown themselves friendly towards the Russians, there was reason to know that the Afghans were endeavouring to incite them to rise against the strangers and prevent their further advance. The Turkomans had on several occasions given information in regard to these attempts, which had enabled the General to seize two of the Afghan emissaries, who had been executed as spies. The Attrek expedition is regarded by the Russian Government as especially important, from the information which it is anticipated it may supply in regard to the various degrees of practicability of the different routes leading to Merv, which is interesting as a central point of junction for many lines of way opening upon districts in which the British as well as the Russians are interested.

The German colonists at Jerusalem, who are chiefly Würtembergers, have made several important additions to their settlements near the Temple, and among other buildings they have erected a hospital for Lepers, which has been named the "Jesus Asylum." They have also exerted themselves to render access to Jerusalem easier and less exposed to danger and uncertainty by forming, in concert with several Russian settlers, an association for supplying means of transport and conveyance between Jaffa and Jerusalem, and they have already put twenty-five carriages and fifty horses on the road, which is thus rendered perfectly safe for travellers.

PARIS LETTER.

Paris: November 6, 1875.

The winter is upon us; the trees of the Tuileries shed their yellow leaves, the crowd of carriages thronging the Champs Elysées and the Bois de Boulogne shows that the fashionable world has left the country for Paris; the National Assembly resumes its session, and new books begin again to appear. Your correspondent cannot in a monthly article mention all the novelties of the day. He can do no more than point out those that are most important, whether owing to the favour they meet with from the public, or as symptoms of contemporary intellectual tendencies, or, above all, on account of their real scientific or literary value.

We have just received a perfect avalanche of novels. Your readers certainly do not require me to keep them informed of the increasingly hasty productions of M. Hector Malot, the speculations of M. Belot on the public taste for equivocal narratives and unwholesome pictures, or even of a number of ephemeral productions wanting neither in style nor in wit, such as the novels of "Fervacques," *Mdme. Lebailly* and *Sacha* (Dentu). The original idea of the author who conceals himself under this pseudonym is to make the novel serve the Bonapartist propaganda. All the good people brought forward are Bonapartists, while persons holding other opinions, especially Republican opinions, are represented as without law or honour. The author, however, piques himself on his realism! Realism and truth are not always synonymous terms. Neither shall I pause over a book which has produced some scandal, and which, although it bears the title of a novel, nevertheless contains a true history—*Le Roman d'une Américaine en Russie*, by Fanny Lear (Lacroix). It relates to the unfortunate Grand Duke who was lately shut up in a lunatic asylum for having stolen his mother's diamonds. The woman for whom he has wasted his money and allowed himself to be drawn into crime has not scrupled to let in the light of day upon the story of her *amours*. Under the apparent intention of exculpating her lover by representing him to be seized with kleptomania most probably lies concealed some vulgar affair of extortion—the desire to get the compromising letters she possesses redeemed by the Prince's family. The book, which is certainly not written by herself, has besides no literary merit, and would present no interest but for the Grand Duke's letters which are inserted therein. They are the production of a weak brain, but of a warm, simple, and devoted heart. Those written during the campaign in Turkestan are especially remarkable; they breathe the sincerest patriotism, and an enthusiasm carried to fanaticism for the Russian army, which is to conquer the whole of Asia and even "British India."

The new collection of Mexican novels, by M. Lucien Biart, *L'Eau dormante* (Charpentier), deserves special mention. Being the son of a well-known painter who had made Mexican scenes his *spécialité*, M. L. Biart became familiarised early in life with the adventurous and passionate manners, elegant in their very savagery, of that primitive

and at the same time corrupt civilisation. The painter had given us little more than a caricature of American life; the novelist gives us a slightly-idealised picture of it.

M. Feuillet, at all events, does not seek his models so far afield. He finds them in Paris, in Paris only, and in the most aristocratic *salons* of the capital. In his last novel, *Un Mariage dans le Monde* (Michel Lévy), we meet with nothing but dukes, marquises, and counts. This by no means implies that the manners it describes are very refined or the morals very pure: on the contrary, we find nothing therein but young coquettes and faithless husbands. M. de Rias marries a worldly young girl, who asks no better fate than that of being a loving and devoted wife. The husband, unfortunately, sacrifices none of his relations, none of his habits, none of his studies to his wife, and she fills up the void in her existence by worldly dissipation. Through a series of misunderstandings, the gulf between them grows wider and wider, M. de Rias betrays his wife, and if she on her part does not do as much, it is because chance rather than her virtue protects her. They come at last to hate and despise each other, and even to address each other with a brutality which may perhaps be thought fitting in the great world whence M. Feuillet draws his models, but which would certainly be inadmissible among well-bred people. A friend has, happily, understood that a misunderstanding alone was to blame, and makes them feel that they are made to love other. This novel is full of improbabilities, not to mention that upon which it is founded; conjugal happiness would be impossible in real life between people who had offended each other as deeply as M. and Mdme. de Rias. One is, besides, shocked at the mixture of insipidity and brutality which constitutes M. Feuillet's present manner. And yet the novel is pleasant reading. It is well written; the scenes of fashionable life are drawn with a light and accurate pencil, and we admire in it indications of a subtle and true psychology. The beginning of a coldness between the husband and wife who, without intending it, wound and repel one another because they have married without knowing each other, or being capable of mutual sacrifices, is painted with much truth and delicacy.

A much more powerful work than that of M. Feuillet, and which is now appearing as a *feuilleton* in the *Temps*, is Ferdinand Fabre's *La Petite Mère*. M. Fabre has constituted himself the painter of the clerical world. He knows it thoroughly, from the princes of the Church whom he delineates in *L'Abbé Zigrane* to the humblest country curates or the hermits of the Cévennes. His great originality consists in the fact that he imports no passion into these studies, which are as profound as researches in history or science. He describes the priests he brings upon the stage with so much truth, he makes them behave in so life-like a manner that it is impossible to convict the author of antipathies or sympathies. His nervous style gives extraordinary relief to all the characters. His Révérend Père Phalippou deserves to take his place beside the best creations of Balzac. M. and Mdme. Fuster are not less successful.

Beside the novelists appear the poets. Never have so many verses been published. A new journal, *La Vie Littéraire*, edited by a meritorious literary critic, M. Albert Collignon, will be published regularly every week. The Librairie Lemerre is about to undertake its annual publication of the *Parnasse Contemporain*. We know two of the poems that are to form part of it, both of which are very beautiful; "Les Etoiles," by M. Theuriet, and a piece by M. Sully Prudhomme on the catastrophe of the Zenith balloon, which is, perhaps, the finest inspiration he has ever had. In this we find all his philosophical power of mind with the most lively and highly coloured imagination. There is, above all, one dialogue between the spirit and the body that is truly sublime. The body desires to descend once more, the spirit drags it higher, ever higher, until at last the body falls back exhausted and powerless, leaving the spirit to continue its ascent into the infinite. The philosophical sentiment animating this poem is, if I may so express myself, an idealistic positivism, lofty aspirations, a thirst for the unknown and the infinite, without faith or hope in aught but science.

The master of French positivism, M. Littré, who is broken down by the weight of years and the prodigious labours he has accomplished, has just published one of the most finished pieces ever produced by his pen. He has contributed an autobiographical preface to a book by one of his disciples, M. Eug. Noël, the *Mémoires d'un Imbécile* (Germer-Baillière). In this he, with touching sincerity and seriousness, describes the whole of a career devoted entirely to science and to doing good, the way he practised medicine in the village where he spends each summer, the sorrows he has had to bear, particularly the loss of his mother, all that he owes to his parents, to their moral and intellectual heritage, and, finally, all for which he is indebted to the philosophy of Auguste Comte, who has been the light and the infallible rule of his thought and his conduct. He seems to bid farewell to life and to his labours, and does this with a mild serenity which bears witness to the purity of a life entirely devoted to goodness and to truth.

The little book which opens with this admirable preface is itself interesting and agreeable to read. It is the history of a man without ambition who is twitted by his whole family for his simplicity, and who, while living in the country, finds means to found an excellent family, and to do much good. Under cover of a novel, M. Noël proposes social reforms, and particularly the application of co-operation to agriculture.

The fashion of presenting political, social, and philosophical ideas in the shape of a novel and of works of imagination seems to be returning. Attempts are made, more or less, to imitate Voltaire, who remains none the less inimitable. M. Laboulaye lately acquired his great reputation by a book of this kind, *Paris en Amérique*. He has remained faithful to this interesting literary form, and has now published the *Nouveaux Contes Bleus* (Charpentier). A new-comer in the world of letters, M. L. Rambaud, who made his first appearance last year with some *éclat* in his *Testament d'un Latin*, a work full of vigorous misanthropy, has, in his turn, attempted the allegorical style. He shows us in his *République de Martin* (Charpentier) some friends who determine to found a republic in the woods. All the conflicts, all the difficulties which arise on a large scale in a republic are manifested in this little circle; but good sense triumphs in a series of conversations in which Martin and his friends discuss all the moral and political subjects that can present themselves to men living in society. They say a number of true and delicate things, but these dissertations and this perpetual allegory become rather wearisome when they last through a whole volume. Voltaire's longest stories consist of 100 pages only.

Turning to the side of serious literature, we find some important publications. In the first rank of these I place a historical work of great interest at the present moment—*L'Etat moderne et l'Eglise Catholique en Allemagne*, by M. Stroehlin (Sandoz and Fischbacher). In the first volume, the only one that has hitherto appeared, M. Stroehlin studies Germany under the *régime* of the Concordats—that is, from the French Revolution until 1870. The second volume will relate the phases of the struggle commenced by the Governments of Germany against the Roman Curia, and which, while moderate in Austria, has in Prussia assumed a character of violence and intensity. M. Stroehlin, who is a native of Geneva and a Protestant, and is wonderfully well acquainted with Germany, brings the calmness of a historian to this study. One may fearlessly allow oneself to be led by him, for he is exempt from all passion, and is at the same time master of his subject, and handles it with unquestionable authority. We could not recommend a more lucid and complete exposition of a question so difficult and so little known. We could not on similar grounds say as much for M. Le Play's book, *La Civilisation de l'Angleterre dans ses rapports avec l'idée de Dieu et les coutumes de la paix sociale* (Dentu). The mere title of this work shows that we have to do with an eccentric mind, haunted by certain fixed ideas. M. Le Play is an economist of great merit, known to the general public as the inventor of the ingenious arrangement of the great building of the International Exhibition of 1867, and highly esteemed by economists for the great industrial enquiry he carried out and printed at his own expense with truly princely prodigality, and for his book on *Social Reform*, which is full of original and profound ideas. M. Le Play, struck with the anarchy which at present prevails in ideas and in morals, attaches the highest importance to the family, which he considers to be weakened and fallen, and to the creation of a social hierarchy composed of groups bound and subordinated to each other. He sees a means of arriving at this double object in the freedom of testamentary dispositions. He attaches equal importance to the maintenance of religious faith as a conservative element in society. His views have led M. Le Play to lean towards the Catholic party, and to create for himself a sort of mysticism blended with reforming ideas. England has always been one of his favourite subjects of study. She enjoys, indeed, the testamentary freedom which M. Le Play regards with envy. She has not destroyed the social hierarchy. She possesses immense industrial development, and tries all forms of association. She has one vice, it is true—that of being Protestant; and an invincible tendency now draws her towards the democratic idea, and the emancipation of thought from any dogmatic yoke. M. Le Play deplores this. Readers of his work will be surprised to find therein, at one and the same time, so complete a knowledge and understanding of England combined with so many prejudices and foregone conclusions.

Before leaving the domain of politics, let us notice a book by M. E. Daudet on M. de Martignac (Dentu). This liberal Minister of Charles X. was, as is well known, overthrown by the coalition of the Left, which thought him too moderate, and of the extreme Right, which considered him too progressive. He might have founded Parliamentary liberty in France if the Court and the country had not been equally incapable of understanding and practising it. His place being filled by M. de Polignac, the latter issued the famous decrees of July, 1830, which brought about the fall of Charles X. Forgetting the most legitimate resentment, M. de Martignac then left his retreat to defend M. de Polignac in the trial for high treason to which he was subjected. M. Daudet holds in his hands the papers and correspondence of M. de Martignac. They have enabled him to compose a volume wherein one finds no historical revelations, but in which the noble character of the Minister appears in all its beauty. The liberal fraction of the Legitimist party was very superior in respect of loftiness of mind and of intelligence to the politicians who were in power after the year 1830. The reign of Louis Philippe was for France, albeit with a certain outward respectability, a period of decline and corruption. This appears from the *Souvenirs de M. de Marnay* (Jouast), a conservative and sceptical magistrate of the race of the *roués* of the eighteenth century, and who would, like them, have said: "Après moi le déluge."

The world grows old but changes little. If you would be convinced of this, read the charming volume in which M. G. Boissier has just collected his lectures at the Collége de France—

Digitized by Google

L'Opposition sous les Césars. It is a study that is at once historical and literary, perhaps too literary to answer completely to the title, for the place occupied in it by Ovid, who was never a grumbler, and who became the most abject of suppliants, is disproportionate. M. Boissier has, by this work, acquired a fresh title to the French Academy, and he would long since have been nominated if the elections to the French Academy had a literary character. But this learned assembly, which under Napoleon III. composed and put in practice an admirable chapter of the "Opposition under the Caesars," could not with the Emperor's fall lose its unlucky political manias. It preferred to M. Boissier first M. Mézières, because he came from Metz; then M. Lemoinne, because he was an Orleanist; it is, perhaps, about to prefer M. J. Simon to him, because he is a Republican.

I know not whether I should add to the serious books a posthumous work by M. Philarète Chasles, *La Psychologie Sociale* (Charpentier). Under this ambitious title we find a series of dissertations, of digressions, without order, without object, upon Dickens, Balzac, Freytag, Eugène Sue, Bismarck, Caroline Schlegel, &c., &c., but full of spirit, of humour, and good sense. A strange man was Philarète Chasles. M. Guizot had appointed him Professor at the Collége de France to reward him, not for his scientific merit, but for his political services. He was to teach the history of the languages and literature of Northern Europe. He arrived at his lecture without having prepared anything, carrying the last *Revue des Deux Mondes*, or the last new novel by George Sand under his arm, and began to discourse helter-skelter upon everything that came into his head; witty, sometimes even eloquent, always amusing, but inspiring little respect for his teaching. His last book must be the summary of a certain number of his lessons.

Let us, in conclusion, announce the appearance of an excellent and charming edition of the works of Mathurin Regnier, by M. Courbet (Lemerre), and of the first volume of the edition of Lafontaine, by M. Pauly (Lemerre). G. Monod.

SELECTED BOOKS.

General Literature.

Browning, Robert. The Inn Album. Smith, Elder & Co. 7s.
Hamerton, P. G. The Sylvan Year. Leaves from the Note-book of Raoul Dubois. Seeleys. 12s. 6d.
La Guéronnière, le Vicomte de. Le droit public et l'Europe moderne. Paris: Hachette. 15 fr.
Jesse, J. H. Memoirs of Celebrated Etonians. Bentley. 28s.
Pepys' Diary and Correspondence. Ed. Mynors Bright. Vol. I. Bickers. 12s.
Pohl, C. F. Joseph Haydn. 1.Bd. 1. Abth. Berlin: Sacco. 9 M.
Rink, H. Tales and Traditions of the Eskimo. Ed. Dr. R. Brown. Blackwood. 10s. 6d.
Skeat, W. W. Shakespeare's Plutarch. Macmillan. 6s.
Smith, G. Barnett. Poets and Novelists: a Series of Literary Studies. Smith, Elder & Co. 9s.

History.

Boehmer, J. F. Regesta imperii. VIII. Die Regesten d. Kaiserreichs unter Kaiser Karl IV. 1346-1378. Hrsg. v. A. Huber. 3. Lfg. Innsbruck: Wagner. 6 M.
Bonazzi, L. Storia di Perugia dalle origini fino al 1860. Vol. I. Perugia: tip. Santucci. L. 10.
Ciampi, I. I Cassiodori nel V e nel VI secolo. Parte prima. Imola: tip. Galeati.
Daudet, E. Le Ministère de M. de Martignac. Paris: Dentu. 6 fr.
Houssaye, l'abbé. Le Cardinal de Bérulle et le Cardinal de Richelieu. Paris: Plon. 7 fr. 50 c.
Issaverdens, J. Ecclesiastical History of Armenia. Vol. II. Venice: Armenian Monastery.
Kaehler, Der grosse Kurfürst. Ein geschichtl. Versuch. Berlin: Schneider. 4 M.
Kraus, V. v. Maximilians I. vertraulicher Briefwechsel m. Sigmund Prüschenk Frhr. zu Stettenberg. Innsbruck: Wagner. 3 M. 20 Pf.
Pieralisi, S. Urbano VIII e Galileo Galilei. Roma: Bocca. L. 10.
Pohlmann, R. Der Römerzug Kaiser Heinrichs VII. u. die Politik der Curie d. Hauses Anjou u. der Welfenliga. Nürnberg: Korn. 2 M.

Physical Science.

Du Bois-Reymond, E. Gesammelte Abhandlungen zur allgemeinen Muskel u. Nervenphysik. 1. Bd. Leipzig: Veit. 15 M.
Hermann's Elements of Human Physiology. Smith, Elder & Co. 16s.
Laslett, T. Timber and Timber Trees, Native and Foreign. Macmillan.
Mueller, N. J. C. Botanische Untersuchungen. IV. Heidelberg: Winter. 8 M. 60 Pf.
Reinsch, P. F. Contributiones ad Algologiam et Fungologiam. Leipzig: Weigel. 45 M.
Reise der oesterreichischen Fregatte *Novara* um die Erde in den Jahren 1857-9. Anthropologischer Thl. 1. Abth. Wien: Gerolds Sohn. 17 M.
Virchow, R. Ueber einige Merkmale niederer Menschenrassen am Schädel. Berlin: Dümmler. 6 M.

Philology.

Geigers, A., allgemeine Einleitung in die Wissenschaft d. Judenthums. Hrsg. v. L. Geiger. Berlin: Gerschel. 4 M.
Mueller, J. Beiträge zur Kritik u. Erklärung d. Cornelius Tacitus. 4. Hft. Innsbruck: Wagner. 1 M. 20 Pf.

CORRESPONDENCE.

THE TROJAN COLLECTION.

Palermo: October 29, 1875.

An Athenian dealer in antiquities and Professor, who since the discovery of Troy has never ceased to attack me, has recently stated in the Parisian journal *La Liberté*, that I have offered my Trojan collection, not only to the Governments of England, France, and all the States of Germany, but also to a large number of private parties, but that every one refuses to purchase it, the treasure being manufactured by a cyclopean goldsmith, and thus of no value. I think it therefore my duty to state: that I only once offered the Trojan collection, *not for money, but gratuitously*, and that this was done during my lawsuit with Turkey, in May, 1874, through the French ambassador at Athens to the French Government, at a time of great danger, when the Royal Court threatened to lay an attachment on the collection. This is confirmed as well by the *Journal des Débats* of June 24, 1874, as by the late Edgar Quinet's last work, *L'Esprit Nouveau*. I never offered the collection to any one for sale, and it shall never be sold, either during my lifetime or after my death.

Henry Schliemann.

THE DISCOVERY OF THE LAKE-DWELLINGS.

Oxford: Nov. 6, 1875.

In the last number of the Academy occurs a sentence (p. 447, col. 3) expressing what is no doubt the general belief or impression as to the discovery of the Lake-Dwellings by Dr. Keller, of Zürich. The true discoverer, however, was Joh. Aeppli, schoolmaster of Ober-Meilen, the village where the discovery was made in January, 1854. The fact is attested by Dr. Keller himself in the *Mittheilungen der antiquar. Gesellschaft* (ix. Band, 2. Abthlg. 3. Heft), and by Sir John Lubbock in his *Prehistoric Times* (c. 5). I take these references from a short pamphlet by Herr Aeppli (Stäfa, 1870) a copy of which I had the honour of receiving from him when I paid a visit to Ober-Meilen about three years ago. His pamphlet was called forth by a publication on the subject of the pile-dwellings, issued under the authority of the Zürich "School Synod," in which his share in the great discovery was slurred over—perhaps unintentionally, but certainly in a highly unjust and improper way. He gives in it a most interesting account of the indications which had led him to be on the watch for some such discovery, and describes the efforts which he made with his slender means to collect and secure the implements and other remains laid bare by the low state of the lake in the winter of 1853-54. I may add that no one could spend an hour in Herr Aeppli's company (as I had the pleasure of doing) without admiring his keen, resolute mind, and unselfish love of knowledge. These noble qualities have been rewarded by the satisfaction of adding a whole territory to science, and (I fear) in no other way; not even by the general gratitude of scientific men. His services have been acknowledged, indeed, by Sir John Lubbock, perhaps by others, but they are evidently not known as widely as they deserve to be. D. B. Monro.

"LEGENDS AND FOLKLORE OF NORTH WALES."

Llanymawddwy Rectory, Merioneth: November 8, 1875.

In the Academy of November 6 (p. 478) I find an extract from an article in *Blackwood* on the "Legends and Folklore of North Wales," referring to a singular custom said to be still surviving in North and South Wales. It is alleged that at a funeral "a hireling, who lives by such services, has handed over to him a loaf of bread, a maple bowl full of beer or milk, and a sixpence, in consideration of which he takes upon him all the sins of the defunct, and frees him or her from *walking* after death;" and this functionary, it is added, is currently called a "Sin-eater." The earlier portion of my life was spent in South Wales, and I have lived upwards of a quarter of a century in North Wales, but I have never heard of the strange custom here alluded to, either as now existing or as having existed at some former period. I have not been indifferent as to the customs and legends of the land of my birth, and my profession often brings me in contact with funerals; but I have never found a trace of such a custom, and I have but little hesitation in saying that it is altogether unknown in the Principality. If the writer of the article will give me the name of any locality where the superstition flourishes, I will at once visit the place and institute enquiries on the spot. At the same time he will, I hope, favour me with the Welsh equivalent of "Sin-eater," for I am interested in Welsh words as well as in Welsh customs and legends. D. Silvan Evans.

ON FREEWILL.

Temple: November 8, 1875.

In your number of October 23, a most interesting letter on the vexed question of freewill appeared, signed by Mr. J. Hinton. The subject is one to which so much importance is attached that I may be pardoned for offering a suggestion supplementary to, and explanatory of, what he has put forward. As I understand Mr. Hinton, freewill may be conceived as a deficiency in the human mind which is reflected in external phenomena. Order, we cannot deny, is all-present and omnipotent, and the highest flights of the human mind culminate in a conception of order, as in the case of the Deity, whom even the strictest anthropomorphists represent as bound by necessarily self-imposed law; while, on the other hand, it is beyond doubt that man, in his limited consciousness, frequently imagines himself in conflict with that order. This view seems to me extraordinarily definite and simple. Mr. Hinton, however, further assumes that Nature is beyond and above man—that man, with increasing knowledge and perfected intellect, approaches this divinity, and is raised above his former self; to which I must demur with an enquiry as to the sense in which a distinction can be made between Nature and Man. Man is himself the highest outcome of Nature, and what we term in him unnatural is simply that expression of Nature in him that affects us disagreeably or painfully. Mr. Hinton's view here implies necessary progress, something that positive science is at present wholly unable to demonstrate, and at the same time appears to confound very different methods of acquiring and expressing knowledge.

Accepting then only his definition of freewill as imperfect knowledge, I would add the limitation that this imperfection may be, and often is, superior to what we relatively term perfection. The shadow on the wall, the absence that creates a presence, may be more important and essential to us as human beings than the dead surface of the wall itself. In other words, the belief in freewill may be as necessary to the health of a high order of minds, as it would be absurd in the mouths of those who proceed from verified premisses, the limits of which they are bound not to exceed.

Hatred of foreigners is, from one point of view,

Digitized by Google

ridiculous. An exact enquirer who gave way to it would be led into pitiable self-contradiction; yet the spirit of patriotism, which is at bottom the same as that which originates the theological belief in freewill, is not only not despicable but a needful spur to the noblest achievements. Frenchmen, Englishmen, and Germans are very much alike with many faults and many virtues, all springing from a different order of progression, and as little their individual possession as the dark hue of a negro is his. When in each nation, however, we ascribe our glory to self-conscious effort we keep alive the energy which would expire in midst of passive observation.

I would thus conclude that Mr. Hinton's definition, as far as the imperfection of knowledge is concerned, is one that may be readily accepted by men who labour according to exact method, but that it ought to be rejected by those whose office it is to foster artistic, spiritual, or national life. The contest carried on between men whose principles are mostly widely apart appears to me to lack justification, and this modification of your eminent contributor's opinion might, if generally recognised, take much bitterness from a discussion that promises to be as barren in its future as in its past stages.

FRANCIS LLOYD.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Nov. 13,	3 p.m.	Physical Society.
	,,	First Saturday Popular Concert (St. James's Hall).
	,,	Crystal Palace Concert.
	3.15 p.m.	Alexandra Palace Concert.
MONDAY, Nov. 15,	8 p.m.	Monday Popular Concert (St. James's Hall).
TUESDAY, Nov. 16,	7.45 p.m.	Statistical.
	8 p.m.	Civil Engineers.
	8.30 p.m.	Zoological: "Notes on the Manatee," by A. H. Garrod; "Third Report on Collections of Indian Reptiles obtained by the British Museum," by Dr. Günther.
WEDNESDAY, Nov. 17,	8 p.m.	Meteorological: "Some Remarks on the Reduction of Barometric Readings," by W. Marriott; "On a Continuous Self-registering Thermometer," by W. Harrison Cripps; "On a Self-registering Atmometer," by S. H. Miller.
	,,	British Archæological: "St. Mary's Abbey, Old Cleeve," by the Rev. M. E. C. Walcott; "The Ancient Worship of Springs," by Dr. Wakes Smart.
THURSDAY, Nov. 18,	8 p.m.	Chemical. 8.30 p.m. Royal.

SCIENCE.

The Mind of Man: being a Natural System of Mental Philosophy. By Alfred Smee, F.R.S. &c. (London: Geo. Bell & Sons, 1875.)

MR. SMEE, who is favourably known as a worker in electric science, is known also by many persons to entertain the opinion that the nerves are electric wires and the brain a complicated voltaic battery. In this volume he has endeavoured to give an account of the phenomena of the mental life, apparently with some reference to that theory as a basis; but it is not evident in what way the two portions of the book bear upon each other. No account is taken of the facts which go to show that though electrical phenomena accompany very many, and probably all, changes in the organic as in the inorganic world, yet that the form of action which is exhibited by the nervous system is of a special character, and that describing it as voltaic does but embarrass a question already sufficiently difficult. The analogies of electric to nerve action are obvious enough, and every observer tries to avail himself of them for his guidance. It seems to us that only repulsion from a useful help is likely to result from mere verbal affirmations of identity between two differing things, without any fruits of helpful illustration or deeper insight. Where the generation of electricity is included among the animal functions, as shown by Mr. Smee himself in his descriptions of the electric eel, a special organ exists, different in its construction from the brain. At the same time it gives us pleasure to note the ingenious methods in which Mr. Smee constructs, by means of voltaic apparatus, imitations of the various animal organs. The reader may see figured in his volume, in very simple forms, an "artificial nose" and tongue, &c., in which savours and odours and other stimuli can be made to excite voltaic currents; and an artificial muscle, in which the evolution of gas by voltaic force causes contraction in the length of a bladder with expansion in its breadth. All these things are certainly worth knowing, and not without great value as suggestions. When we have duly weighed them, then there lies before us the task—beginning really where Mr. Smee would end it—of studying the action of the nervous system in its own characters.

But the bulk of the volume consists of a mass of observations concerning mental action, which have no relation to any electrical theory. Our readers must judge of their value by an extract or two:—

"The majority of educated persons are strongly governed by a sense of right and wrong, and a desire to act conscientiously. Not many of any class of society willingly violate their conscientious belief of what is right unless they are strongly led to a particular course of action by some violent impulse. So strong is the desire to act rightly, and especially so sensitive are men to appear to act rightly before their fellows, that wrong is often done. This is one of the chief methods by which a right-minded man may be led to do wrong. There is no more forcible method of acting upon a man than to suggest that his proposed course of action does not look right before the world. This idea has to be controlled by every strength of mind, as there are times and circumstances when the truly conscientious man to do right must appear to do wrong before many persons."

Or again:—

"In writings nothing can exceed the value and force of the word *I*, either implied or used; and although there are not found wanting persons who scoff at the pronoun, and attempt to ridicule its use by recounting the number of times per page it occurs, as an act of egotism, yet its more abundant employment would have saved the world from much sophistry, deceit, and falsehood. Almost all untrue statements are based upon arguments by words, and the person who writes them never gives his opinion unequivocally. His arguments by words throw the responsibility of the conclusion on his readers from the facts which he has recorded; and there is nothing to show how many other facts, or parts of facts, he has suppressed. But if he makes an assertion of his own belief, his readers have the result of the natural process of thought, if he be but honest and trustworthy."

Mr. Smee's mind is pained at the conduct of an American editor who "actually conducted two journals of totally opposite politics at the same time." He "took care not to include the little word *I* in his arguments." But our author acts on a wholly different plan, on which he reflects with just pride.

"It has always been my practice for years, however difficult a case may be on which a report is given, first to state the difficulties of the case, and finish by an opinion as it presents itself to my mind on all the facts of the case. In giving this opinion a result is obtained which has been derived from the mind, the immediate work of God. In setting out an argument by words or symbols, a result is obtained by a process of mechanism devised by man."

We do not follow our author's good example, but deliberately leave the "difficulties" of estimating the value of Mr. Smee's observations to our readers, ignobly hiding ourselves behind a mechanism devised by a man. Here are thoughts on religion, of which, however, it is only fair to say that the author's own feeling and practice seem far from being the strict expression.

"Several ideas must necessarily co-exist, giving rise to compound ideas always existing in the brain: thus personality and infinity give us the idea of the soul; pleasure and infinity, of good; pain and infinity, of evil; cause and infinity, of God; time and infinity, of eternity; infinity, pleasure, and time, of heaven; infinity, pain, and time, of hell. . . . . Pleasure and pain regulate all actions. . . . . But the action determined in any particular instance may be painful, for the sake of obtaining greater pleasure at future periods; and the idea of obtaining infinite pleasure may allow of the most intense immediate pain. . . . . All actions in the higher generalisations would give the idea either of infinite pleasure or of infinite pain. Actions which concur with those which lead to infinite pleasure are called virtuous, and those which lead to infinite pain are called vicious. . . . . A man is born a free agent; but after images are once implanted, he is compelled to act from the ideas existing in his brain."

But a chief element in the book is a description of a relational machine, or differential slate, whereby the logical relations may be mechanically demonstrated (a logic-machine in short). It consists essentially in arranging the terms of a proposition into larger and smaller groups, and so connecting these mechanically that the motion of the one group produces the corresponding "logical" motion in the others. A differential machine weighs evidence mechanically, fitting together when facts agree, and refusing to fit when they do not; or a slate may be used in a corresponding way, with numbers to denote the presence or absence of facts. And

"it would be a great boon to the community if the Judges, notwithstanding their high integrity, would use such an instrument, as then what one calls right would not be called by a second wrong. A mechanical Judge would be a boon to the whole civilised world."

Something inclines us strongly to assent to this proposition; but we have a misgiving that the differential slate would show us that in doing so we should be putting aside "the mind, the immediate work of God, for a result obtained by a process of mechanism devised by man." We are glad we are not yet furnished with a relational machine. In a case like this it would be folly to be wise. There is, however, great interest in the fact that the logical processes can be carried out by means of mechanism, as pointed out by Mr. Jevons.

One thought of our author's deserves consideration.

"If the same amount of thought during the next fifty years be bestowed on the exact definition of the laws which ought to govern our actions as has been bestowed during the last fifty years in defining exactly the physical laws which govern the universe, religion will take its proper position

Digitized by Google

in the mind of man, and we shall no longer be puzzled as to what is right and what is wrong, no more than we are puzzled at the present time as to the effect of the laws of the Universe in any particular case presented to our adjudication. *"There is less a want of desire in the present day to do right than an absence of knowledge how to do it."*

Emphatically we believe this to be true; and that in the turning of thought in this direction there lies the hope, even the speedy hope, of a most beneficent revolution.

JAMES HINTON.

Chips from a German Workshop. Vol. IV. By F. Max Müller, M.A. (London: Longmans, Green & Co., 1875.)

A NEW volume of Professor Max Müller's "Chips" has no need of an introduction. We only wish there were a few more such German workshops and German workers, a few more such chips to be picked up by the passer-by. Professor Max Müller is always fascinating, always instructive; the dry bones of science clothe themselves with flesh and beauty under his touch, and we go to him not merely to be taught the laws of human speech and mythology, but to learn also our own tongue, and to discover how the hand of the master can throw a charm over the labours of the student and a flood of light over his darkest problems. And the new volume is even more than usually interesting. The science of language and the science of religion, the migration of fables and the creed of the Darwinian, such are the main subjects which it brings before us, while the reader who cares for personal controversy will relish the thrusts of cold steel with which the volume concludes.

Most of the articles have appeared before in one shape or another, but notes are added which go exhaustively into such questions as the Sanskrit grammatical forms which answer to the Greek infinitive, the accent of the vocative of Ζεύς, or the schism in the Brahma-Samâj. Like the final essay, "In Self-Defence," the second Rede Lecture, which criticises Curtius' "Chronology of the Indo-Germanic Languages," is also new.

The first "Chip" has a peculiar interest for Oxford men. Professor Max Müller deals in it with the pressing question of academic reform and the endowment of research, with the relation between the professorial and tutorial elements in the university, and the utilisation of fellowships. As we read his wise and weighty words it is difficult not to feel carried away with the enthusiasm of learning, not to blush with shame when we compare what might be with what is, not to trust that some at least of our endowments may yet be transferred from a profitable species of brainwork to that unremunerative research for which they were once intended. This, however, is not the place to dwell upon such matters, and I can only express the hope that the opening pages of the book will not pass unheeded by its readers.

The second Rede Lecture already alluded to is the conclusion and complement of the well-known lecture on the "Stratification of Language," which has been before the world for the last seven years. While still maintaining the chief doctrines contended for in that lecture, Professor Max Müller guards against the false inferences that have sometimes been drawn from his words, and points out the restrictions he had himself introduced in order to avoid the appearance of too general a statement.

"I did not say," he remarks, "that every form of inflection had been proved to spring from a previous combination, but I spoke of those cases only where we have succeeded in a rational analysis of inflectional forms, and it was in these that I maintained that inflection had always been found to be the result of previous combination. What is the object of the analysis of grammatical inflections, or of Comparative Grammar in general, if not to find out what terminations originally were, before they had assumed a purely formal character?"

One of the main objects he had in view when writing the lecture, was to show that no clear-cut lines of demarcation can be drawn between the three chief kinds of speech, isolating, agglutinative and inflectional, but that even Chinese has its instances of agglutination, nay of inflection also, while our own language has much that resembles the phenomena both of agglutinative and of isolating dialects. Here, as elsewhere in nature, one group or family passes gradually and insensibly into another; the groups, it is true, really exist, but the boundaries between them can as little be marked as the lines which separate the colours of the rainbow. As against the attempt of Curtius to determine successive periods in the history of our Aryan flection, —the growth of flection in the verb, for instance, being supposed to precede its growth in the noun—Professor Max Müller's arguments seem to me unanswerable. Comparative Philology will enable us to analyse certain of the flections of grammar, but it can hardly tell us which class of flection is older than the other.

The inaugural lecture at Strassburg on the "Results of the Science of Language" is an eloquent protest in behalf of Glottology and the inestimable services it has rendered to history and religion, to comparative law and classical philology. In an appendix Professor Max Müller pleads warmly for the identity of θεός and *deus*, in spite of the phonetic difficulties which lie in the way of such a connexion. Certainly it is very hard to understand how the Greeks could have lost the old Aryan word for God, and replaced it by another of extremely similar sound; but it may be said on the other side that the Greeks showed themselves equally innovating in regard to their kings (βασιλεύς, τύραννος, ἄναξ being all new words), and the resemblance of θεός to *devas* might have aided in its introduction.

More interesting to the general reader than this somewhat special question will be the famous lecture on Missions delivered two years ago in Westminster Abbey, which is followed by a reprint of the Dean's sermon on the same subject in the forenoon of the same day. Seldom has a missionary sermon been so learned and therefore so large-hearted an embodiment of common sense. The Oxford Professor of Comparative Philology has had to study the sacred books of other religions, to trace the childlike lispings of the religious consciousness in the hymns of the Rig-Veda, and to admire the sublime morality and self-denying devotion of the Buddhist, and accordingly, however easy it may be for others to speak with glib intolerance of the beliefs of the greater part of mankind, he at least has learnt the lesson of St. Peter's words, that "in every nation he that feareth God and worketh righteousness is accepted with him." The science of religion is still but a baby-science, still learning to walk, as it were, under the guidance of its mother-science of language; but young as it is it has made it impossible for us to speak of the religious systems and convictions of other men with the uninstructed contempt of former generations. The comparative student of religions, if he is indeed to be a student, must sit apart from the wranglings of theological disputants, must pursue his researches calmly and patiently, confident that men will yet come to recognise that creeds and dogmas are but the crystallised expression of human imperfection, and that the light and reason and conscience of God "lighteth every man that cometh into the world."

One more essay in defence of the assertion that Brahmanism is a decaying because no longer a missionary religion is followed by the brilliant address delivered before the Oriental Congress in London last year. After that we have a Life of Colebrook, reprinted from the *Edinburgh Review* of October, 1872; and then comes the "Reply to Mr. Darwin," in which Professor Max Müller points to the unassailable barrier of the root-period which stands up like the wall of ice round the southern Pole to divide man as we know him from the "beasts that perish." Man is man in virtue of language, but to possess language he must first be man.

Those among us—and there must be many such—who remember the day on which the *Lectures on the Science of Language* came with the flash of a new revelation, kindling the imagination and lighting up objects that before had been hidden from the sight, cannot help feeling some of the old enthusiasm as they see the hard and dry problems and conclusions, which had seemed to them confined for ever within the dissecting-room of science, taking again fresh life and charm, and forming the substance of a real and stimulating poetry. It is inevitable that some of them should wear a somewhat different colour to the eyes of those whose special studies have lain in other groups of languages than the Aryan; but we must recollect that it is only the colour that varies with the light through which we look, the objects themselves which lie behind remain the same and unaltered. To whatever school of Glottology we may belong, we all agree as to the method, the facts, and the leading results of the science; the differences that may exist between us are but the differences which testify to its vitality and vigour. So long as we try honestly to interpret the phenomena before us, to seek the truth and not the triumph of our own pet theories, our very errors will serve as way-marks and sign-posts to others. There are none who have done more for Glottology in this our generation than Professor Max Müller, and though his power over words may be given

Digitized by Google

to few, all at least can imitate his candour and charity, and the spirit of the true "Etymologist," of the true seeker after truth, which breathes throughout his writings. A. H. Sayce.

SCIENCE NOTES.

PHYSIOLOGY.

On the Functions of the Large Intestine.—It is commonly supposed that both digestion and absorption may take place, though to a limited extent, in the large intestine. Some observations which have recently been published by Marckwald (Virchow's *Archiv*, September 14, 1875), throw a good deal of light on this question. His investigations were conducted on a man whose caecum communicated with the external surface of the body by an opening sufficiently large to display the ileo-caecal valve and the mouth of the vermiform appendix. The large intestine was thus isolated throughout its entire length; its mucous lining was unaltered; and the man's general health had not suffered to any appreciable extent from the anomalous condition of his alimentary canal. The peristaltic activity of the colon was shown to be normal by the rate at which substances introduced into the caecum were carried through the tube. The following are the questions to which Marckwald tried to obtain an answer:—1. Does the human colon secrete a ferment capable of converting starch into sugar? 2. Is it able to digest albuminoid substances? 3. Can it absorb liquid nutriment? The first of these questions was answered in the negative. Starchy compounds, introduced into the bowel, and retained there for various periods of time, underwent no change. The secretion procured by inserting sponges into the ascending colon was mixed with boiled starch and allowed to act upon it at the temperature of the body; but no sugar was formed. The second question could not be so easily decided. It was found that raw and boiled fibrin, and coagulated ovalbumin, lost weight during their transit through the large intestine; and that peptones, tyrosin, cholesterin, and indol, were among the products expelled from the rectum. This seemed at first to lend probability to the view that albuminoid matters might undergo at least a partial digestion in the colon. But the juices of the intestine failed to exercise any solvent action on such matters outside the body; and the author concludes that the changes wrought in them during their sojourn in the colon were due simply to putrefaction; the latter process furnishing much the same chemical products as true digestion. The last series of experiments had reference to the power of absorption. It was found that water was absorbed, but not with any great rapidity; twelve hours, at the very least, being required for the absorption of 250 grammes. Solutions containing peptones, prepared by acting on albuminous matters with artificial gastric juice, were found, when at all concentrated, to irritate the mucous membrane and to cause diarrhoea. On the other hand, a portion of the peptones gradually produced by putrefactive decomposition in the canal itself were undoubtedly absorbed, as shown by the increase in the amount of urea daily eliminated by the kidneys.

The Rate at which Sensory Impressions are Transmitted.—The velocity with which an impulse is propagated along a motor nerve has been determined with some approach to accuracy; but the results of similar investigations on centripetal transmission differ widely from one another. Schelske, from experiments performed on himself, concludes that an impression travels along a centripetal nerve at the rate of 29·6 mètres per second. His calculations are based on results obtained by the following method. An electric shock is given to the foot, and a lever depressed by the finger at the moment when the shock is perceived. By means of an electric chronograph and suitable registering apparatus, the interval of time between the actual discharge and the depression of the lever is accurately determined. The shock is then administered to some point of the body situated nearer to the sensorium, and the interval is found to be shorter than in the previous instance. Now supposing all the other elements in this complex chain of phenomena to remain constant, the difference between the two intervals would correspond to the different length of the path traversed by the sensory impression on its way from the periphery to the centre. Bloch (*Archives de Physiologie*, Août-Septembre, 1875) points out, however, that any calculation based on such data must, of necessity, be erroneous; for the time required to convert a sensation into a volition is far from being a constant quantity. It is at its minimum when one of the hands is made the recipient of the impression; the interval between the discharge and the depression of the lever being shorter in this case, than if the shock be administered to the fore-arm or the face (points nearer to the nerve-centres). This pre-eminence of the hand is probably due to habit. Bloch then proceeds to describe a new method of enquiry from which this source of error is altogether eliminated. It is based on the persistence of a sensation for a certain time after its exciting cause has ceased to act. The shocks are mechanical, not electrical. If two such shocks are administered in succession to the two hands of the experimenter, they are felt as one, provided that the interval between them is sufficiently brief (about $\frac{1}{15}$ of a second). This blending of the two impressions can only be explained by supposing that the earlier sensation continues to be experienced at the moment when the later one reaches the sensorium. Now, if the second shock be administered to some point of the periphery situated nearer to the nerve-centres than the hand—*e.g.*, to the auricle, or the nose—it is found that a longer interval may be allowed to elapse between the two contacts without altering their apparent synchronism. If, on the other hand, a point be chosen which is farther away from the sensorium, as—*e.g.*, the great toe—it is found necessary to diminish the interval between the contacts in order to maintain their apparent synchronism. The difference between the various intervals will thus furnish a measure of the time required by an impression to travel over a certain length of conducting fibre. The principle thus briefly indicated is applied to the solution of the problem by means of special apparatus, for an account of which the reader is referred to the original paper. The following are the conclusions at which the author has arrived. Sensory impressions are propagated at an average rate of 156 mètres per second, if we suppose the conducting power of the spinal cord and that of the nerve-trunks to be equal. But this supposition would not be correct; the velocity of transmission is greater in the cord than in the nerves—the former conducting centripetal impressions at the rate of 194, the latter at the rate of 132 mètres per second.

On the Proportion of Leucocytes contained in Venous Blood.—Nicati and Tarchanoff (*Archives de Physiologie*, Août-Septembre, 1875) have investigated the causes by which the proportion of leucocytes in the blood returned from the rabbit's ear is regulated. The method of numeration employed was that contrived by Malassez. It was found that the number of leucocytes per cubic millimètre of blood was much reduced after section of the cervical sympathetic on one side; the blood returning from the opposite ear being taken as a standard of comparison. Now, the blood traverses the vessels of the paralysed ear in greater abundance and more rapidly than those of the sound ear; while the surface from which evaporation can take place remains constant. Accordingly, the venous blood returning from the ear whose vessels are paralysed, is not concentrated by evaporation in the same degree as that returning from the sound ear, and must therefore contain a smaller proportion of corpuscular elements. The truth of this explanation is shown by covering the skin of both ears with an impermeable varnish, when the difference in the proportion of leucocytes is no longer observed. Again, compression of the veins of one ear, or of the veins together with the arteries, lessens the number of leucocytes in the blood returning from it; the diminution being followed, after a time, by a positive increase. The former of these phenomena is accounted for by the adhesion of the corpuscles to the capillary walls, which is a result of stasis; they no longer escape with the drop of blood removed for examination. After a time, however, evaporation and the growing oedema of the part cause the blood to become more highly concentrated, and the leucocytes are again set free, thus explaining their subsequent increase. Lastly, when inflammation is excited in one ear, the number of leucocytes in the blood returning from it is enormously augmented. This increase is mainly due to active proliferation, either in the tissues, or in the blood, or in both together.

On some New Properties of the Walls of the Vessels.—In the last volume of *Ludwig's Arbeiten* (1875), Mosso publishes the results of an elaborate investigation into certain vital phenomena exhibited by the vessels of excised organs (kidney and liver) when traversed by a current of defibrinated blood. By means of specially-contrived apparatus, the artificial circulation is kept up for any length of time that may be desired; the pressure in the afferent artery being maintained at a constant level, while the varying bulk of the organ, and the rapidity with which the blood escapes from its efferent vein, are continuously recorded by the graphic method. The following are the chief results of the enquiry: 1. Stimulation of the kidney (even twenty-four hours after its removal from the body) by a slowly-interrupted constant current causes partial arrest of the outflow of blood, owing to contraction of the arterioles. 2. If the current of defibrinated blood be stopped for a time and then restored under the same pressure as at first, the outflow is found to be more rapid than it was before the stoppage occurred. But the tonus of the vessels is re-established after an interval proportionate to the length of the previous interruption, and the outflow returns to its previous rate. 3. Blood saturated with oxygen traverses the vessels much more rapidly than that which is charged with carbonic acid. 4. The addition of a minute quantity of nicotine or atropine to the defibrinated blood causes a temporary retardation of its flow; larger proportions of these alkaloids dilate the vessels, and quicken the current through them. 5. The tendency of the organ to become oedematous increases with the length of time since its removal from the body. No exudation takes place through the capillary walls when the organ is fresh; after a time, however, considerable oedema occurs, without any alteration in the *vis a tergo*. 6. The above phenomena are manifested by the liver as well as the kidney, notwithstanding the poverty of the hepatic and portal vessels in muscular fibres. The above results seem to show that many of the circulatory phenomena which are commonly ascribed to the heart or the vaso-motor centres, may really be of peripheral origin; the vessels themselves being endowed with a certain measure of vital autonomy.

MICROSCOPICAL NOTES.

M. Tissandier has a paper in *Comptes Rendus*, October 4, 1875, on minute corpuscles of iron and magnetic oxyd which he finds very commonly among atmospheric dust. His methods of collecting the atmospheric dust are: (1) to expose a sheet of paper, or plate of porcelain, with a square mètre of surface, in a horizontal position, at a certain elevation to the air; (2) to use an aspirator, drawing air in bubbles through a water-vessel,

and then evaporating the water; (3) to separate by filtration deposits from snow-water or rain; (4) to collect the dust from elevated objects. A magnet attracts the ferruginous particles from the organic dust, and the particles thus separated are found to be: (*a*) greyish amorphous fragments, from $\frac{1}{10}$ to $\frac{1}{20}$ of a millimètre; (*b*) black, opaque mammillated particles, much smaller than the last, being only from $\frac{5}{100}$ to $\frac{1}{100}$ of a millimètre; (*c*) fibrous bodies of the same size; (*d*) black spherical bodies, often furnished with small necks. M. Tissandier figures these various bodies, which he thinks have a cosmic origin, and are brought into our atmosphere by meteorites and shooting-stars. He found that when very fine iron filings are thrown into a hydrogen flame, similar bodies—globes with necks, fibrous masses, &c.—are formed. The spherical corpuscles in the air rarely exceed $\frac{2}{100}$ of a millimètre.

M. Balbiani continues his researches into the habits of the *Phylloxera* of the vine, and in the same number of *Comptes Rendus* describes some winter or resting eggs which were recently noticed by M. Boiteau, laid by *Phylloxera* in the crevices of the bark. The winged *Phylloxera* give birth, he says, to a special generation of small apterous insects, which, though incapable of doing any direct harm, as they are completely destitute of digestive apparatus, nevertheless play a redoubtable part in renewing the vitality of the species. This new generation is composed of males and females, almost identical with those of the corresponding generation of the *Phylloxera* of the oak. At the moment of hatching, the male of this generation, which like the female has no sucker, contains in a double spermatic capsule numerous ripe filaments, and they are eager to impregnate the females. The eggs proceeding from this union begin the day after they are laid to form a blastoderm, the vitellus begins to segment, but in the oldest he examined he could find no embryo. He supposes the egg to hybernate, and to hatch out in the spring, a process still to be observed. M. Balbiani observes that the winter egg is elongated, almost cylindrical, rounded at each end, with a tail at the thickest end by which it is attached. In size it is about 0^{mm}·28 long, and 0^{mm}·13 broad. It is at first yellow, then darker, and gradually becomes olive green, and at the same time numerous dark round spots appear, producing an elegant speckled appearance against the green ground. It is, moreover, shining, translucent, and covered with a superficial hexagonal pattern, like that of the eggs of the winged individuals. This resting egg is the fourth sort of egg produced by these creatures, the three others being the agamic egg of the apterous insect of the roots, and the eggs equally fecund produced without coupling by the winged *Phylloxera*.

The sexual generation of the Vorticellids is the subject of a note by M. Balbiani in *Comptes Rendus*, October 18, 1875. His object is to show that Stein has misunderstood part of the process, and that his own views concerning the functions of the nucleolus are correct. He remarks that to Stein belongs the credit of showing that the supposed gemmiparous reproduction of the vorticellids is a sexual act of conjugation. Stein noticed in *Carchesium polypinum* that by rapid and successive binary divisions certain numbers of a *Carchesium* colony resolved themselves into groups composed of from four to eight members as many times smaller than the normal size. These little bodies, *microgonidia*, detach themselves, move rapidly among the colony, and finally adhere by their posterior extremity to the sides of some of the larger cells. Absorption of the cell-walls at the points of contact takes place and free communications are established. Stein further considered that the two nuclei fused into a single mass, or *placenta*, and that little mobile ciliated bodies formed in it were *Carchesium* embryons. M. Balbiani affirms that the microgonidia are furnished with elongated nuclei, and also with nucleolar corpuscles. He states that at the moment in which the cavities of the two bodies in conjugation enter into communication, their respective nuclei divide as Stein describes, but in the microgonidia the nucleoli swell up and divide into two secondary nucleoli, which become transformed into voluminous ovoid capsules containing numerous filaments of extreme tenuity arranged parallel to each other. This transformation of the nucleoli and their contents resembles what is seen in other infusoria. When the substance of the microgonidia has passed into the creatures with which they are in conjunction the seminal corpuscles of the former may still be seen. The nucleoli of the larger individuals, he states, do not submit to the modifications of those of the microgonidia, but remain in a rudimentary condition.

In reference to the curious discovery of moths with perforating probosces referred to in a former number, Mr. Slack, calling attention to the observations of Mr. Mac Intyre, who was the first in Europe to notice or publish an account of such an organ, and also to M. Künckel's paper in *Comptes Rendus*, suggested that English entomologists should carefully examine British moths to see whether any one of them were provided with a similar instrument. Upon this Mr. Edward Newman, in the *Entomologist* for November, observes that he does not know of any such instance among British species, but advises search. He also refers to the error that has generally existed, to the effect that the mouth-organs of diptera are exclusively adopted for imbibing fluid matter, and points to the investigations of Müller, Bowerbank, Deane, Bennett, and himself, showing that *Syrphidae*, *Cristallidae*, &c., are purely pollen-eaters. There is evidently plenty of work for microscopists to do in the way of elucidating the adaptation of the mouth-organs of insects to their habits and food.

A very remarkable rotifer has been discovered in the Philippine Islands by Herr Semper which adds to the complications presented by this remarkable group. The new creature is spherical, with an equatorial border of cilia. It has "no perceptible front or back end." It is about $\frac{1}{3}$‴ in diameter, and moves with a rolling motion, with no fixed axis of rotation. The internal organs are disposed in one hemisphere, the other containing scarcely any. The mouth is situated at one point of the equatorial ciliary wreath, and is quickly followed by a mastax with numerously-toothed jaws. These are represented in Herr Semper's figure (as copied in *M. M. Jour.*) as if composed of two finely striated upright pieces, each having its upper rim turned over at right angles and slightly curved, much like a piece of angle iron. This is probably an error. We should expect the jaws belong to the type which have what Mr. Gosse calls quadrantic masses, and correspond in general character with those of *Rotifer macrurus* as figured in his celebrated paper in *Phil. Trans.*, March, 1855, only that the new rotifer has all the teeth very fine. The pharynx, stomach, and final intestine are described as covered with thick hair, and the anus opens at a point 90° from the mouth. We should like to know whether the "hairs" mentioned are kept in vibration like the stomach cilia, so strikingly conspicuous for causing whirlpool currents in the stomach of *Asplanchna*. The nervous system consists in a large cerebral ganglion and branches from it. *Trochosphaera aequatorealis* is the name given to this rotifer, of which the female only has been found. Herr Semper's paper appeared in Siebold and Kölliker's *Zeitschrift*, 3. Hft., and is translated in the *Monthly Microscopical Journal* for November.

A very important subject for the consideration of microscopists was brought before the Royal Microscopical Society, on the 3rd, in a paper by Dr. Woodward, U.S. army, on the markings of *Frustulia Saxonica*, illustrated by a series of photographs. It appears, that while a number of lines—probably beaded—seen at right angles to the median line are genuine, others easily shown in a longitudinal direction are the result of diffraction, and spurious, though quite as plain to sight as the others. Dr. Woodward shows that such spurious lines can be produced beyond the margin of the object, and that their number and distance vary with the angle of the illumination and with changes in focusing. Dr. Pigott has often called attention to these and other false images which he terms *εἴδωλα*, and Professor Abbé's paper on the microscope, of which part will be found in the *Monthly Microscopical Journal* for November, touches upon the same question.

Mr. W. C. Sorby described to the Royal Microscopical Society on the 3rd a new mode of exactly measuring the position and wave-length of absorption bands seen with the microspectroscope. He uses a thick piece of quartz cut parallel to its optical axis, and with upper and lower surfaces at right angles to it. This is made to afford seven absorption bands, and by rotating Nichol prisms above and below it the position of the bands can be varied. One is set to correspond exactly with a known wave-length of a certain part of a diffraction spectrum, and the other can be made to coincide with any band to be measured, and its distance from the test band read off on a graduated circle. Mr. Sorby will exhibit this apparatus at a "Scientific Evening of the Society" to be held at King's College on the 24th.

Mr. W. G. Lettsom informs us that fraudulent polariscope objects purporting to be plates of Spartalite, Wulfanite, and other coloured minerals are now offered for sale on the Continent. He observes that

"Spartalite, which is of a deep red colour and not very transparent, is imitated by taking a piece of dark red glass and placing upon it a very thin section of calcite. This combination is then mounted in Canada balsam between two plates of glass. Wulfanite is a piece of yellow glass heated in a similar manner. These dodges are, for the most part, got up in larger and finer specimens than the natural minerals would furnish. In some instances the employment of the ¼ undulation-plate will decide at once whether the dodge has been had recourse to. Thus, for instance, Spartalite is + mineral, but Calcite is − one. It is, I believe, to the misdirected ingenuity of an optician in Berlin that the contrivance here spoken of is due."

With regard to Hasert's objectives, alleged by their maker to require no correction for varying covering thickness of covering glass, and to resolve the most difficult diatoms with direct light, it appears that, so far back as 1864, the pretension about dispensing with need for correction was put forth, and that Dr. Dippel in his work *Das Mikroskop* gave a caution not to put too much faith in the boast. How far the objectives Herr Hasert now makes are superior to those of the date mentioned, we hope soon to learn. We are informed that they are strangely put together, so that if what appears to be only a back stop is removed, the lenses can tumble out! Notwithstanding this, which seems quite incompatible with good centring, some observers speak highly of their definition.

MEETINGS OF SOCIETIES.

Musical Association.—(*Monday, November* 1.) Dr. Pole, F.R.S., in the Chair.—A paper was read by Mr. Salaman on "Musical Criticism." In the course of this he observed that the bane of criticism is that in some cases it is made to serve practical ends, and is liable to be affected by interested motives. The duty of critics towards originality was discussed; and it was remarked that the so-called most advanced liberals of musical politics were not unfrequently the most intolerant in practical matters. The difficulty was observed upon of finding critics who were at once competent musicians and journalists. The exclusive spirit of Germans with respect to non-German music was also remarked upon.

Mr. Coleridge defended the Germans from the charge of neglecting English music. Mr. Osborne remarked that it was unfortunate that musical publishers were often not musicians. Major Crawford said that it was difficult to get at general historical information about English musicians. Dr. Stone announced that a work was in the press which might be expected to remove this difficulty. After further remarks from Dr. Lennox Brown and Mr. C. Mackeson, Mr. Salaman replied, and the meeting terminated.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—(*Tuesday, November* 2.)

DR. S. BIRCH, F.S.A., President, in the Chair. —The following papers were read:—

I. "On the Egyptian Mummy in the Collection of the Duke of Sutherland," by S. Birch, LL.D., F.S.A. Dr. Birch gave an account of the different processes of embalming, and the prevalent ornaments of coffins and cartonages or outer wraps of mummies, which appear to have come into use at a later period of the art, and to have superseded the more elaborate decorations of wooden coffins. The cartonage of the Duke of Sutherland's mummy and its decorations were treated mythologically, and some explanation given of the short inscriptions which accompanied its representations. Some account was also given of the bandages of the mummy, which was referred to a late age, on account of the manner in which the paintings and inscriptions were executed, rendering it probable that the body was embalmed long after the twentieth dynasty. A tracing of the cartonage made by Mr. Bonomi accompanied the paper and description.

II. "Some Osteological Notes on the same Mummy," by Professor Flower, F.R.S. This paper was a detailed report by the eminent osteologist of the condition of the skeleton of the mummy described by Dr. Birch, from which it was shown to have been the skeleton of a man in advanced years, of short stature, *i.e.*, five feet four inches; the left ulna had been fractured near its lower end at some period long before death; the bones of the trunk and legs showed traces of chronic rheumatic disease, the lumbar vertebræ being partly ankylosed; what teeth remained were in good condition, and the shoulders were distinguished by that remarkable squareness of form which was characteristic of the Egyptian race.

III. "Observations on the Proportions of the above Skeleton." By Joseph Bonomi.—Mr. Bonomi made some observations on the remarkable characteristics of this Egyptian specimen; among these is the measurement of the shoulders, which he found to be one inch and three quarters wider than in any other skeleton of the same height in the collection of the College of Surgeons.

IV. "On some Fragments of the Babylonian Account of the Creation." By Mr. George Smith.

ZOOLOGICAL SOCIETY OF LONDON.—(*Tuesday, November* 2.)

DR. E. HAMILTON in the Chair. The Secretary read a report on additions to the Society's menagerie during the past four months. Of these the most important was a Manatee (*Manatus americanus*), which unfortunately only survived for a short time; its anatomy will be reported upon by Mr. A. H. Garrod, the Society's prosector. A letter was read from Signor d'Albertis, giving an account of his further investigations into the fauna of New Guinea. He now refers his new species of Kangaroo, first named *Halmaturus luctuosus*, to the genus *Dorcopsis*, a conclusion at which Mr. Garrod had independently arrived. A communication from the Rev. S. J. Whitmee gave an interesting description of the habits of two species of Samoan fish, belonging to the *Antennarius*. Other papers of more purely technical interest were contributed by Captain Moresby, R.N., Drs. Von Bleeker and Finsch, Messrs. Blanford, Sclater, Salvin, Garrod, Dobson, Hoffman and Smith.

GEOLOGICAL SOCIETY.—(*Wednesday, November* 3.)

J. EVANS, Esq., F.R.S., President, in the Chair. Mr. H. Woodward opened the Session with several papers descriptive of recent discoveries of fossil crustaceans. Among the fossils obtained from the cores brought up from the sub-Wealden bore-hole, at Netherfield, are the remains of a new species, which Mr. Woodward has named *Callianassa parachaela*. Representatives of this genus were previously known from the tertiaries of the Isle of Wight and from the Greensand of Belfast, but the present species carries the range of *Callianassa* as far back as the Kimeridge Clay. The sub-Wealden cores have also yielded crustacean claws which are referred to a new species of *Mechochirus*, found by Mr. Peyton at Boulogne and named *M. Peytoni*. A fossil crab, brought by Dr. Hector from New Zealand, where it occurs in beds of the so-called Cretaceo-tertiary series, was shown to be related to *Harpactocarcinus quadrilobatus* from the Nummulitic rocks of France, Spain and Italy, and has been named by Mr. Woodward *H. tumidus*. A fossil scorpion from the coal-measures of Sandwell Park and from near Mansfield was ascribed to the American genus *Eoscorpius*, and described as *E. Anglicus*. From a nodule of clay-ironstone, supposed to have come from the Scotch coal-measures, the remains of an orthopterous insect have been obtained, and Mr. Woodward described this interesting specimen under the name of *Lithomantis carbonarius*. Mr. T. Belt read an elaborate paper "On the Drift of Devon and Cornwall," in which he recognised two great divisions, the upland and the lowland deposits, and attempted to correlate these with like deposits in the south-east of England. He argued in favour of the former existence of a vast fresh-water lake extending over a large portion of northern Europe, and having its waters dammed in on the south-west by a high barrier of ice, stretching from the Greenland glaciers across the basin of the North Atlantic, and blocking up the English Channel. On the rupture of this bar, a torrential discharge is supposed to have spread over Northern Europe. This reversion to the old diluvial hypothesis, in a modified form, was received, as might have been expected, with very little favour by the meeting.

LINNEAN SOCIETY.—(*Thursday, November* 4.)

DR. G. J. ALLMAN, F.R.S., President, in the Chair. Sir J. Lubbock, Bart., F.R.S., read a further instalment (Part III.) of his "Observations on the Habits of Ants, Bees, and Wasps." This paper (an abstract of which appeared in the *Times*, November 5) is occupied mainly by observations on the habits of ants with respect to the transport of their larvæ. The general result was that those ants which had a large number of larvæ to carry appeared to go away for the purpose of fetching a number of others to assist them in their labours; while those which had only a small amount of labour in this way fetched only a small number of helpers. He also confirmed his previous observations as to the industry of wasps, the power of bees to distinguish colours, and the insensibility of both bees and wasps to the sufferings or death of their companions. Mr. A. W. Bennett then read a paper on "The Rate of Growth of the Female Flower-Stalk of *Vallisneria spiralis*." The peduncle of the female flower of this plant attains the length of from three to four feet, probably the instance of greatest extension attained by any internode; and at its period of greatest activity, grows at the rate of half-an-inch per hour. The measurements recorded in the paper were mainly for the purpose of determining which portion of the peduncle displayed this activity in the greatest degree. For this purpose equal portions were marked off as they rose above the surface of the water; and it was found that the terminal zone of 2 inches increased to 6·5 inches, or 225 per cent., while the remaining portion had increased from 8·7 to 21·25 inches, or 144 per cent. of its original length, showing a greater energy on the part of the former portion about in the proportion of three to two. This agrees more with what has been hitherto observed in the case of roots than in that of aërial stems; the zone of greatest energy in stems being in general at a much greater distance from the *punctum vegetationis*.

PSYCHOLOGICAL SOCIETY.—(*Thursday, November* 4.)

THE second session of this Society was opened at its new rooms, 11 Chandos Street, Cavendish Square—Mr. Serjeant Cox, President, in the Chair. The President delivered the usual sessional address, describing the progress, prospects, and plans of the society. Among these was the publication periodically of a collection of Psychological Facts and Phenomena. Communications were read from Paris of some remarkable cases of distant perception in sleep, and from Halifax of a case of sympathy of mental impressions. The following were elected members:—Honorary and Corresponding: Dr. Richardson, F.R.S.; Captain Richard Burton, F.R.S.; Dr. Ribot, Paris; Mr. A. P. Sprague and Dr. R. A. Vance, of New York; and Mr. R. J. Creasy, of Melbourne. Ordinary members: Colonel the Hon. T. G. Cholmondley; Mr. C. S. Wake, F.R.S.; Mr. H. D. Glasse; Mr. Joseph Hartley, M.A.; and Mr. C. J. Sturge.

PHILOLOGICAL SOCIETY.—(*Friday, November* 5.)

REV. R. MORRIS, LL.D., President, in the Chair. Mr. A. J. Ellis, F.R.S., read a paper "On some Difficulties in the Determination of Ancient Greek Pronunciation." The general difficulties arose from the length of time during which Greek has been a living language, the importance of its dialects, their mixture by civil and other war, the variety of literary centres, the variety and insufficiency of the old Greek alphabets, and the official change of spelling in Athens B.C. 403, the use of digraphs, the peculiarity of the style of speech with quantity and metrical accent, and the non-existence of the great works in the original spelling, which can only be learned from inscriptions. The sources for overcoming these difficulties were the living pronunciation in Athens and the pronunciation of existing dialects, transcriptions of part of the Septuagint into Welsh letters in the ninth century A.D., the Ravenna attestations in Latin written with Greek letters in the sixth century A.D., Egyptian and Indian transcriptions of Greek names and titles, the Latin, Hebrew, and Syriac names and words in the Septuagint and New Testament, the old Latin transcriptions of Greek names, and Greek of Latin names, some cries of pain and of animals in old writers, an observation or two by Plato, some puns and echoes, the writing of grammarians of the Roman period, and chiefly the study of the orthography of inscriptions, and of the internal changes of words. Mr. Ellis proceeded to consider the chief difficulties respecting each letter, confining himself to the Attic and common dialects, and summed up his conclusions by suggesting that for 1000 years to A.D. 875, the modern pronunciation had prevailed; for the next 1000 years to B.C. 125 the chief differences were the pronunciation of both *αι* and *υ* as French *u*, and of *η* as French *é*. The feeling for quantity broke down, and the musical accent of a high pitch was converted into a stress on the same syllables during the third century A.D. From B.C. 125 to B.C. 275 the changes were slight, principally affecting *αι*, which became nearer German *ai*, and *οι*, *υ*, which were occasionally German, instead of French, *ui*, *u*, and *αυ ευ* had more of the *u* heard in them. These were probably the regular sounds during the new Attic period to B.C. 403. During the Peloponnesian War much change ensued, and possibly before that time up to B.C. 530, when Pisistratus collected the poems of Homer, all *ει ου* which are found so written in older Attic inscriptions (very few in number) were true diphthongs consisting of German *e*, *o*,

followed by German *i*, *u* respectively, and all or most of the *ε o* (including what were afterwards *ει η, ου ω*) were German *e*, *o*, and *υι*, *υ* were clearly German *ui*, *u*, with *αι*, *αυ*, *ευ* as before. The aspirate, which ceased to be used in writing after B.C. 403, was probably variable during the Peloponnesian War, but in full force before it. For the consonants (except *ζ*, which was possibly English *zz*, never *dz*, or English *j*) the modern usage may be assumed. Mr. Ellis considered, however, that before B.C. 125, and for the old dialects, these conjectures were merely a link flashed in a fog.

FINE ART.

DONATELLO.

Donatello, Seine Zeit und Schule. Von Dr. Hans Semper. No. IX. of "Quellenschriften für Kunstgeschichte." (Wien: Braumüller, 1875.)

DONATELLO is one of the greatest sculptors of the Revival in Italy, and on that account well deserving of a special biography. At a time when art had become hardened into a spiritless imitation of Giottesque models Donatello went back to the study of the antique, and simultaneously gave a new impulse to the practice of design. It is curious to trace throughout the master's works the result of this double current, which had its hidden springs in the peculiar force of Donatello's character. Reason and, perhaps, Brunnelleschi's teaching told him that perfection was to be found in the antique. A natural energy closely related in its effects to that of Signorelli and Michel Angelo carried him beyond the bounds which he might have set to himself and made him a realist. Donatello applied to sculpture with more effect than any previous labourer in the same field the laws of optics and perspective. He went to a greater depth than any of his contemporaries in the attempt to represent action or expression as displayed in a momentary impulse of volition. It was to him that Tuscan artists looked up as a master of drawing and perspective and a subtle imitator of nature. He influenced the whole of the rising generation of painters in Florence, and he carried to Padua and Venice that love of the antique which was so singularly developed in the schools of Mantegna, Bellini and the Vivarini. We should have thought it likely on opening Dr. Semper's book that we should find a compact statement of the causes which led to this development, an illustration of the form in which the painter's peculiarities were exhibited, and a description of the manner in which his style reacted on contemporaries and others. But Dr. Semper himself confesses, in his preface, that his work is partial and unfinished, and he confines himself, though unwillingly, to the analysis of some of Donatello's statues, which connects them, as far as possible, with those of other craftsmen employed to adorn the monumental edifices well-nigh advanced to completion at Florence at the close of the fourteenth century. We may regret the more that this should be so because Dr. Semper has obviously spent years in a fruitful search through the archives of Florence, and in rarely accessible volumes, for records and passages upon which to found a complete narrative; and, on looking over his *regesta* of Donatello's life, extending from 1386 to 1466, there are not more than ten years to be noted in which contemporary documents do not give information, often new and always important, as to the master's labours. Equally valuable, and hardly less interesting, are the *regesta* of Bernardo Ciuffagni, Antonio and Giovanni di Banco, and Giovanni Bartoli Rosso.

In dealing with his materials Dr. Semper has not constantly done himself justice. He is too anxious to display new facts, too little ambitious of grouping these facts so as to produce a picturesque and readable narrative. He starts upon digressions and wanders into collateral issues which the reader has not always the faculty to follow without fatigue; and he breaks off at last without bringing Donatello's life to a close. It is of very little use to anybody that a makeshift should be found in translations of Vasari or empty declamation from the pen of Bocchi. It is not probable that any one in Bocchi's lifetime read the 120 pages which make up his eulogy on Donatello's *St. George* at Orsanmichele. Nor is it fair to expect that readers of our day should perform a feat of which contemporaries were incapable; a feat, too, which they might always attempt by referring to the collection of Bottari.

But, to revert to the subject-matter of Dr. Semper's volume, it is not alone in respect of Donatello and the sculptors of his time that its contents are important. They are equally so for the light which they reflect upon a certain class of Florentine painters, and the connexion which existed between these artists and men of the sister craft in the fourteenth century. It may be stated in passing that Dr. Semper is one of those who attribute to German masters in Italy a notable share in the development of Italian plastic art. He dwells with exaggerated emphasis and repeatedly on the Germanic spirit and skill of Pietro Teutonico, whose influence, he alleges, was felt by most of his colleagues at Florence. This pardonable bias in one who is the son of a German architect of name is not confined to the work before us, but observable in earlier essays of the same author, who advocates the theory that Italian art in the Middle Ages progressed from north to south, in opposition to another theory which suggests the possibility of influences geographically the reverse. But with reference to this very Pietro, it appears by some of Dr. Semper's own records that he was more than once required to execute statues from cartoons by Agnolo Gaddi, Pesello, and even Lorenzo di Bicci; and the tendency of this evidence is to prove, contrary to Dr. Semper's belief, a decided preference of Giottesque to ultramontane types at Florence. Again, it is doubtful, in more respects than one, whether Dr. Semper can justly claim Pietro di Giovanni Teutonico as a German. In the language of the people of the South, German meant anything foreign from Venice to Cracow on the one hand, or from Como to the Channel on the other; and Pietro in one record is called "Teutonico vel de Bramantia," showing that, if he was anything, he must have been a Brabanter.

In conclusion, we may congratulate Dr. Semper on having settled, by the production of positive proofs, the question of tinted sculpture. We knew that the Flemings and Germans—the mountaineers of Friuli included—coloured wood and stone carved work. It was ascertained that gilding adorned some of the bas-reliefs of Niccola Pisano's marble pulpits. Dr. Semper's documents afford abundant evidence of the fact that painters at Florence in the fourteenth and fifteenth centuries were habitually employed to tint statues; and among the artists so employed we find men of note, like Agnolo Gaddi, side by side with men of less celebrity, such as Giuliano d'Arrigo Peselli.

J. A. CROWE.

PICTURES AT THE FRENCH GALLERY.

WE have already given a brief account of the general character—or the general defect of character—of this exhibition. It is difficult to say whether the British or the foreign pictures are the more mediocre; the former, however, supply rather more matter for comment than the latter. We shall not be at the pains of making any systematic division between the contents of the gallery, beyond this of British or foreign nationality.

The Joy of the House, by Mr. Pettie, is a clever, pleasant painting, not particularly slight in execution, yet approaching to the quality of a sketch or design rather than a regular picture. Here we see a boy of about ten, in a yellow dress of the earlier time of Charles I., beating his drum with a resolute, independent air, as he enters the room where his fine vigorous old grandfather is seated, wearing a ruff of twenty years ago. The smile of bantering indulgence with which the world-worn patrician contemplates the noisy child-master of the household, to interfere with whose interferences were almost a reversal of the order of nature, is well rendered; his hands join as complacently as his lips sever. The little boy tramps through the room with an indifferent countenance, used to his grandfather's petting, and hardly taking it into account. *Doubtful Hope*, by Mr. Holl, represents a country chemist's shop, with a mother, and an infant mortally sick; she waits in terrorised suspense while the practitioner is pouring out a draught, the last hope that remains to her. The expressions are true; the tone is dark and, though somewhat grimy, good in its way. *Thisbe* is a moderately fair example of the skill of Mr. Long; who, since his conspicuous success with *The Babylonian Marriage-Market* in the Royal Academy of last summer, will no doubt be beset by all manner of picture-dealers to paint all manner of pictures with Ninevite or semi-Ninevite accessories. Seated on a shallow ledge some way up the figured wall, the maiden Thisbe is shown listening at the chink to the whisperings of her unseen Pyramus. More important than any of the preceding, small though it is in size, is the *Execution of Montrose*, by Mr. Ward; a small finished sketch of his well-known composition, replete, as we all know, with well-considered dramatic incident. This is an old painting, dated before 1860. Still older perhaps is a picture by Landseer, "graciously lent by H.M. the Queen"—*Quiz, a Maltese Dog given by the Queen-Dowager to H.R.H. the Duchess of Kent*: we hardly know why it should be reintroduced to the eyes of the lieges in the present exhibition, in which we expect to see new productions, and not ancient ones of courtly *prestige*.

Other British works of some degree of merit are: *Pater Noster*, by Mr. Forbes Robertson, a female head, with more style but less vivacity than some others from his hand; *The Bay of Galata*, and *Chief Street in Pera*, small bright pictures by Mr. H. Lang, with numerous figures; *Caught reading a Proscribed Book*, by Mr. Burgess, a Spanish lady getting a wigging from her priest; *The Flowery Land*, a Japanese woman in a garden,

by Mrs. Jopling; and *On the Moor o' Letter, Loch Earn Head, Perthshire*, by Mr. Smart, a moderately fair but rather slight specimen of this able Scottish Academician. Mr. Goodall sends a wide picture with small figures, agreeably accurate in manner—*Early Morning on the Borders of the Desert: Arabs waiting for the Mist to clear from the Valley before driving the Flock to pasture.* The other contribution of this painter, *The Seller of Doves*, is the same (or substantially the same) picture which had been before exhibited: it looked feeble the first time, and proves feebler the second.

The place of honour in the gallery is occupied by a French picture, *Lesbia*, by Bertrand, a poor, slurred affair, for which a place of *dis*honour would be more nearly the appropriate one. A Dutchman, Huibers, and a Pole, Czachorski, are less insignificant than this. The *Dutch Interior* of the former painter pourtrays an old woman and a young one with some cabbages: it is lifelike, unfrittered, and genuine in detail, and to some extent in solidity, yet does not reach very deep in the long run. Czachorski's subject is *Taking the Veil*; a young lady bidding adieu to her mother, reinforced by grandmother, sister, and brother; a nun opens the *grille*, which shall soon shut once for all, and other three are in waiting behind it. This might even be ranked as the leading picture in the exhibition—broad-spaced in colour, and expressing its theme with a good deal of obvious unmistakeable aptitude, yet only ordinary in artistic level. Schreyer (*Wallachian Travellers sheltering from the Storm*), Munthe (*Golden Autumn*), De Penne (*On Duty*), Blommers (*The Happy Mother*), and Kämmerer (*La Lecture*), are other well-skilled exhibitors.

PICTURES BY FRÈRE.

A PLEASING collection of "Original Sketches and Studies in Oil" by M. Edouard Frère, 121 in number, is on view at the premises of Messrs. Agnew, 5 Waterloo Place. It is possible to overpraise any one; and some critics have been much addicted to overpraising M. Frère. Our own feeling is that this estimable French painter has, at his best, and more especially when he was less conspicuous, some fifteen or twenty years ago, done many domestic pieces of perfect refinement and simplicity, sentiment exquisitely unforced and retiring, and faultless general charm; always, however, somewhat deficient in the more robust qualities of presentment and realisation. And that in more recent years he has often turned out slurred and commonplace work, with colour far too dim (as was natural to himself), or raw and unbalanced (as was wanted by his British patrons), and has not again reached the highest watermark of his own performance. He has been too popular, and his admirers (partly talked into admiring him, rather than taking to him spontaneously) have known too little what excellences they ought to lay stress upon in his work.

The collection at Messrs. Agnews' is, on the whole, more varied than we should have anticipated, comprising a large proportion of landscape as well as figure-subjects. Not any of the examples can count among Frère's most completely-wrought productions: yet several are truly pictures, and very laudable ones, while the majority are rightly termed in the catalogue "sketches and studies." The dates are very various: the earliest that we noticed is 1844 (*Interior of a Forge*); then 1853, and the latest 1874. We may specify the following:—

An Inundation at Pontoise, in very early spring; the sky, once loaded with rain, and torrential in its downpour, is now clear, yet still retains a saturated look. *Preparing for the Old Man's Return*, an aged woman in a cottage, with scanty but bright light; excellent. *Evening Shades* may be regarded as the companion picture to the foregoing: an old artisan in a room, reading a journal; the light falls here in scattered spaces, brilliant and soft. *Clearing away the Snow*, pretty and true in effect. *Alone*, an old cottage-woman (recently a widow, we may suppose, or left childless), bending over the thriftily-tended fire; pathetic, without any tenderness of expression. *A Street-Scene at Ecouen*, good. *Leaving School, a Cold Day*, five boys seen at the back, tramping homeward through the snowy streets, planting their feet steadily and broadly, as one naturally does under these conditions. *The Last Days of Autumn*, a landscape fine in feeling. *Washerwomen at Royat*, picturesque. *The Lake of Thun*, grey and pale, without those obvious elements of romantic mountain and lake scenery which painters mostly affect. *The Woodcutter*, a comparatively large single figure, vigorously done. With this may be classed *Preparing for Work*, a wood-chopper, approximating to the spacious manner of Millet. *A Quiet Evening*, with houses softly toned in the pallid and evanescent warmth of twilight, very fine. "*Where are you going?*" about the most noticeable specimen here of Frère's power of representing childhood in an ingenuous aspect, not specially significant or expressive, and not in the least affected. *An Exterior at Royat*, perhaps the largest work in the collection, very efficiently handled; also its companion, *An Interior at Royat*. *In the Cool Shade*, striking in tone and in the effectiveness of its lighting, though even the highest light here represented is in fact discreetly subdued.

W. M. ROSSETTI.

PARIS NOTES.

Paris: November 8, 1875.

The committee of the monument commemorative of the hundredth anniversary of the independence of the United States gave a great banquet at the Hôtel du Louvre, last Saturday, to all the Parisian notabilities in arts, science, literature, finance and politics. This monument is to be erected by the friends of both nations in memory of their long friendship. M. Laboulaye, the president of the banquet, Mr. Washburne, M. Henri Martin, Colonel W. Forney, the European commissary-general of the Philadelphian exhibition, all laid great stress in their speeches on these feelings of mutual good-will. A transparency was exhibited at the end of the dining-hall, representing the monument as it is to be overlooking the roadstead of New York, Jersey City, Brooklin, the bay and the hills studded with villas. A small model of the statue itself adorned the centre of the principal table. The statue has been entrusted to Bartholdi, an Alsatian sculptor, who is about to be engaged on a colossal low-relief of a wounded lion, which is to be hewn in stone on the sides of the citadel of Belfort. The statue is called "Liberty enlightening the world." It is a grandly draped female figure, that stands with a stern face looking out to sea. The left arm is folded, and in the hand are the tables containing the Declaration of Independence. The right arm is raised, bearing a torch that is to serve as a beacon-light. Immense rays of light are to stream from the open-work diadem that encircles the head. The figure is to be of beaten copper, like the *Vercingétorix* of M. A. Millet, which crowns the heights of Alesia, but three times as high—that is to say, thirty-two mètres, and is to stand on a pedestal twenty-five mètres in height. Nothing so gigantic has ever yet been conceived or executed. That it may withstand the violence of the storms, the interior, excepting one portion of it, is to be filled with dry sand packed into separate compartments. It is to be raised by national subscription. As M. Laboulaye eloquently said, "il faut féliciter l'humanité de renoncer à ces statues fondues avec le bronze des canons enlevés à l'ennemi, qui coûtaient tant de sang et tant de haine."

A marble figure of the Virgin, a remarkable work, has just been placed in the Louvre in the gallery of Italian and French sculpture of the Middle Ages. She is represented standing, and holds the infant Christ on her right arm, while with her left hand she supports his feet. The child is playing with the folds of her drapery and the string of her bodice. The statue was originally coloured. Traces of blue and gold are still visible in her coif and hair.

The general effect is simple, rather powerful but cold. The guardians of the Louvre have made a great mistake in inscribing "sculpture française, commencement du XVI siècle" on the pedestal. Both style and type show it to be the work of an Italian. The figure is short, and rather massive; the hands are broad, whereas our women of Touraine, who have so long been the ideal of the French sculptor and so well deserved the distinction, were tall, slight and supple, with long slender throats and narrow-arched hands and feet. This Virgin is round-faced and square-cheeked, her neck grows out of her chest like the trunk of a tree out of the ground, the eyes look sideways and the mouth is thin and pinched. But in classing works of art the sentiment is the surest guide. Now in sentiment this figure is essentially Italian. It has none of the grace which is the peculiar charm of our women, nor of the tenderness which is the distinguishing feature of our Virgins of the Middle Ages and the Renaissance. She holds her child as a nurse her master's child. Her brow, her eyes, her lips wear the icy expression which later on in the works of Raphael became undisguised *ennui*, and in those of Michel Angelo open aversion to maternity and all its offices. M. Anatole de Montaiglon expresses a contrary opinion in a learned article published in the *Gazette des Beaux-Arts*. We are sorry to differ from a critic so thoroughly acquainted with the history of French art, but also, it must be added, so much given to paradoxes. He disputes just what seems to be most probable—namely, that this statue was executed by one of the brothers Juste, Florentine sculptors who came to France in the beginning of the sixteenth century. They were employed at the Château de Gaillon. The tomb of the children of Charles VIII., that of Louis XII. in the Basilica of St. Denis, &c., are their work.

This Virgin was sold to the Louvre by a painter and well-known collector of the name of Timbal for the sum of 12,000 francs; M. Timbal is too sharp to have let a work as valuable as this would have been, had it been really French instead of Italian, go for such a small sum. Genuine French works of that time are extremely rare and of a far more touching order of beauty than this.

The second part of a quarterly review, named *Le Musée Archéologique*, has just been published by Ernest Leroux. The editor is M. Caix de St. Aymour, and the contributions show a highly-liberal scientific spirit. It takes its place between the *Gazette des Beaux-Arts*, which is specially devoted to painting and sculpture, and the reviews which are more exclusively archaeological, and address themselves directly to specialists; and it is, therefore, in a position to do good service. It contains numerous illustrations, which are accurate, but at the same time so traced in outline on stone or reproduced by various processes as not to entail any very great expenditure. It, therefore, appeals to the eyes as well as the mind; and now that photography has accustomed the public to look chiefly for reproductions we think that it has herein a useful element of success.

The contributors to the second part are MM. Caix de St. Aymour, G. de Mortillet, Héron de Villefosse, Anatole de Barthélemy, Arthur Forgeais, and Roban. M. Roban's article is on some Mexican antiquities, a number of gold bells found in a Zapotheco tomb, which were presented to the Emperor Maximilian, disappeared after his execution, were discovered at a goldsmith's at Washington and purchased by a great American amateur, and now belong to the Museum of the Hermitage. The same article treats of the handles used for flint hatchets among the ancient Mexicans. M. Roban seems to be right in calling the attention

of scholars who are interested in prehistoric weapons to an axe reproducing the shape of the tusk of the saw-fish—*i. e.*, pieces of polished flint fastened on each side in the length of a solid piece of wood. PH. BURTY.

NOTES AND NEWS.

M. RAJON, the eminent etcher, has just left London to return to Paris for about six months.

THE Burlington Fine Arts Club announce for their next exhibition the collective works of William Blake. The possessors of any drawings or other works are asked to communicate with the honorary secretary.

THE Manchester Literary Club are about to hold an exhibition of works in black and white. This will be a novelty in the cotton metropolis. The very successful artistic re-unions of the club have suggested this step, and works by Messrs. Noel Paton, Ford Madox-Brown, Elmore, Poynter, Miss Thompson, F. J. Shields, J. D. Watson, Arthur Hughes, and other artists, have already been promised.

WE have received Mr. Hamerton's last volume of reprints from the *Portfolio*—an illustrated volume called the *Sylvan Year*.

MR. DRURY FORTNUM has made an important addition to the collection in the South Kensington Museum of the wax models by Michel Angelo, by the loan of a medallion portrait, in wax, of the great master, at the age of eighty-eight, taken from life by Leo Leone, in 1562, from which he afterwards executed a bronze medal. This portrait, exhibited by Mr. D. Fortnum, is in wax of a flesh colour, in *rilievo*, on a black oval ground. The admirable and careful modelling of the features denotes a superior hand and imparts a life-like expression to the whole, showing it was taken from the living head. It was evidently the original portrait, which Leo Leone afterwards modelled in a somewhat larger size for the medal he executed in bronze, making some slight alterations in the folds of the drapery to render it more simple for casting in metal. At the back of the portrait is the inscription "Ritratto di Michelangiolo Buonaroti, fatto dal Naturale da Leone Aretino suo Amico." The wax cameo and inscription are both under glass and hermetically sealed. By the side of the wax portrait hangs the bronze medal. Vasari mentions that Leone had made the portrait of Michel Angelo in a medal "very lifelike," and that on the reverse, he had represented a blind man led by a dog, with the words (Psalm li. 13) "Docebo iniquos vias tuas, et impii ad te convertentur" ("Then shall I teach thy ways unto the wicked, and sinners shall be converted unto thee"), and because this pleased Michel Angelo, he gave Leone a model in wax by his own hand of Hercules and Antaeus, with some of his drawings. The application of the reverse and legend to Michel Angelo does not appear intelligible. A paper on this wax medallion was read by Mr. Drury Fortnum before the Society of Antiquaries.

MESSRS. EDMONSTON AND DOUGLAS are about to give us a further publication of Wilkie's Etchings and those of Andrew Geddes. They state that only limited impressions were originally printed—of which there were published, in two numbers, seven by Sir David Wilkie in 1824, and ten by Andrew Geddes in 1826, the remainder being now to be published for the first time.

MR. W. J. WEBB, known among some artists as "Eastern Webb," has just completed two Oriental subjects: one of them a figure which might stand for Ruth; the other, *Home at Night*, an Eastern shepherd hurrying with his flock towards the lights of an Eastern village—this last may be considered a worthy pendant to the artist's picture of the *Lost Sheep*, much remarked at the Mendel Sale.

WE understand that Mr. W. M. Scott, who for thirty years has been employed in the British Museum Print Room, has been strongly recommended for promotion by Mr. Reid, the keeper, supported by many known connoisseurs and artists. Mr. Scott is pre-eminently one to whose careful exactitude and art-knowledge the frequenters of the Print Room cannot too much express their indebtedness.

SOME more well-cut tombs have been discovered outside the north wall of Jerusalem. They form a series of three, one having a vault excavated beneath it, fitted with three loculi. In the largest chamber is a most remarkable stone-chest. It is too large to be a coffin, measuring 7 ft. 7 in. in length by 2 ft. 8 in. in breadth, and 3 ft. 2 in. in height. It is of later date than the vault, as is evident from the fact of the rock-roof being cut away to admit of its being lowered. It rests upon four feet, and is fitted with a rim for a lid, and fragments which may be those of the broken lid were lying about. The chest contained, when discovered, human bones. These appear to have been removed and probably thrown away without examination. It is suggested that the chest was constructed in order to contain the coffin, of wood or lead, of some distinguished personage. The church of St. Stephen was close to this spot, and Dr. Chaplin conjectures that the sarcophagus contained at first the remains of Eudocia.

M. PRÉVOT, of Bordeaux, has been charged by the French Administrator of Fine Arts with the execution of a marble bust of Montesquieu.

THE first sale of the season at the Hôtel Drouot took place on the 28th ult., and consisted chiefly of specimens of furniture of the Louis XIV. and XV. periods. Among the objects sold were *La Source*, a statue in marble, by Carrier Belleuse, 1,020 fr.; châtelaine and watch, chased gold, Louis XV., 970 fr.; suite of furniture, covered with tapestry "au petit point," subjects, figures, birds, and flowers, 8,000 fr.; screen of ancient tapestry, with vase of flowers, "appliqué" on black satin, 650 fr.; old oak chest, with figures and grotesque animals carved in relief, sixteenth century, 640 fr.; Louis XVI. bedstead in black carved wood, with twisted columns, 1,000 fr.; cabinet in Certosino marquetry, 1,000 fr.; pair of looking-glasses engraved, 1,100 fr.; Etagère of red lacquer, with landscapes in gold, 920 fr.; two large vases of Chinese porcelain, "famille verte," 1,315 fr.; another pair sold for 1,630 fr.; and a third for 1,580 fr.

A MOST valuable acquisition has just been made by the Louvre. The magnificent gate of the Palace of Stanga, at Cremona, one of the finest works of Italian sculpture in the fifteenth century, has by the timely and skilful negotiation of MM. Reiset and Barbet de Jouy, the Conservators of the Louvre, been purchased for the sum of 80,000 francs, from M. Vaïsse, an *agent de change* at Marseilles, who had bought it some time ago in Italy and had it conveyed at great cost to Paris. Several vague and incorrect accounts of this purchase have been published during the last week in the French papers, but the *Chronique*, which has judiciously kept silence on the point until the acquisition was ratified by the Minister of Fine Arts, is the first to give full and precise particulars concerning it. It appears that M. Vaisse has had many offers for his splendid possession, some of double and treble the amount given by the Louvre, but with patriotic generosity has refused these in order that such an important work of art might take its place in the National Museum of his country. The *Gazette des Beaux-Arts*, the *Chronique* states, will shortly publish a detailed account of the Stanga gate.

THE opening of the exhibition of the works of Barye at the Ecole des Beaux-Arts is fixed for November 15. The committee of this exhibition have written to Sir Richard Wallace asking him to become one of their number. The remembrance of what he has done for their country will never, it is stated in this letter, "be effaced from the heart of Frenchmen." Sir Richard Wallace, in reply to this effusion, "regrets that his absence from Paris will prevent his taking part in the labours of the committee," but expresses his sincere wishes for the "full and brilliant success of the exhibition of the works of the great artist whom France has so unhappily lost."

THE Austrian Minister of Education has turned one of the Pavilions of the great Exhibition to account by having six studios for sculptors fitted up in it, which are to be let at a moderate price, considering the accommodation. As there is a great demand for workshops and *ateliers* in Vienna this will no doubt be a boon to artists. Next year the second Pavilion is to be devoted to the same purpose.

Rouen Disparu is the title given by M. Jules Adeline to a series of twenty etchings which he is about to publish in ten monthly numbers. Only 120 impressions of each plate will be taken.

THAT wonderful work, *L'Histoire des Peintres de toutes les Ecoles*, the publication of which was begun in 1848, and has been continued almost without interruption to the present day, will, it is announced, be finished this year with a study of Michel Angelo by Charles Blanc. *L'Histoire des Peintres* has for many years past been a fertile source from which other art-publications have drawn for their illustrations. The woodcuts in it are often admirably executed, and the writing is always lively and interesting. Unfortunately, owing to the length of time that it has been coming out, its information is not always up to the point of present knowledge. So much has been discovered within the last ten years in the domain of art-history, that any work on the subject published before that time must needs be inadequate. The *Histoire des Peintres*, however, is so excellent in many ways that now it is finished we sincerely hope that it may soon be brought out in a second and corrected edition. All it wants is a greater accuracy of fact and knowledge to make it a really valuable authority as well as one of the best of popular works.

"THE Triumphant Entry of Christ into Jerusalem" is the subject of the colossal painting upon which Gustave Doré is now engaged. The canvas for this work is said to measure thirty feet by twenty.

PROFESSOR ANDREAS MÜLLER, of Munich, has recently finished two large frescoes in the church of Weissenhorn, in Würtemberg. The subjects represented are the *Crucifixion* and the *Raising of Lazarus*. The painter is still engaged on two other important frescoes for the same church.

THE *Gazette des Beaux-Arts* opens this month with a first article by M. Anatole de Montaiglon on the French Sculpture of the Renaissance. The Museums of Copenhagen are the "Musées du Nord" that at present occupy Le Comte de Ris. "These," he says, "are distinguished neither by the number nor the quality of their paintings, but antiquaries will find them very satisfactory." The Scandinavian or prehistoric Museum is indeed unique in Europe. An etching by Gilbert, from the *Judgment of Solomon* by Rubens, in the Royal collection at Christianborg, illustrates the article. M. Lavoix's interesting articles on the employment of figures in Mohammedan art are finished in this number. One of the illustrations is of the large copper basin known as the "Baptistère de Saint Louis" in the Louvre. This curious work is said to have been brought to France at the time of the first crusade. Of the "Antiquities of the Troad" many examples are given in the shape of vases and other pottery. The Theological Virtues as depicted by Raphael in his decorations in *grisaille* in the Vatican, form the subject of a critique by M. Louis Gonse, accompanied by an engraving of the size of the original of the beautiful figure of Faith. An obituary notice of Albert Jacquemart, who was one of the earliest contribu-

tors to the *Gazette des Beaux-Arts*; a learned note by him concerning the fabrication of Chinese porcelain, describing several of the Chinese methods of laying colours, and the colours employed; and a historical sketch by Paul Mantz of the early Florentine school, make up the number.

THE STAGE.

"MASKS AND FACES."

Two able men have given us of their best in *Masks and Faces*. It is an interesting story, and an admirably constructed drama. Twenty years ago, or thereabouts, Mr. Charles Reade wrote his novel of *Peg Woffington*, and shortly after, Mr. Tom Taylor came to his assistance in turning the novel into an interesting play. Produced originally at the Haymarket, and acted there, as far as its two great characters, Triplet and Peg Woffington, are concerned, by Mr. Benjamin Webster and Mrs. Stirling, it has been reproduced once at least within our memory, at the Adelphi some ten years since. And, indeed, Mr. Webster has had good reason to be fond of playing it, for not only is the piece effective, but the part of Triplet is one very peculiarly suited to his style and his physical means. Mrs. Stirling, when last she played Peg Woffington, lacked the youth to realise our own conception of what the character should be. Her performance was, nevertheless, as we have scarcely need to say, an able and vigorous one. At that time—the time at all events of which we are speaking; and we think that was the last time the piece has been seen in London—an actress who left the stage young, but not too young to have acquired some public favour in tender and womanly parts, played, if we mistake not, the second woman's character. That was Miss Henrietta Simms, whom many Adelphi playgoers remember with pleasure considerable, but hardly as great as is occasioned to old frequenters of the Haymarket by the recollection of its best *ingénue*, Miss Nelly Moore. And now, time having gone on, and made Mr. Webster and Mrs. Stirling no younger, it has been found that the play was still a good play: contained, that is, the elements of a success which was not for one time alone; and yet its authors, believing that a little labour might be fruitfully bestowed on the piece, have in certain scenes rewritten and re-worked it. Even in twenty years there is a quite sensible change in tone: many a piece, good on its production, is felt to have aged injuriously in twenty years; and though this happens more in France than in England—most of all in Paris, where intellectual life, as far as the theatre touches it, is quickest of all—still it does happen in England. And so, not indeed with quite the sensitiveness of M. Emile Augier, whose great preoccupation it is to feel each year the intellectual pulse of Parisian society, Mr. Reade and Mr. Taylor have made their alterations: omitting here; throwing in a good thing there; considering even, it may be, the needs of a particular player in one place, the requirements of the stage of to-day in another. The past career of the piece can hardly tell against its success, and its hold of the boards of the Prince of Wales's Theatre is likely long to continue.

The action of the play opens slowly, for Mr. Quin and Kitty Clive have been talking for a long while in the Covent Garden green-room before Peg Woffington enters, and the scene gradually complicates itself by the presence of Sir Charles Pomander—a silly *beau* of that day—and the arrival of Triplet, the poor but worthy gentleman of the piece. But the picture of the stage, or rather of behind the curtain, of the time, is complete: complete as it can be within the allotted limits—a vigorous, well-sustained sketch. Colley Cibber, the privileged gossip, comes and goes, Mr. Snarl and Mr. Soaper represent criticism—as it has always appeared in the eyes of actors who secretly believe in their own perfection—Kitty Clive laughs her laugh and flirts her fan and hates her rival—and Miss Brennan does all these prodigiously well—the call-boy calls, the enamoured countryman dangles—it is the green-room of that day; nay, perhaps, save that its frequenters differ in turn of phrase and make of gown from those of the present, it is the green-room of our own. But to the serious business of the piece. The play has two threads of interest, one of them, however, much stronger than the other. We care for the troubles of Triplet, who, from a garret in Lambeth, lives, as imaginative writer, in the society of St. James's; and with an empty cupboard at home, revels, on paper, in banquets where unlimited wealth provides the richest of dishes and the finest of Burgundies. We care for the beneficent influence exercised over his ill-success in mature life, by the actress whom, in his more prosperous youth, he had befriended, as a child. This is the real interest of the drama. But the second thread is the unhappy wilful love—given way to for an hour but speedily repressed—of the great actress of comedy, for Ernest Vane. Ernest Vane is quite unworthy of her and she feels this very soon, but not soon enough to spare her trouble. He has left his wife in the North—has been for six months enjoying the pleasures of the Town, has left her letters unread, is ignorant of her affectionate intention of joining him; and so, when in ignorance of that affectionate attention, he has invited a supper-party to his rooms in Queen Square, his wife arrives, and he is only saved from reproaches by the actress's quick expedient of introducing the guests, herself included, as certain persons of quality whom Mistress Vane may know. All the sympathy that could conventionally be extended to a woman circumstanced like the wife, the authors have contrived to elicit—more than this, the really exquisite simplicity and gentleness of Miss Ellen Terry in the character succeed in bringing out—but as one looks at this Mr. Vane, and waits until at the end of the play the kindly though disappointed actress effects a reconciliation between them, one feels that the game was not worth the candle: that is, that happiness with Mr. Vane, to whom his wife is now restored, must be a poor thing at best. A better, stronger man might have erred more, and been better worth forgiving. But Mr. Vane shows nothing of fine quality, and his young wife's happiness with him means something less—much less—than Dorothea's happiness with Ladislaw: it reposes on blind idealisation, on the illusion which is a pathetic thing.

Or, perhaps, the better interest of the play is that which may be found by taking Peg Woffington as its centre, and looking to right and left—on the one side her own brief mistaken love for Mistress Vane's husband, and on the other, her kindliness, her inexhaustibleness of resource, her wit, her humours, her benefactions to Triplet. That complicated character of the successful actress—bright in troubles, lonely in successes—the authors have carefully studied. The play gives us her portrait at full length; and behind it, as background shadows, flit her admirers, Sir Charles Pomander, Mr. Vane—her acquaintances, Cibber and the critics. Only approaching her in elaboration is that figure of Triplet, a once sanguine man, who retains—in Lambeth—the remnant of hopefulness; who when the managers send back his tragedies unties them nervously with the ghost of an assurance that they are sent to him "for trifling alterations, which, if wise, I shall accept:" a man who expected to make a fame by epics, but cannot earn a breakfast by fashionable acrostics which alone will sell for a little: a man whose wife at minor theatres was during a dozen weary years a draggled "juvenile" actress, such as we have seen in our day bearing up courageously under virtue, poverty, crows' feet, and a lean middle-age: a man whose only refreshment is five minutes bad practice on a bad fiddle, and who always cries—his children tell us—when he is writing his comedies with frozen fingers, an empty cupboard, and the certainty of a manager's refusal. This character of Triplet—aspiring, gentle, grateful and proud—the authors have worked out with more than common skill and feeling, and here and there with a pleasant humour.

Triplet's and Peg Woffington's are capital parts: more than good parts: parts of the highest importance, upon which no amount of art and no delicacy of art could possibly be expended in vain. Mr. Bancroft makes, in Triplet, his most ambitious venture: and the result, though not all that one could wish, does certainly justify the venture. Fault has been found with the voice, as incapable of pathetic expression: that at all events did not strike the writer of these lines. Not the quality of the voice itself, but the use of it, is occasionally artificial or mannered; some touch of awkwardness sits upon Mr. Bancroft now and again—not often—in the delivery of pathos. He has acquired, for the character, much quaint, slow grace of attitude, and he has filled his part with significant bits of stage-business; so that, on the whole, his performance interests and satisfies. Mrs. Bancroft succeeds Mrs. Stirling in the character of Peg Woffington, and it is hard to believe that the part can ever have been better played. It is full of variety, and it does not call for a single expression which this artist is not capable of giving it. From the petty jealousies—half fun after all—and the petty merriment of the earlier scenes, to the quiet controlled scorn of Peg Woffington's rejection of Pomander, and the forced cheeriness of the scene in which she and Triplet's children lay the breakfast-table with the famous pie—cheeriness only not genuine just then, in a genuine nature, by reason of Triplet's poverty and of her own trouble—from the first scene to the last, the work is artistically conceived and successfully done. And a third character, hitherto less noteworthy at our theatres—the pleasant sketch, simply pathetic, of the wife, Mabel Vane—is brought into the front line by the gifts and art of Miss Ellen Terry, who has done, in this, a thing more wholly satisfying than her admirable Portia. The fine sense of the value of emphasis, carefully distributed over lines all delivered in the best and keenest and clearest of English speech; the finer sense of what a given character really is—of what tone and look it is capable, and of what tones and looks it is quite incapable—give to this performance, as to many others of Miss Ellen Terry's, indeed as high a place as can be taken on the contemporary stage. But she is pre-eminent in one thing—and it has often by other critics been pointed out—and that is, gesture. Her attitudes become more and more what they always inclined to be—studies for pictures: but always without any of the unreality of the posed model, and with far more than any model's expressiveness. One would beg the reader specially to note the series—or that is too hard a word—say rather the ordered yet seemingly spontaneous *flow* of gestures—with which she leaves, in the second act, the room where Mr. Vane has been entertaining the Town, and to consider, when he has noted that flow of gesture, what are the words to be spoken. Something of the power of the play of pantomime—and how much it can illustrate, describe, reveal, in the hands of a genuine artist—he will then have discovered. If *Masks and Faces* continues to be played as well as on the night we saw it, they will play it not only well, but long.

FREDERICK WEDMORE.

THE Charing Cross Theatre was to reopen on Wednesday night—too late for notice in to-day's impression—with a performance of *The Unequal Match*.

Black-Eyed Susan, or the little Bill that was taken up is to be revived at the Opéra Comique in a week's time; Miss Oliver and several other players playing their original parts.

Buckingham—Mr. W. G. Wills's new drama—is about to be produced at the Olympic.

At the Queen's *The White Cat*—a great spectacular piece—is shortly to be given by Mr. Mayer. Mr. Coleman's lesseeship will not begin until next autumn.

Blue Beard is coming back on November 22. It was not fair that London should be long deprived of an entertainment so entirely without pretensions to intellect; so frankly filled with the charm of lime light, catching strains, glittering dress, "topical" allusions, and the last pretty face.

Chilperic—the next revival at the Park Theatre, Camden Town—has been delayed by the success of *Geneviève de Brabant.*

At the Haymarket, *A Happy Medium*, with Mr. Charles Warner and Miss Minnie Walton, has been substituted for *Spring Gardens* as a *lever de rideau.*

Mr. Toole's reappearance at the Gaiety Theatre on Monday night has been the second dramatic event of the week as far as London is concerned. His reappearance was, indeed, in familiar pieces, the *Spitalfields Weaver*, *Off the Line*, and *Ici on Parle Français.* A man must have something of the versatility of talent of an "entertainer" to appear in three pieces in a single night, and it might be questioned whether his performance could possibly retain much individuality. And Toole, indeed, is always Toole, and yet the Toole in one piece is fitted to the piece, and so is the Toole in the other. A low comedian of genuine success, because of genial broad humour and much inventiveness, Mr. Toole holds his own in whatever part, or however many parts, he may choose to play.

Mr. Charles Mathews said farewell to a full audience at the Gaiety on Monday afternoon. He had acted in that which is the latest, but even now by no means the least popular, of his pieces—*My Awful Dad*—when he came forward to say a few words. He came, he said, to redeem his promise, since an actor not only promises but performs—

"Then, after descanting pleasantly on the many varieties of 'few words' known to men and women, he told his listeners how long the journey to India had been in contemplation; how three years ago he had got as far as Ceylon, but his foot slipping, he had drifted to Australia; how he had set his course for India on his way back, and how the shifting of the wind had sent him instead to the Sandwich Islands, where, however, he had passed one of the most memorable evenings of his life, when he played 'by command and in the presence of His Majesty Hamehame-ha, the fifth King of the Cannibal Islands,' before an audience of Kanakas; and how now at last the long-deferred wish was to be realised, and next Christmas would in all probability see him in Calcutta. 'I think I see before me,' were his concluding words, 'several well-known faces, constant attendants, who have listened to a number of 'few words' on numerous occasions. I hope I do not misinterpret them. There is a story told of a man who went every night to see Van Amburgh put his head in the lion's mouth, in order that he might be sure of not missing the moment when it would be bitten off. Who knows but the same sort of feeling may exist with regard to my few words, and that the hope that they may be my last may animate the listener? If so I shall try and baulk his morbid desire and do my best to outlast him. I have beaten him so far, and will make a struggle for it still. I have enjoyed the favour of the public for forty years, and have grown all the stronger for its support. Who knows how long I may yet enjoy it? At all events, I have had the gratification of finding that even after so long a period, and notwithstanding the growth of so many young and bright intellects around me, I am still able to afford the same amusement that I did nearly half a century ago, and that I am permitted not only to play my old parts to the satisfaction of the audience, but have been allowed to write and act a new one with even more than my old success. I shall carry the pleasant remembrance with me wherever I go, and I shall hope to return and find you all as hearty and kind as ever. These are my few words, ladies and gentlemen, and I trust they are enough; at any rate they are sincere, and I can say no more."

It is the speciality of the Gaiety Theatre that it has no speciality. It gives us now a heavy melodrama like *Rose Michel* and now an operetta by Lecocq, and brings upon its stage now Mr. Phelps as Wolsey, and now Mr. John d'Auban and his forty young ladies of the ballet. On Saturday last, for the benefit of Mr. Coleman, of the Olympic, it was the scene of a performance of the *School for Scandal*, in which Miss Emily Fowler, Miss Eleanor Bufton, Miss Hollingshead, Mr. Creswick, Mr. W. H. Vernon, and others took part. Miss Fowler essayed for the first time the part of Lady Teazle.

Within the last few days the veteran comedian Benjamin Webster has been seen, at the Crystal Palace, playing a part which suits him next best to that of Triplet, if, indeed, it does not suit him even better than that. *One Touch of Nature* is the piece which Mr. Webster has been playing in. We should be glad to see his performance in central London. He has not yet taken a formal farewell of the stage, though he so seldom acts; and should he fulfil any considerable engagement again in London, the brief piece, *One Touch of Nature*, which does not make so severe a call as many another on his physical resources, may, we hope, be a prominent feature in his appearances. At the Crystal Palace, it is stated that he did not receive efficient support. If this be so, it is hardly the first time that a fine performance has been deprived of adequate assistance. The tradition of wretchedly incompetent assistance is too common in England, and (we do not say this with any reference to the Crystal Palace) the practice is only too remunerative, and will therefore probably be continued.

The French critics who hate opera-bouffes have had to sit out another. *La Créole*—music by Offenbach—has just been produced at the Bouffe Parisien—*La Créole*, one of three pieces the inexhaustible musician threatens to bring out this winter. The Bouffe Parisien, however, has the old right by prescription, to some entertainment of this kind. But nothing, they urge, shows more forcibly than the *Créole* that the "blown out" operetta of our day is an unnatural and bastard thing. There is some wit in the "book" of the *Créole*, and in the good old times it would all have been contained in one act, with two scenes. It has not the matter for three acts; yet three acts it must now have: though from the end of the second, there is little but repetition of what has gone before, and before has been successful. The *Créole* is very well played, by Daubray, an amusing *ganache*, by Cooper, who will be, to quote a correspondent, a pleasant actor for a "théâtre de genre" when the vaudeville with couplets shall have come back into favour; by Mdlle. Vanghell, who sang with much expression; and lastly, by Mdme. Judic, who is the queen of the place.

The Ambigu has given *La Vénus de Gordes*, a five-act piece, with seven scenes, by Adolphe Belot. The piece failed the first night, and seems to have slight chance of succeeding now.

"C'était une singulière idée de choisir juste le moment où le public français marque un certain besoin obscur de sentiments élevés, d'aspirations nobles, de langage grandiose, pour lui offrir le récit d'une aventure vulgaire, dont les détails sont à la fois ignobles et monstrueux, et qui est empreinte en toutes ses parties d'un goût grossier de réalisme.

"L'héroïne du drame nouveau pourrait sans doute faire l'objet d'une étude particulière dans un roman de mœurs: étude répugnante d'ailleurs, et dont nous commençons à être lassés. Mais c'est un caractère qui n'est pas dramatique le moins du monde. Il n'y a drame que lorsqu'il s'établit une lutte entre deux idées ou deux sentiments contraires. La Vénus de Gordes, la belle Margaï, est une femme de pur instinct, un être bestial, qui se laisse sans résistance emporter aux fureurs de sa passion ou de son tempérament."

So speaks a writer who for now several years has been doing his best to assist, by criticism, in the rehabilitation—the elevation—of the French everyday stage. The one great stage—the Théâtre Français—has been able to take care of itself.

MUSIC.

MONDAY POPULAR CONCERTS.

Last Monday evening Mr. Arthur Chappell inaugurated the eighteenth season of the Monday Popular Concerts at St. James's Hall with a programme fully worthy of the high reputation which these excellent performances have so justly obtained. The special interest of the evening on this occasion, however, was rather centred in the artists who appeared than in the music selected—that is as regards novelty; for three out of the four instrumental works which, according to custom, were brought to a hearing were old favourites at St. James's Hall, and, though all are acknowledged masterpieces, would not in themselves require more than a word of mention. It was otherwise, however, with the performers. Both Mdme. Annette Essipoff and Herr Wilhelmj made on this occasion (if I am not mistaken) their first appearance before a "Monday Popular" audience. When the lady paid her previous visit to England, in the early summer of last year, the season of these concerts was already over; and although she had been previously heard both in concertos and in solo pieces, no opportunity had been afforded of listening to her in concerted chamber-music—no mean test of the true musicianship and artistic feeling of any player. To play well in a trio or quartet it is necessary before all things to sacrifice self to art—to know when to be abased as well as when to abound; and any player who thinks solely of the individual effect he or she is producing is absolutely certain to ruin the music. As might have been predicted from the true artistic feeling of Mdme. Essipoff, she passed through the ordeal triumphantly. The concerted piece in which she was heard was a trio in D minor by Woldemar Bargiel—her coadjutors being Messrs. Wilhelmj and Daubert. No more thoroughly satisfactory concerted-playing could be desired or even imagined. We have frequently, on previous occasions, spoken of Mdme. Essipoff's magnificent execution, and it is superfluous to enlarge upon it; the great charm of her performance here, however, was the absence of all endeavour to shine at the expense of her comrades. The piano had, where needful, just the right amount of prominence and no more. The fair pianist was most admirably supported by the gentlemen named, the *ensemble* being simply perfect. As a composition Herr Bargiel's trio, which was given on this occasion for the first time at these concerts, is a clever but decidedly dry work. The themes are ably treated, but with an occasional exception seem to be altogether lacking in charm. Mdme. Essipoff chose for her solo Beethoven's great sonata in C, Op. 53, commonly known as the "Waldstein Sonata." I have so often expressed my very high admiration of her that I am not afraid of being thought to disparage her when I say that I could not like her reading of the sonata. It is hardly possible for an artist to be equally great in all styles, and the Russian lady's *forte* is rather the romantic—as, for example, the music of Chopin, her playing of which is unrivalled—than the strictly classical. In such music as Beethoven's, too, the very pronounced individuality of Mdme. Essipoff, who gives, so to speak, a subjective reading of everything she brings forward, is prejudicial. Beethoven's grander sonatas—and the Waldstein Sonata is indisputably one of the grandest of all—require above all things breadth of style; and this is precisely what appeared to be wanting on Monday evening. There was a multitude of charming details, and the execution was splendid, but the unity of design of the whole work was lost.

Digitized by Google

Instead of flowing along like a broad and majestic river, the music seemed rather to resemble a mountain torrent dashing from rock to rock. The performance was, nevertheless, a most interesting one; because, although it is not possible to agree with all the results arrived at, it is always profitable to watch an original mind at work upon a great masterpiece. Some new light is sure to be thrown upon the text, and there were points in Mdme. Essipoff's reading, which were not merely novel but excellent. The applause at the close of the sonata was enthusiastic, and the lady obtained a well-deserved recall.

Considerable curiosity was felt on Monday evening to hear Herr Wilhelmj as the leader of a quartet. Some little doubt may have occurred to some who were present as to whether the superb tone of the great violinist would mix sufficiently well with that of the other strings to produce a satisfactory *ensemble*. If any such doubts were entertained, they were certainly dispelled before Herr Wilhelmj had played fifty bars. The quartets on Monday were two old favourites—Beethoven in C minor, Op. 18, No. 4, and Haydn in D minor, Op. 76, No. 2—the former being given for the eighth, and the latter for the thirteenth, time at these concerts. All that has been said above with regard to Mdme. Essipoff's playing in concerted-music will apply with equal force to Herr Wilhelmj. His magnificent tone, his absolutely faultless intonation, were heard to no less advantage than in solos; but he nowhere overpowered his companions. Finer quartet-playing has certainly never been heard. Messrs. Louis Ries and Zerbini occupied their accustomed posts as second violin and viola, and in the absence of Signor Piatti, his place was most efficiently filled by Herr Daubert, one of our most conscientious and artistic violoncellists.

The vocalist of the evening was Mr. Shakespeare, a tenor singer, who has been mentioned before in these columns, but whose rising talent deserves recognition in this place. Mr. Shakespeare sang better, because apparently with less nervousness, than on previous occasions when he has appeared. He brought forward two graceful "new songs" (by which is probably meant newly-published) by the late Sterndale Bennett, entitled "Dancing lightly comes the Summer" and "Maiden mine," and in the second part sang "Una aura amorosa," from Mozart's *Così fan tutte*. Sir Julius Benedict conducted.

Next Monday Herr Straus will be the leader, and Mdme. Essipoff will make her second appearance at these concerts.

In the book of the words for last Monday the Director makes a very sensible appeal to the frequenters of the concerts with reference to the late arrivals which are so frequent, and so great an annoyance alike to the more punctual part of the audience and to the performers themselves. We would suggest that Mr. Chappell might with great advantage introduce the practice, which has been tried with success on more than one occasion, particularly at the late concerts of the Wagner Society, of closing the doors inexorably while the music is going on, and only admitting the late arrivals in the intervals between the movements. This would cut the knot of the difficulty at once; and the common sense of the public would certainly support the Director in an effort to do away with an unmitigated nuisance.

EBENEZER PROUT.

THE directors of the music at the Alexandra Palace have done great credit to themselves, and conferred a benefit on musicians, by their revival last Saturday of Handel's *Esther*. Owing to the length of our notice of the Monday Popular Concert, we must dismiss the present performance with a much briefer record than its merits would warrant. *Esther* was the first of nineteen English oratorios which Handel composed. It was written in the year 1720 for the Duke of Chandos, and, though performed several times during the composer's lifetime, has been (like many of its companions) most unjustly neglected since. While the choral portions of the work are not as a whole so important as in many of Handel's later oratorios, there are some of them, especially "Shall we the God of Israel fear," "He comes to end our woes," and "The Lord our enemy hath slain," which are in their composer's finest style; and the songs are marked by that dramatic truth of expression and that feeling for pure and beautiful melody so characteristic of the old master, though some are antiquated in style, and the majority are written in the form so in fashion in Handel's day, according to which the whole of the first part was to be repeated *Da Capo*, but which to our modern taste is apt to prove tedious. It is probably not generally known that some of the best solo music in *Esther*, such as the songs "Dread not, righteous Queen," "Tears assist me," "O beauteous Queen," "Turn not, O Queen, thy face away," and the duet "Who calls my parting soul from death?" as well as the two choruses, "Shall we of servitude complain?" and "Virtue, truth, and innocence," were not originally written for this work, but were transferred by Handel from his German oratorio *The Passion of Christ*, composed some four years previously. The performance on Saturday was an excellent one. The soloists were Mdme. Nouver, a lady with a powerful and brilliant voice, and who sings capitally in tune, Miss Enriquez, Mr. Vernon Rigby, Mr. Howell, and Mr. Wadmore, all of whom did full justice to their respective parts. The band and chorus, under the direction of Mr. Weist Hill, the conductor of the music at the Alexandra Palace, were very satisfactory; and the additional accompaniments, which under the modern conditions of performance are required by all Handel's works, were written with good taste and judgment by Mr. Halberstadt. The production of the oratorio was an entire success, and the directors of the Alexandra Palace would do well to take an early opportunity of repeating it.

AT the last Crystal Palace Concert Joachim Raff's Fourth Symphony (in G minor, Op. 167), was given for the first time in this country. The work was noticed in detail in these columns some time since (ACADEMY, April 10, 1875), and it is only needful to say here that the performance in no way modified the impression produced from reading the score—that it is one of its composer's finest and most perfect works. The execution under Mr. Manns was alike worthy of the reputation of the Crystal Palace band and of its conductor. At the same concert Mdlle. Anna Mehlig gave an admirable reading of Beethoven's greatest concerto—that in E flat; the remaining orchestral pieces being Bennett's overture to *Parisina* and Mendelssohn's to *Ruy Blas*. The former was produced at these concerts last season; a second hearing strengthens the impression of its great merit. It must be ranked for originality above either the *Naiads* or the *Wood-Nymph*, both of which are too reminiscent of Mendelssohn. The vocalists on Saturday were Mdme. Lemmens-Sherrington and Mdlle. Victoria Bunsen.

OFFENBACH'S new opera *La Créole*, which was produced at the Théâtre des Bouffes Parisiens on the 3rd inst., is spoken of as by far the best of the three new works which that prolific composer has just brought out. M. Lavois *fils*, writing in the *Revue et Gazette Musicale*, speaks of it as being less an opera-bouffe than an operetta, and with a decided tendency toward genuine "opéra comique."

MDME. JAELL, the wife of Herr Alfred Jaell, and herself also a distinguished pianist, has written a quartet for piano and strings, which has been produced before a select circle of artists in Paris, and which is very highly spoken of.

M. PALIANTI, formerly the stage-manager of the Opéra Comique at Paris, has just died at the age of sixty-six. He had been connected with the opera for more than forty years, and has rendered great service to provincial and foreign opera houses by the publication of the scrupulously exact *mise-en-scène* of all the works given during his long career at the Opéra and at the Opéra Comique.

MDME. CLARA SCHUMANN made her first appearance in public since her long illness, at the third Gewandhaus concert at Leipzig on the 28th ult., with Mendelssohn's concerto in D minor, and short solos by Schumann. The great artist had an enthusiastic reception.

A NEW series of letters by the late Moritz Hauptmann, selected by Ferdinand Hiller, will shortly be published.

THE first volume of Herr C. F. Pohl's long and anxiously expected work on Joseph Haydn has just been published at Berlin. We hope shortly to notice it in these columns.

A SALE of musical copyrights and plates, the stock of Messrs. Duff and Stewart, of Oxford Street, is announced by Messrs. Puttick and Simpson, which will be one of the most important which have taken place for a considerable time, extending over five days, from Monday the 22nd to Friday the 26th inst. Messrs. Duff and Stewart's stock is particularly rich in popular songs, including many of the favourite compositions of Virginia Gabriel, Stephen Glover, Gounod, J. L. Hatton, E. L. Hime, J. W. Hobbs, &c.

TABLE OF CONTENTS.

	PAGE
MORRIS'S TRANSLATION OF THE AENEID, by H. NETTLESHIP	491
HERTSLET'S MAP OF EUROPE BY TREATY, by C. M. KENNEDY	494
DAVILLIER'S SPAIN, by the Rev. WENTWORTH WEBSTER	496
KUENEN'S RELIGION OF ISRAEL, by the Rev. P. H. WICKSTEED	497
THE AUTOBIOGRAPHY OF ANNE LADY HALKETT, by J. J. CARTWRIGHT	498
NEW NOVELS, by the Rev. Dr. LITTLEDALE	499
CURRENT LITERATURE	500
NOTES AND NEWS	501
NOTES OF TRAVEL	503
PARIS LETTER, by GABRIEL MONOD	503
SELECTED BOOKS	505
CORRESPONDENCE:— *The Trojan Collection*, by Dr. H. Schliemann; *The Discovery of the Lake-Dwellings*, by D. B. Monro; *Legends and Folklore of North Wales*, by Prof. D. Silvan Evans; *On Freewill*, by Francis Lloyd	506
APPOINTMENTS FOR NEXT WEEK	506
SMEE'S MIND OF MAN, by JAMES HINTON	506
MAX MÜLLER'S CHIPS FROM A GERMAN WORKSHOP, by the Rev. A. H. SAYCE	507
SCIENCE NOTES (PHYSIOLOGY, MICROSCOPY)	508
MEETINGS OF SOCIETIES	509
SEMPER'S DONATELLO, HIS AGE AND SCHOOL, by J. A. CROWE	511
PICTURES AT THE FRENCH GALLERY, AND PICTURES BY FRÈRE, by W. M. ROSSETTI	512
PARIS NOTES, by PH. BURTY	513
NOTES AND NEWS	513
"MASKS AND FACES," by FREDERICK WEDMORE	514
STAGE NOTES	514
MONDAY POPULAR CONCERTS, by EBENEZER PROUT	515
MUSIC NOTES AND TABLE OF CONTENTS	516

NEW TERMS OF SUBSCRIPTION.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, America, India, China, &c.	0 17 4	0 8 8	0 4 4

SATURDAY, NOVEMBER 20, 1875.

No. 185, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Diary and Correspondence of Samuel Pepys, Esq., F.R.S., from his MS. Cypher in the Pepysian Library, with a Life and Notes by Richard Lord Braybrooke; deciphered with additional Notes, by the Rev. Mynors Bright, M.A. Vol. I. (London: Bickers & Son, 1875.)

THE Diary which Samuel Pepys kept with praiseworthy diligence for ten years of his life has thrown such a flood of light upon the history and manners of his time that one is apt to forget the fact that before the year 1825 the world knew nothing of this mass of gossip. Yet so ungrateful are we to our benefactors that the publication of the diary did an immense injury to its writer's reputation. Previously he was known as a staid, trustworthy and conscientious man of business, as a patron of science and literature, and as a president of the Royal Society. Jeremy Collier says he was "a philosopher of the severest morality." Since 1825 we have been too apt to forget the excellence of his official life, and to think of him only as a busybody and a quidnunc. Lord Braybrooke, who first introduced the book to the public, had no very accurate notion of the duties of an editor, and he treated his MS. in a very unsatisfactory manner. Large portions were omitted without explanation, and apparently without reason, and although much was added to succeeding editions, still the reader might well say—

> "That cruel something unpossessed
> Corrodes and leavens all the rest."

The third edition, published in 1848, contained a large mass of restored passages, amounting it is said to not less than one-fourth of the entire work. Some fresh notes were added to the fourth edition, published in 1854, but no alteration of the text was made beyond "the correction of a few verbal errors and corrupt passages hitherto overlooked." Subsequent editions have been mere reprints of these. Still there was much omitted which cannot be included in Lord Braybrooke's description of entries "devoid of the slightest interest," and we therefore welcome Mr. Mynors Bright's entirely new transcript, as it gives us "the whole of the Diary" with "about one-third of matter never yet published." There is a passage, however, in the preface which is unsatisfactory, as we gather from it that those parts which the editor "thought would be tedious to the reader, or that are unfit for publication," have been left uncopied. Mr. Bright, as Sir Walter Scott said of the first editor, "hangs out no lights," or, in other words, has printed no stars to show where the passages to which he refers are omitted. We very much doubt the power of the editor of such a book as this to judge what will or will not be tedious to readers, and, although we do not say that the objectionable passages ought to have been printed, we think that some sign should have been given wherever any portion has been omitted.

The first volume occupies the period from January, 1659–60, to June 30, 1662, and contains 100 more pages than the first volume of the third edition (1848), which covers the same ground. The additional matter is of the true Pepysian flavour, and we add a few specimens which are neither better nor worse than the remainder. Some of the entries in the old editions that gave a wrong impression, from being improperly curtailed, are now set right. Here are two instances in which it will be seen that the omitted passages completely alter the sense. The words printed by Lord Braybrooke are in italics:—

"April 11th, 1661.—*So home and I found all well, and a deal of work done since I went.* I sent to see how my wife do, who is well. So to Sir W. Batten's and there supped, and very merry with the young ladies. *So to bed very sleepy for last night's work.*"

"Dec. 30th, 1661.—*With my wife and Sir W. Pen to see our pictures, which do not much displease us,* and so back again, and I staid at the Mitre, whither I had invited all my old acquaintance of the Exchequer to a good chine of beef, which with three barrels of oysters and three pullets and plenty of wine and mirth was our dinner, and there was about twelve of us, and here I made a foolish promise to give them one this day twelvemonth, and so for ever while I live, but I do not intend it. So home to Sir W. Pen, who *with* his children and *my wife* has been *at a play* to-day *and saw 'D'Ambois,' which I never saw.*"

Lord Braybrooke's reading makes Pepys himself take his wife to the play.

Here are some entries relating to the diarist's domestic arrangements:—

"Jan. 8th, 1659–60.—From thence to my father's to dinner, where I found my wife, who was forced to dine there, we not having one coal of fire in the house, and it being very hard frosty weather."

"June 29th, 1662.—*I do find upon my monthly ballance that I am worth* 650*l.*, the greatest sum that ever I was yet master of. I pray God give me a thankfull spirit, and care to improve and increase it."

"Oct. 13th, 1660.—From thence to my Lord's, and took Captn. Cuttance and Mr. Shepley to the Sun Taverne, and did give them some oysters. After that I went by water home, where I was angry with my wife for her things lying about, and in my passion kicked the little fine basket, which I bought her in Holland, and broke it, which troubled me after I had done it."

"Nov. 6th, 1660.—At night to bed, and my wife and I did fall out about the dog's being put down in the cellar, which I had a mind to have done because of his fouling the house, and I would have my will, and so we went to bed and lay all night in a quarrel. This night I was troubled all night with a dream that my wife was dead, which made me that I slept ill all night."

"Nov. 9th, 1660.—I went to my father's and staid late, talking with my father about my sister Pall's coming to live with me if she would come and be as a servant (which my wife did seem to be pretty willing to do to-day) and he seems to take it very well and intends to consider of it."

"Aug. 26th, 1661.—This morning, before I went out, I made even with my mayde Jane, who has this day been my mayde three years, and is this day to go into the country to her mother. The poor girle cried, and I could hardly forbear weeping to think of her going; for though she be grown lazy and spoilt by Pall's coming, yet I shall never have one to please us better in all things, and so harmless, while I live. So I paid her her wages and gave her 2*s.* 6*d.* over, and bade her adieu, with my mind full of trouble at her going."

"Nov. 27th, 1661.—This morning our mayde Dorothy and my wife parted, which though she be a wench for her tongue not to be borne with, yet I was loth to part with her; but I took my leave kindly of her and went out."

There are several new entries about songs and music; for instance:—

"Nov. 24th, 1660.—Had a fire in my closet and fell to entering these two good songs of Mr. Lawes, 'Helpe, helpe, O helpe,' and 'O God of Heaven and Hell' in my song-book, to which I have got Mr. Childe to set the base to the Theorbo, and that done to bed."

"Nov. 3rd, 1661 (Lord's day).—This day I stirred not out, but took physique, and all the day I did read in Fuller's *Holy Warr*, and did try to make a song in the praise of a liberall genius (as I take my own to be) to all studies and pleasures, but it not proving to my mind I did reject it."

Here are accounts of two London journeys, one by land and the other by water:—

"July 17th, 1660.—That done and the day proving fair I went home and got all my things packed up and sent away, and my wife and I and Mrs. Hunt went by coach, overtaking the carts a-drinking in the Strand. Being come to my house and set in the goods, and at night sent my wife and Mrs. Hunt to buy something for supper; they bought a quarter of lamb, and so we eat it, but it was not half roasted."

"Dec. 3rd, 1661.—At noon thence to the Wardrobe, where my Lady Wright was at dinner, and all our talk about the great happiness that my Lady Wright says there is in being in the fashion and in variety of fashions, in scorn of others that are not so, as citizens' wives and country gentlewomen, which though it did displease me enough, yet I said nothing to it. Thence by water to the office through bridge, being carried by him in oares that the other day rowed in a scull faster than my oares to the Towre, and I did give him 6*d.*"

In the new portion we obtain several fresh glimpses of the characters of Pepys's daily companions:—

Lord Sandwich:—"Oct. 22nd, 1660. Talking of religion I found him to be a perfect sceptic, and he said that all things would not be well while there was so much preaching, and that it would be better if nothing but Homilies were to be read in Churches."

Sir W. Penn:—"Oct. 9th, 1660. To Whitehall again, where at Mr. Coventry's chamber I met with Sir W. Pen again, and so with him to Redriffe by water, and from thence walked over the fields to Deptford, the first pleasant walk I have had a great while, and in our way had a great deal of merry discourse, and I find him to be a merry fellow and pretty good natured and sings very loose songs. I found *our gentlemen and Mr. Prin* at the pay. About noon we *dined together*, and were very merry at table telling of tales. After dinner to the pay of another ship till 10 at night, and so home in our barge, a clear moonshine night, and it was 12 o'clock before we got home, where I found my wife in bed, and part of our chambers hung to-day by the upholster, but not being well done I was fretted and so in a discontent to bed. . . . Sir W. Pen told us a good jest about some gentlemen blinding of the drawer, and who he catched was

to pay the reckoning, and so they got away, and the master of the house coming up to see what his man did, his man got hold of him, thinking it to be one of the gentlemen and told him he was to pay the reckoning."

"Dec. 22nd, 1660.—*Went to the Sun taverne on Fish Street Hill.* . . . We staid here very late, at last Sir W. Pen and I home together, he so overcome with wine that he could hardly go; I was forced to lead him through the streets and he was in a very merry and kind mood. I home, my head troubled with wine and *I very merry went to bed, my head akeing all night.*"

"June 29th, 1662.—Home with Sir W. Pen to dinner by appointment and to church again in the afternoon and then home and in the evening *to supper* again *to Sir W. Pen.* Whatever the matter is, he do much fawne upon me, and I perceive would not fall out with me, and his daughter mighty officious to my wife, but I shall never be deceived again by him, but do hate him and his traitorous tricks with all my heart."

The italics in the last three extracts show what a wrong impression the old editions often give us of the contents of the Diary.

The following little bit contains a good instance of Pepys's shrewdness in money matters:—

"Dec. 10th, 1660.—Col. Slingsby and I in the evening to the coffee-house in Cornhill and I found much pleasure in it, through the diversity of company and discourse. From thence home and up to bed, having first been into my study and to ease my mind did go to cast up how my cash stands, and I do find as near as I can that I am worth in money clear 240*l.* for which God be praised. This afternoon there was a couple of men with me with a book in each of their hands, demanding money for poll-money, and I overlooked the book and saw myself set down Samuel Pepys, gent. 10*s.* for himself and for his servants 2*s.* which I did presently pay without any dispute, but I fear I have not escaped so, and therefore I have long ago laid by 10*l.* for them, but I think I am not bound to discover myself."

On August 19, 1661, Pepys was sent for to the Privy Seal, and we now for the first time have the following interesting account of what occurred to him:—

"Here I staid till at last, hearing that my Lord Privy Seale had not the seale here, Mr. Moore and I hired a coach and went to Chelsy, and there at an alehouse sat and drank and past the time till my Lord Privy Seale came to his house, and so we to him and examined and sealed the thing, and so homewards, but when we came to look for our coach we found it gone, and so we were fain to walk home afoot and saved our money. We met with a companion that walked with us and coming among some trees near the Neate houses, he began to whistle, which did give us some suspicion, but it proved that he that answered him was Mr. Marsh (the Lutenist) and his wife, and so we all walked to Westminster together, in our way drinking a while at my cost, and had a song of him, but his voice is quite lost."

We have quoted enough to show how thoroughly the old editions are now superseded, and we advise all to read this handsome volume, the charming print of which will be pleasing to the eyes of both old and young. The publishers are also to be congratulated upon the happy effect of the cloth cover, which is a successful imitation of the old Cambridge calf, in which Pepys's books are all bound. Mr. Bright does not give any notice of the new matter, so that readers will have to find it out for themselves; but that will be an agreeable excuse for reading the whole Diary. HENRY B. WHEATLEY.

Guido and Lita: A Tale of the Riviera. By the Right Hon. the Marquis of Lorne. (London: Macmillan & Co., 1875.)

VERY high authorities have, as we all know, expatiated upon the excellences of Wonder, and upon the miserable and degraded condition of the man who has not Wonder in his soul. It is some compensation for the evils which beset the critic's path, that he at least is in no danger of becoming thus degraded and miserable. His life is passed in a chronic state of wonder at "his authors," as Cave used to say, and the wonder generally is, not why the books are so bad, for very often (and we may hasten to say that this is the case with the book before us) they are not bad at all, but rather why their authors ever took the trouble to write, or at least to publish them. Unless we adopt the Wellerian solution, and decide that there must be books for the sake of the booksellers (and perhaps the critics too) the difficulty is insoluble.

Guido and Lita is a case in point. We have said that the book is not bad; it is not silly, or tedious, or bombastic; the verse runs with a pleasant smoothness, and the rhymes and the grammar are generally as unimpeachable as the sentiments. But whatever our great grandfathers may have thought, most people are now dimly aware that something more than this is necessary to make poetry. We are quite sure that the Marquis of Lorne is aware of this too, and we cannot pay his intelligence such a bad compliment as to suppose that he thinks any such something more is here present.

A good deal of allowance must be made for the drawbacks of the form which this poem has taken. Tales in verse, once popular enough, are now decidedly distasteful to the cultivated reader of poetry. We have, indeed, one living poet who can write such tales with incomparable grace and charm. But the once-married arts of the poet and the tale-teller have fallen as far apart as those of the barber and the surgeon, and it needs a magician like Mr. Morris to bring them together again. The Marquis of Lorne, to judge from this work, is scarcely strong enough to walk in that circle.

Again, the rhymed heroic couplet which he has adopted has perhaps of all metres fallen most dead to us moderns. Almost all our great poets for fifty years past have eschewed it or "translated" it. The rhymed heroics of "Sordello" and of the *Earthly Paradise* are as much like the verses, we do not say of Pope, but of Campbell, as the Alexandrines of Victor Hugo are like the Alexandrines of Racine. "On casse les vers et on les jette par les fenêtres," cried the indignant spectator of *Hernani*, and the English heroic has undergone the like violent surgery. Mr. Tennyson has simply let it alone. Mr. Swinburne has tried it a little, and the short poem of "Erotion" is an admirable example of the old style slightly altered. But the eddying tribrachs of "Anactoria," and the stately rhymed blank-verse of "S. Dorothy" are as heretically successful as the *enjambements* of Mr. Morris and Mr. Browning. Of pretty well known modern poems, "Tristan and Iseult" and the "Church of Brou" alone occur to us as exhibiting the couplet in something like its ancient form, and even in these it is more modernised than most of the verse of the book now before us.

Unfortunately, however, though *Guido and Lita* does not resemble any of the poems just mentioned, there is a class of compositions to which much, though by no means the whole, of it presents a very striking resemblance. The peculiarity of this class is that most educated men are well acquainted with one specimen thereof, and that few, except the unhappy beings known as examiners, know more than one. We allude (we need hardly say) to prize poems, and we think that not a few readers will rub their eyes and fancy themselves seventeen once more when they read such verses as these:—

"The rain ran down, and, as the lightning flashed,
In bounding torrents o'er the ground was dashed.
From the dry hills the new-born fountains sprung,
The narrow tracks with swelling waters rung,
And 'mid the turmoil could be faintly heard
The heavy fall of distant landslip, stirred
To headlong ravage, burying as it flowed
Man and his works beneath a hideous load."

Passing to a more regular account of the story, we suppose that no one will read the two lines which, at the opening of the poem, tell how—

"On the road that leads from out the town
Appear *two knights*, who slowly wend them down,"

without a smile, and that the description which follows will remind some at least dangerously of Romané de Clos Vougeot and Philibert de Coquelicot as they discussed the domesticities of Barbazure. In this case the two are the hero and the hero's father, a baron of the Riviera in the tenth century. They are driven by the already-quoted shower of rain to a fisherman's hut. Here appears Lita. Lord Lorne's description of his heroine is really a good example of the style he has chosen:—

"A maid whose arching brow and glancing eyes
Told of a passing timorous surprise;
Whose tresses half-concealed a neck that raised
A head that classic *art might well have praised*,
Framed with the hair in glossy masses thrown
From forehead whiter than Carrara's stone;
Her face's lineaments, clean cut and straight,
Might show that sternness *lived her nature's mate*,
Did not the smile that over them would steal
Another mood, as favourite, reveal;
Else had not dimples on the sunburned cheek
Helped the eyes' merriment so oft to speak."

(Here it may be noted that the italicised blemishes are quite in the prize-poem manner.) It must be evident to all that love at first sight will follow, and that the author will moralise thereon in the approved last-century fashion. The course of true love is in this instance smoothed (of course, after a preliminary roughening) by the Saracen pirates of the neighbourhood, who carry off Lita and besiege Orles, the home of Guido and his father. Lita escapes, plays the heroine in the military sense, and the poem ends with the usual marriage-bells. There are some pretty passages to be met with, most of them tinged with the same unfashionable mannerism. For instance:—

"Though still the air and chill—behold, behold
The hues of saffron *deepening* into gold,
Save when a sapphire band on ocean's bed
Along the far horizon lies outspread,
The heaving surface takes the tints on high,
And wakes its pallor to a kindred dye."

This last couplet is really admirable of its kind, and might have been signed by almost any poet from Pope to Byron. The description of the town (p. 25) is good. In the lines—

"The waves, like vassals of an eastern king,
In lengthened lines, continuous came to fling
Their load of diamond and of opal down,"

we cannot help thinking that Lord Lorne has borrowed an image from Alexander Smith, and spoilt it by resetting. At p. 73, when Lita is in the hands of the Saracens, there is a passage which will show the author's command of his metre:—

"She slept, or was it but a dreadful swoon
That made her lie so still at first? But soon,
If it were such, it passed into a sleep,
With breathings low, and regular and deep;
And o'er the features, drawn by anxious pain,
A blessed contentment now began to reign,
The parted lips and placid face expressed
No sign that Trouble stayed within the breast."

This is a good echo of the *Corsair*; and, indeed, the writer's metrical proficiency is considerable, though he is too fond of triplets. Many passages in the siege are also worthy of notice; for instance:—

"Aid comes! aid comes! oh, hark the surging cry
The quick assault sends forth unto the sky!
Hark, as if oaks were crashing in the blast,
The splintering ruin of some tangling mast,
The shock of charging prows; the ringing knell
Of whose hushed notes the mournful wave must tell!
Oh, who can know the fortunes of the fight,
Interpreting the doubt of doom aright?
And who distinguish mid that awful din
The battle call that shall, prevailing, win?
Yet as the tumult to their ears is borne
Joy may re-enter every heart forlorn,
Returning strength sustain the feeble knees,
'Orles! Orles!' and 'Rescue!' vibrate on the breeze."

It will be seen from these extracts, as well as from what has been already said, that the Marquis of Lorne's poetical models are Byron, Moore, and Campbell, rather than any of the poets of to-day. This is in itself to some extent a recommendation, as evidencing some independence of taste. Had he been content, with the mob of minor poets, to nurse in flannel some of the seeds which "all have got" from the Laureate's garden, or to vamp up distorted imitations of Mr. Swinburne's rhythms, a much shorter shrift and a much sharper sentence might have sufficed. For ourselves we think that his taste is not of the highest. Byron's famous threat:—

"Scott, Rogers, Campbell, Moore, and Crabbe will try
'Gainst you the question with posterity,"

has been so far fulfilled that the question has been tried, and a verdict has been given against the side which the poet chose to champion. That verdict is distinct and irreversible. But at the same time it is true that, as the same passage states, "the field is universal," and it is lawful to cultivate therein stocks and dahlias as well as roses and lilies. But we hardly think that the Marquis, if his critical faculty is at all equal to the skill in versification which he has here shown, can seriously think his work worthy of a place in the "Land of Matters Unforgot." It is surely unnecessary that a second Campbell should endow our poetical literature with a second *Theodric*; and to any higher value than the last-named poem *Guido and Lita* cannot pretend. We do not hold the vulgar inspirationist theory about poetry; nor do we think it necessary that poems should be written as Mr. Alfred Jingle wrote his epic. But a poem to be a poem must have something individual, some capital mark of difference. *Guido and Lita* contains some spirited passages, and not a little harmonious verse. But as a whole it is insignificant, and has no individuality, and therefore we fear that it cannot be called a poem.

GEORGE SAINTSBURY.

A Trip up the Volga. By H. A. Munro-Butler-Johnstone, Esq., M.P. (Oxford: James Parker & Co., 1875.)

THERE was at one time much more truth than there is now, although there still remains more than a mere particle of it, in what was said by Sam Slick the Yankee clockmaker, that "John Bull, because he was rich, thought he was wise too, and knew everything, when, in fact, he knew plaguy little outside of his own location." Now, while our Government do, even yet, to some extent exhibit this British trait and make "Imperial interests" yield to commercial influence, our Legislative Chamber and the non-mercantile representatives of the people show a strong tendency to acquaint themselves generally with things that were formerly not dreamed of in their philosophy. This is a very healthy sign; it gives promise that commercial prosperity shall not blunt all our perceptions and, in the end, denationalise our policy. Mr. Munro-Butler-Johnstone, M.P. for the city of Canterbury, is a distinguished member of the lower House, and is one among many in it who employ their vacation in travel and in statesman-like study of foreign lands and questions which more or less affect our political relations with other countries. He lately distinguished himself in a series of remarkable letters on Turkey to the *Pall Mall Gazette*, displaying a fund of knowledge and of political acumen which, applied in a high official sphere, might conduce much to this country's honour and benefit. At present, he gives us a specimen of the insight he has gained into Russia, in the course of not one but several trips to that country. The greater part of his little book, as he says in his preface, appeared in the form of letters addressed to the *Daily News*, in August, September, and October, 1874; but this fact will be no news to the readers of that paper, who will be glad to possess themselves of the little volume with its map and numerous adornments. We accept this work, however, only as an earnest of further contributions from its author, for we are assured that he has much more to say than he here writes about. Indeed, he gives us more than a mere impression of this in his Chapter I. on "Russia as it is" and in the several instances in which he emphasises his observations on the general condition, prospects and impregnability of the Russian Empire, and there are indications of a full appreciation on his part of the political significance of the Russian power and of the phases through which the Russian people are likely to pass in the shifting scenes of political life. And the subject is truly deserving of every attention. Every one who knows Russia at all will fully concur with Mr. Munro-Butler-Johnstone in what he says respecting the change which has come over Russia during the last twenty years. But she has changed in more than one respect—namely, socially since the emancipation of the serf, and organically since the Crimean War. Now, while her army is larger and more efficient, while her military resources and her means of transport and concentration are ready and available, and while, feeling her strength, she is becoming less evasive or ambiguous on the point of her policy or aspirations, she is at the same time sensible of increasing pains of internal social revolution. This circumstance is not calculated, indeed, to affect her power of aggression, but, looked at as a curiously interesting subject of historical study, we must bear in mind that, although her military system may have almost attained the most formidable point of perfection, her social reforms have not yet brought her to that critical period or to that extreme and dangerous verge to which precocity invariably leads on a people with precipitation. Russia's wisdom is not the result of her own experience so much as it is the wisdom of the West adopted with all its elaborateness, and adapted with as much skill as it is possible to exercise in putting an old head on young shoulders. If, as Mr. Munro-Butler-Johnstone truly remarks, Russia is more a continent than a nation, being peopled by no less than thirty-six different races, the communion of thirty-five millions of Sclaves alone is divided into a still greater number of classes, which, though firmly united in respect of nationality, are all at variance by reason of conflicting social interests. All the principles of revolution abound in Russia. The proprietary rights of the "Mir"—or people, in the wider and only true sense of the word—coupled with the "Mir's" ignorance and consciousness of all its disabilities, are a great propelling power toward radical changes in the forms and institutions of government. It is also a very combustible element by reason of that "Mir's" crass ignorance; for, being prone in its present state to be impatient, to misinterpret and misjudge the actions and intentions of the governing body (the history of Russia affords numerous and striking illustrations of this), it is easily worked upon by unscrupulous revolutionary demagogues. These latter have always been plentifully supplied to the country from the public educational establishments. The youth of Russia, instead of receiving a sound practical education are, after a capricious childhood, sent to gymnasiums, lyceums, and universities to pass through courses of elementary philosophy and of various abstract learning, which, being inapplicable in practical life, elevates the students on the airy pedestals of self-sufficiency. These young people are fast sowing the seeds of revolution in that Russian soil which is only too apt to receive it. All the elements of social discord have increased and multiplied since the Emancipation Act, and more or less find their expression through the numerous journals, and particularly in the antagonism between Moscow and St. Petersburg. This cannot last indefinitely, but, in anticipation of the bursting of the bubble, it

is probable that the attention of the entire nation will be in proper time diverted by Government to external patriotic interests.

We thus find in Russia, in reference to the great bulk of the people, that education, civilisation, and moral elevation, however much these may have been advanced, are still lagging behind the development of the outward signs of greatness and power. That, however, is Russia's own affair; what must affect us is her undoubted military strength and great prestige in the political world, and of this Mr. Munro-Butler-Johnstone appears to have a lively sense.

The first chapter of the little volume before us is, as we have shown, historico-political; the rest of the book may be divided under three heads—Ethnographical, Medical, and Commercial; and every chapter is fresh and interesting, while those that treat of Nijni Fair contain at the same time matter of considerable value to all who are concerned with the commerce of Russia.

In Chapter XIII. the author works out a pretty theory respecting the future of Nijni Fair, beginning with:—"Fairs are a convenient mode of supplying the material wants of a community in the infancy of commerce;" and he resolves the problem of the disappearance or endurance of the *Yarmarka*, or fair, by saying that though it may change its character it will always preserve its importance. I am rather inclined to think otherwise, for I believe that the question of the continuance of this fair pivots on that of Constantinople, the latter becoming, as Mr. Munro-Butler-Johnstone imagines it may, the southern *débouché* of Russia. Should it ever be so, then it is more than probable that the dreary and ill-favoured provinces of the north will be abandoned to the bear, the huntsman, and the woodcutter, while Russia will gravitate to the south. In such case, it is rather to be presumed that even as a Bourse Nijni will lapse into a secondary position. Constantinople, Odessa, and other parts of the Black Sea would probably monopolise the maritime commerce of Russia, and I should not be surprised if the Russian capital were transferred to some more central or more southern point—unless, indeed, the seat of Government should be boldly fixed at Constantinople. It is to be borne in mind that both Moscow and St. Petersburg—which may be almost said to be situated at the very northern verge of the habitable portion of Russia—are far remote from the fairest, richest and most thickly-populated provinces of the Empire. In the event of the abandonment of those cities, Nijni would degenerate into a small *entrepôt* of a decayed commerce plied from Siberia and finding its outlet at St. Petersburg during the short navigation-season in the Baltic. The great fair would then be no more national, and Nijni *Yarmarka* would go to Samara or Tsaritsin. The situation of Nijni, commanding as it now commercially is, owes its national importance almost entirely to St. Petersburg. A Russian maritime commerce on the Black Sea would depopulate the present capital, and cause the Siberian traffic to strike the Volga below Nijni. Although much believed in in Moscow, the manufacturing industry of Russia must, sooner or later, yield to more exclusive agricultural pursuits, and no number of boot or idol-making village communities in the north could give life or animation to Nijni, the back-door of Russia.

Mr. Munro-Butler-Johnstone's book touches many vital Russian questions to which justice cannot be done in so cursory a notice as this is of necessity is. The book deserves to be read as carefully as it is well and seriously written, and while, therefore, abstaining from further comments on matter so suggestive of deep reflection to the contemplative political mind, I would conclude with the observation that the republication of the letters is a happy circumstance.

ROBERT MICHELL.

Memorials of Saint Dunstan, Archbishop of Canterbury. Edited by William Stubbs, M.A. (Published in the Master of the Rolls' Series, 1874.)

WHEN Thomas Arundel, the greatest of the English primates between Becket and Laud, presided over the see of Canterbury, he placed himself under the special patronage of three of his sainted predecessors, Dunstan, Elphege, and Thomas. The awful murder of Becket was represented on Arundel's official seal. He consecrated an altar to Dunstan in the chapel of Queenborough Castle, of which he was constable. A bell in the new campanile of his chapel at Maidstone bore the same name, that the Evil Spirit might shun the place with the same dread that had driven him from the presence of his old antagonist while yet in the flesh. In his selection of patrons Archbishop Arundel made a befitting choice. Two of the three were martyrs, and the third would not have shrunk from that supreme ordeal had he been put to the test. Arundel, too, lived at a time in which a similar fate for himself seemed more than possible. Of these three famous predecessors of his, the character and genius of Dunstan were most in accord with his own. And we have now, for the first time, the opportunity of seeing what Dunstan really was, and of separating him from the absurd fables with which generations of historical writers have been content to surround him. In looking at Professor Stubbs's work we cannot but admire the industry which has digested and brought within the compass of a single volume so many interesting materials. The number of MSS. that have been examined shows that the editor's labour has been considerable, while his classification of them and his sketch of the life of the saint cannot fail to lighten and assist the task of the reader. This is as it should be. Some years ago, the exuberance of the religious element in these biographies would have deterred many from taking them in hand. We are more liberal and intelligent in these days. And we cannot but express the hope that before long the lives of all our old English worthies will be brought before the public like that of Dunstan. The only way to overthrow credulity and superstition is to bring them out into the glare of day, and put them through the small sieve of critical investigation.

The mistakes which have prevailed about Dunstan are due to this foolish abstinence from enquiry into such subjects. To the popular mind the saint has been chiefly famous for the story of the tongs, while there has been a howl of indignation at him for the severity of his vengeance, and his dislike of a married clergy. Dean Milman and Mr. Hallam, strange to say, have swelled the cry. We recommend our readers to look at what Mr. Stubbs has to say in answer to these formidable critics. We may see from his remarks how rash it is to pin one's faith to the assertions of even our best historical students in the last generation. The one, through the generous impetuosity of his temperament, errs frequently, not only in details but in his conclusions. The judicial caution of the other has not kept him from blunders which a wider and more careful research would easily have avoided.

The romantic and supernatural incidents in Dunstan's life were numerous enough. Of course we must expect that. According to his biographers he was a special object of the enmity of Satan. It was the Evil Spirit who tempted him, before he became a monk, to seek in marriage a young lady of the Court. The sleep of Dunstan used to be haunted by awful dreams. Loathsome animals started up before him, and on one occasion, when he was sleeping at his prayers, a hideous face peered over his shoulder. He struck at it in vain with a stick; it vanished at the more potent spell of a psalm. At another time a stone was thrown at the saint by some invisible foe. Intermingled with these weird tales we have the record of gentler manifestations. He sees a beautiful white dove with fire-tipped wings descend on the hall of Aethelfleda. A harp, untouched by human fingers, bursts into music while Dunstan was making a design for a stole, and rewards him for his labour by telling him of the joys of the saints in glory. His guardian angel teaches him a new anthem in his sleep. He had the prescience of coming events. These things denote an excitable, enthusiastic nature, moved easily to tears, as we know Dunstan was, and yet capable of exhibiting in a crisis the most exalted courage. The child runs on into the man. It is the same Dunstan who, in the wildness of disease, clomb the walls of the church of Glastonbury in the night-time, and lived to tell the tale to his awe-struck companions.

Still this enthusiasm was moderated by much practical ability. Monastic life in those days had a companion in hand-labour. Dunstan was an adept in smith's work, whether in gold, or silver, or brass. He could draw and paint with skill, as a MS. still preserved in Bodley's library can show. In literature and biblical research he was a devoted student, so much so that some of his contemporaries regarded him as an enquirer into the occult sciences. In the Middle Ages a tract on the philosopher's stone to which his name is appended helped to perpetuate this baseless tradition.

Dunstan was also an accomplished musician, a harpist, an organ-player, and a composer besides. He possessed, too, the gift of imparting his knowledge to others. Throughout his life he seems to have devoted himself to education until, as his anonymous biographer informs us, the whole of England

became bright with his learning, as if the sun and moon had united their beams. If we regard Dunstan as a Church-governor or reformer, we see in him vigour and gentleness combined. He was made a monk under the old *régime*, and although he acquired sufficient knowledge of the Benedictine rule to lead him to press its observance in England, he was neither so harsh nor so enthusiastic in its favour as Oswald and Ethelwold. Dunstan curbed the zeal of the reforming party by advocating moderate and gradual change. The high offices which he held brought him into very close connexion with the Court, and it is to Dunstan's influence, in all probability, that we are indebted for much wise and cautious legislation. It is only by the praises of his biographers and successors that we can measure the extent of his influence, or the sound judgment with which he exerted it. As to the details of much of the legislation of his day, history, as yet, is unhappily silent. But the peace and renown which England enjoyed during the reign of Edgar were mainly ascribed to Dunstan by his grateful countrymen. It was pleasant amid the storms of an after time to call those happy days to remembrance.

We quote with pleasure the words in which Mr. Stubbs sums up the character of Dunstan:—

"The early and more trustworthy writers connect the memory of Dunstan with no cruel or barbarous asceticism. The evidence of the Laws does, I think, confirm the testimony of the Lives. Dunstan is a constructor, not a destroyer; a consolidator, not a pedantic theorist; a reformer, not an innovator; a politician, not a bigot; a statesman, not a zealot. His merits as a scholar, an artist, a musician, a cunning craftsman, are a part of the contemporary picture which ought not to be disregarded. His zeal for education is a far more authentic trait than his zeal for celibacy. His vindication of the law of marriage can never be regarded as a blot by those who know anything of the state of society, especially in the royal houses of his day, or consider the strange way in which religion and courtly adulation could be combined when the uncorrupted body of a king like Edgar was believed to work miracles. Yet this has scarcely been fairly recognised. Dunstan's zeal for the purity of marriage is acknowledged as a matter of merit when it was exercised against the corrupt Papacy; yet because by the command of the witan of the kingdom he draws a wanton boy of fifteen from the dangerous society of a girl whom it was unlawful for him to marry, we are told that 'a young King was persecuted and dethroned by the insolence of monkery exciting a superstitious people against him.' There must be a sacredness, it would seem, about the very sins of kings."

When the old giants topple down under such blows, the dwarfs ought to slink into their holes. It is needless to mention names. But we cannot refrain from expressing our disgust at the trash which is still current in at least half the schools in the country under the name of history. JAMES RAINE.

MR. ELWORTHY will read a paper on the "Grammar of the West Somerset Dialect" before the Philological Society on March 17, 1876. He will be followed on April 7 by Prince Louis-Lucien Bonaparte, with a paper on the modifications which recent researches have made in the Prince's former views of the Western and South-Midland Dialects of England.

The Autobiography of Sir John Rennie, F.R.S., Past President of the Institution of Civil Engineers: comprising the History of his Professional Life, together with Reminiscences dating from the Commencement of the Century to the Present Time. (London: E. Spon, 1875.)

LIVES of Engineers have lately been plentiful and popular; and no wonder, for engineering is now become a great power in the land, and the public are naturally interested to know what manner of men those are who expend such vast sums of their money. Since Mr. Smiles made his happy hit in the *Life of George Stephenson* we have had many published biographies, more or less meritorious, of eminent men in the profession, and Mr. Smiles himself has added a collection of Lives of the Engineers and Mechanics of Great Britain, which are very interesting.

Among these latter is a biography of one of the most worthy practitioners of the last generation, John Rennie. He was the assistant and associate of Watt in his earliest applications of the steam-engine, and his name afterwards became connected with the erection of some of the most important works in the kingdom—as the Plymouth Breakwater, Ramsgate Harbour, the London and East India Docks, large drainage works in the Fens, and many others of great public utility. But Rennie is especially famous for his design of three fine structures in London—namely, Waterloo, Southwark, and London Bridges. These are the only metropolitan bridges now in existence which are really creditable to the nation, and they will bear comparison either as regards beauty, solidity, or skill of construction with any buildings in the world.

Rennie died in 1821, leaving two sons, George and John, who had both been educated as engineers, and who, on their father's death, embarked in the same profession. George, the elder, devoted his principal attention to the mechanical branch, and, though he was not much before the popular world, he was highly esteemed in scientific circles. John attended more to building constructions: he had acted as assistant on Waterloo and Southwark Bridges, and on the death of his father he was appointed as the engineer of London Bridge, of which Mr. Rennie the elder had left the general design. The son added the details, and superintended the construction of the work. It was completed in 1831, and the young engineer was knighted as an acknowledgment of his services. He afterwards built the elegant little bridge over the Serpentine, and was engaged on many other public works, among which were the completion of Sheerness and Chatham Dockyards, and drainage works in the east of England on a large scale. He was President of the Institution of Civil Engineers from 1845 to 1847, and he wrote a large illustrated work on Ports and Harbours, on which subject he was considered a high authority.

He died on September 3, 1874, at the age of eighty, and a few years before his death, having retired from active occupation, he wrote the *Autobiography* which has now appeared, and which gives a record of his long career. It forms a goodly octavo of 458 pages, and although we are hardly prepared to call Sir John a great man, as one would use the phrase in speaking of the world's heroes, we may fairly admit that the record is interesting and worth publication. It is written in a plain unassuming style, sometimes a little slipshod in the English, but entirely free from affectation or fine writing, which are the bane of so many productions of unpractised hands. His account of his own works is not damaged by undue assumption, and the narrative is enlivened by accounts of extensive travels made at various times, partly in localities seldom visited. In a word, although the *Autobiography* bears a professional aspect, and contains, indeed, much professional matter, it is a perfectly readable book for the general public, and that is saying a great deal in its favour.

There is one feature in it that appears very extraordinary. Sir John states, more than once, that he has written it without reference to notes or memoranda of any kind; and yet at seventy-three years of age we find him describing the events of his early and middle life in the minutest detail. He must indeed have been gifted with a most wonderful memory!

The following reminiscence of his school-days is interesting from its reference to a well-known and singular character:—

"During the time that I was there the most remarkable scholar was the celebrated poet, Percy Bysshe Shelley, who was then about twelve or thirteen (as far as I can remember), and even at that early age exhibited considerable poetical talent, accompanied by a violent and extremely excitable temper, which manifested itself in all kinds of eccentricities. His figure was of the middle size, although slight, but well-made. His head was well-proportioned, and covered with a profusion of brown locks; his features regular but rather small; his eyes hazel, restless, and brilliant; his complexion was fair and transparent, and his countenance rather effeminate, but exceedingly animated. The least circumstance that thwarted him produced the most violent paroxysms of rage; and when irritated by other boys, which they, knowing his infirmity, frequently did by way of teasing him, he would take up anything, or even any little boy near him [!!] to throw at his tormentors. His imagination was always roving upon something romantic and extraordinary, such as spirits, fairies, fighting, volcanoes, &c., and he not unfrequently astonished his schoolfellows by blowing up the boundary palings of the playground with gunpowder, also the lid of his desk in the middle of school time, to the great surprise of Dr. Greenlaw himself and the whole school. In fact, at times he was considered to be almost upon the border of insanity; yet with all this, when treated with kindness, he was very amiable, noble, high spirited, and generous; he used to write verse, English and Latin, with considerable facility, and attained a high position in the school before he left for Eton, where, I understand, he was equally, if not more, extraordinary and eccentric."

We gather from the concluding paragraph of the *Autobiography*, that Sir John, although he did much and good work in his lifetime, did not heap up riches as some great engineers not more worthy than he have done. His peroration is almost the only passage in the book where he departs from the matter-of-fact style:—

"I have never deemed wealth desirable for mere personal gratification, but only in so far as it would have enabled me to help others, to pro-

mote the advancement of science and the well-being of my fellow-creatures; this would have conferred the greatest happiness upon me, but it has been denied by the Almighty Disposer of events, and most probably with justice, that it might be done better by other hands. I therefore humbly bow to the Almighty's decision; and if I have done the best I could in His sight, I am amply rewarded. I, however, most deeply regret I have not done more. I return my most fervent thanks to the Almighty that He, out of His great mercy, has allowed me to do the little I have done; and I most devoutly hope that He, through His Son Jesus Christ, will pardon my shortcomings; and I say with all reverence, 'Bless the Lord for all His mercies!'"

It is singular that this autobiography is given to the world without any comment or addition, except a few words of preface, unsigned, and which tell us nothing. Sir John Rennie has, we believe, left a family; and it would have been more respectful to the public if some member of it had attached his name to the publication, and had supplied, at least, a few particulars which are wanting in the book. Sir John says nothing, for example, as to his knighthood; and it is only by inference one can tell that he may not be yet alive.

Sir John and his father would, as the saying is, turn in their graves with indignation, if they could know what is at this moment proposed in regard to the work from which they derive their chief credit—London Bridge. The traffic having become very great, the City authorities, in whose hands the care of the bridge is vested, think it necessary to widen the roadway, and propose to do this by tacking on to its sides a sort of iron balcony, an expedient which, though ingenious and cheap, seems altogether out of character with the fine granite structure.

A storm of protests has been raised against the proposition, on many grounds independently of its bad taste. It is urged that the difficulty of the traffic is not so much on the bridge itself as in the approaches; that the relief afforded would be only temporary, and would prove the most expensive in the end; that what is really wanted is another crossing to the eastward; that the proposed plan is injudicious in a constructive point of view; and that if the roadway is to be widened the natural and proper mode is to widen the bridge as a whole, which would be perfectly feasible and unobjectionable. We are glad to see that two Rennies of the third generation, sons of Sir John and George respectively, have joined energetically in these protests, and they have certainly a right to be heard. No sufficient answer has been given to these arguments, and on the question of taste no defence can be advanced.

The late great extension of iron construction, useful as it has been for railway purposes, has considerably damaged our national reputation as builders. The fatal facility and cheapness of working in this perishable material, and the constant temptation to use it for structures of comparatively transient interest (for railways are not made with a view to any very distant future), have led engineers to neglect the more noble, substantial, and durable systems of design. It would be an exceptional thing, nowadays, for an English engineer to undertake the construction of a bridge of large-span granite arches, such an one as would be a national glory, and would endure centuries after the flimsy iron structures have rotted away.

Our great metropolis, with its unparalleled grand water-highway, is a grievous example of this. We will leave out of the question the monstrosities due to the railways; for the companies have openly declared their disregard for aesthetical considerations, and unhappily there has been no authority to control them. But confining our attention to the common road bridges over the Thames, all which ought, on every principle of reason, to be of a monumental character, and of noble and elevated design and construction, there are only three out of the seven—namely, those built by the Rennies—to which such a description can be applied; the other four are simply contemptible. Vauxhall Bridge never pretended to be anything more than an insignificant crossing-platform; the thing at Lambeth is beneath mention; Westminster Bridge occupies the finest site in the world, and offered the opportunity for a really grand design: but it is of a strength which will hardly support a heavy waggon; it cannot be durable, and the arches, which profess to be elliptical, have by some blunder been made a broken-backed combination of circular curves distressing to every geometrically-educated eye. The remaining one, Blackfriars, is little better; the design is grotesque, and the material, wrought iron, utterly inappropriate; it has no quality whatever worthy its position.

And now it is proposed, for the sake of a paltry saving, to deface one of the few really satisfactory metropolitan bridges we have! We cannot believe this will be done. The Common Council will, in the exercise of their good sense, surely see that the great features of London architecture concern not only the City but the metropolis and the kingdom at large; and when they find their proposal disapproved by the combined intelligence and taste of the whole nation around them, they will, we are convinced, allow wiser counsels to prevail.

W. Pole.

On Miracles and Modern Spiritualism. Three Essays: by Alfred R. Wallace. (London: James Burns, 1875.)

Researches in the Phenomena of Spiritualism. By William Crookes, F.R.S. (London: J. Burns, 1874.)

These two little volumes, which contain in the aggregate somewhat over 300 pages, are intended to give a convincing exposition to a sceptical world of the strange phenomena, and the body of beliefs based upon them, which pass under the name of Spiritualism. Each of the writers has highly distinguished himself in the domain of positive science, and it would be an injustice to their reputation not to examine with more than usual impartiality the marvellous story which they have to tell. At the same time a protest must be entered against the common prejudice that a training in the physical sciences affords any absolute guarantee even for accurate observation in alien studies. Indeed, the imaginative talent which has led Mr. Wallace and Mr. Crookes to make original discoveries in their own subjects becomes a disqualification rather than an instrument of research, when applied to a field of enquiry where negative criticism is most required. The testimony of men of science, however eminent, lends small authority to the stories of spiritualistic miracles, especially when such miracles have no connexion with the special studies of such witnesses. Much more importance is to be attached to the general surroundings of the case, and the presumptions of educated experience.

Both these books consist almost entirely of papers contributed at various dates to different journals, and the disjointed fragments are not pieced together with a coherence worthy either of the character of the authors or the significance which they themselves attribute to their subject. Mr. Wallace by no means confines himself to the spiritualistic phenomena which have occurred under his own observation or in our own time, but stretches his hypothesis in a most elastic fashion to all the occurrences in ancient and mediaeval history which have ever been reputed to be supernatural, and tries a fall with Hume upon the definition and the possibility of a miracle. Mr. Crookes confines himself to the recital of phenomena to which his own eyes and ears have borne him witness, but equally puzzles the uninitiated reader by the suddenness of the leap which he takes from the simpler phenomena of mediumship to the most advanced instances of what is called in the spiritualistic jargon "materialisation," passing at the same time from the attitude of a scientific sceptic to that of a religious enthusiast. A general suspicion thus attaches to what may perhaps be called the intellectual sobriety of these gentlemen—a suspicion which will probably be confirmed by a close examination into the character of the occurrences to which they bear unhesitating testimony.

We do not propose to quote from the personal experiences of Mr. Crookes and Mr. Wallace. It is sufficient to say that the phenomena which they each relate took place in the ordinary way, with mediums whose names are known to the public, and in the presence of small select parties. They commenced with the simplest forms of an unknown force acting upon external objects and tested with accurate instruments, and passed, by regular gradations of ever increasing complexity, into the visible manifestation of ghosts, and *viva voce* communication with another world. Phenomena of this kind have in the last few years been repeatedly observed by such a cloud of witnesses that it would be idle to deny that the witnesses honestly believe that those occurrences actually took place which they assert that they saw and heard. It may further be admitted that those who have not themselves seen these phenomena have no good grounds, defensible by strict logic, for refusing to believe because they have not seen. In all ordinary matters, whether of science or of common life, such evidence as is offered would have overwhelming validity, and would at least be entirely sufficient for what is called mora

Digitized by Google

certainty. If we were in all other cases to withhold our belief from similar testimony and to demand ocular or tactual demonstration, the business of this world would come to a standstill, and science would be limited by the experience of each individual student. In this case, as in the rest, we ought to accept facts, if sufficiently attested, as facts, and to trust to our general powers of logic to draw the distinction between fact and inference, and to discriminate between that which is in harmony with the general laws of science, though not yet comprehended within any particular science, and that which opposes itself to scientific uniformity, and involves self-contradiction in its very terms. When Mr. Crookes, Dr. Huggins, and Serjeant Cox assert, with all scientific accuracy of detail, that in their presence, in broad daylight, the weight of physical objects was altered under the influence of Mr. Home, we have no more reason to be sceptical about the fact than when Mr. Crookes, before the Royal Society, demonstrates that the admission of light-rays upon a properly balanced object will produce motion in that object. In either case we are brought face to face with a new phenomenon attested by unimpeachable evidence; and in either case it would be equally childish to deny its existence, or to require that it should be repeated afresh for the benefit of each new comer. The explanation of the phenomenon opens quite another question. Whether the optical discovery of Mr. Crookes has disproved the undulatory theory of light, and whether it will exercise any important modification in the doctrine of the conservation of forces, are questions which may admit of rational discussion and intelligible differences of opinion. Similarly it may fairly be argued whether the alteration in the weight of an object apparently due to the influence of Mr. Home was caused by "psychic force," by jugglery, or by the intervention of an intelligent, unseen agent. To inquire into the cause of this phenomenon and other so-called "spiritualistic" occurrences of an equally simple character may be a not improper field of scientific investigation. To those, however, who acknowledge the relative utility of different branches of scientific research it will seem pardonable that busy men should refrain from devoting "months" of their time towards ascertaining the laws, if there be any laws, of these capricious phenomena, which are disconnected from practical advantage, out of harmony with kindred branches of science, and inextricably involved with another class of manifestations, which it now remains to characterise.

It has been already said that the simpler phenomena pass by a graduated scale of complexity into the more difficult; and, indeed, it is almost impossible to fix a precise line of demarcation between the two classes. Yet there are many independent considerations which lead to the conclusion that an essential distinction does somewhere exist. One most striking circumstance is that the more purely spiritualistic phenomena —such as the appearance of figures visible to the human eye, capable of resisting contact and of being photographed, or the sudden introduction of flowers, &c., into a closed room—are usually, if not always, manifested under circumstances of great suspicion. They seem to require for their effectual display, first a medium of unusual skill and much experience, and, secondly, a long course of training in the art of spiritualistic investigation on the part of the observers, who are not inaptly styled the "assistants." Neither of these conditions is inconsistent with the accepted hypothesis of the spiritualists, but they are absolutely required by the rival theory which finds its explanation in a combination of the elements of delusion, illusion, and collusion, varying in their proportion in different cases. The circumstances of one of these advanced *séances* are so disturbing, the force of emotional contagion, and the possibility of a common hallucination are influences of such powerful though unknown operation that the powers of observation of any man may easily become unhinged in such a crisis. When once the balance of the mind is turned, it is but an ordinary consequence that the wish should become father to the thought, and the distinction between fact and inference be hopelessly blurred. The easy hypothesis will be at once accepted, and forthwith mould the facts according to its fancied requirements. The line, therefore, between truth and delusion may be drawn at the boundary between the (possibly) natural and the (supposed) supernatural. The boundary may shift according to the exigencies of scientific progress, yet it will always remain sufficiently clearly marked to separate the honest man from the knave, the cool observer from the dupe. This conclusion is apparently identical with that which was adopted by the majority of the Committee of the Dialectical Society, and with that which, during at least twelve months of investigation, seems to have recommended itself to the judgment of Mr. Crookes himself. It will not, of course, prove acceptable to such thoroughgoing advocates as Mr. Wallace. But that there can be no common ground of conciliation between Mr. Wallace and unbelievers is made clear by the whole tone of his book, as well as by such passages as the following:—"Spiritualism is an experimental science, and affords the only sure foundation for a true philosophy and a pure religion." "It is no small thing that the spiritualist finds himself able to rehabilitate Socrates as a sane man, and his demon as an intelligent spiritual being who accompanied him through life—in other words, a guardian spirit." "Having repeatedly listened to three of the trance-speakers who have visited this country, I can bear witness that they fully equal, and not unfrequently surpass, our best orators and preachers." With a religious faith like this it would be vain to attempt to argue; yet without wanton injury to such feelings, the critic must examine, as best he can, the facts upon which they are based. Some among these he finds to be authenticated by respectable and numerous witnesses; and he recognises that, although they have been by no means as yet built up into a body of scientific truth, they touch in some of their aspects upon the acknowledged but obscure subject-matter of mesmerism and clairvoyance. He is not bold enough to deny that there may remain an infinity of forces in nature of whose operation we have not yet discovered a trace, and he will therefore regard the reports of elementary *séances* with a tolerant interest. As to that other class of phenomena which must be jugglery if not produced by unseen intelligent beings, he can defend his scepticism upon sufficiently sound principles. He can enumerate the many sources of the fallacy of mal-observation to which such occurrences are necessarily open, and he can steadfastly refuse to accept that hypothesis which has come down to our days tainted by the superstitious trickery of countless generations, and of whose existence as a *vera causa* we can have no other evidence than the supposed facts themselves. He will probably take refuge in the belief that the more highly developed of the mediums are expert impostors, who have found their career in taking advantage of that reckless credulity which experience shows us to be sporadically displayed in all ages of the world, and in all classes of society.

JAS. S. COTTON.

Carlo Matteucci e l' Italia del suo Tempo. Narrazione di Nicomede Bianchi: corredata di Documenti Inediti. (Roma, Torino, Firenze: Fratelli Bocca, 1874.)

THIS is a book which well deserves to receive some notice in England from those who have watched with interest and sympathy the struggles of Italy during the last thirty years. As the title indicates, it is not merely a memoir of one who by his own ability and force of character won for himself a distinguished place in science and in politics, but also the story of a life which was closely interwoven with the most eventful chapter in the annals of his country.

Carlo Matteucci was born at Forli, in the Romagna, in 1811; the early years of his life were passed under the crushing influences of the Papal government of that period, which jealously repressed all originality of thought or study, and closed to lay aspirants all public career worthy of the name, so that it was only in the pursuit of natural science that the stronger and more active minds were able to find some escape from the suffocating clerical thraldom. As regards Matteucci this accorded with the natural bent of his mind, for both in his early school-days at Forli, and as a student at Bologna, where he graduated in 1828, he was distinguished by a passionate love of physical research, "pazzo per la scienza," as Aurelio Saffi describes him. After leaving the University he passed several years in study accompanied by laborious experimental investigations on electricity and magnetism, and the various kindred branches of science. In 1840 Matteucci was appointed by the Grand Duke of Tuscany, Leopold II., Professor of Physics in the University of Pisa. At this time Tuscany was the one refuge in Italy that still remained open to men of literature and science. Thwarted and proscribed elsewhere, they found here not only toleration and safety but even encouragement from the Grand Duke, who as yet prided himself upon being the enlightened patron of liberal

Digitized by Google

studies. Under his auspices the first Italian scientific congress had been held at Pisa in 1839, and he writes to Humboldt with complacent approval of "ces réunions innocentes," unconscious that they were to afford an opportunity, which in default of any other was eagerly seized, for the exchange of political as well as of scientific ideas. It may be noticed as an incident characteristic of the time that Matteucci was unable to be present at the Pisa congress, having been summoned to Rome to give account of himself before the Holy Inquisition in reference to his work *Del Progresso delle Scienze Naturali*.

For some years Matteucci continued to lead the life of a student, devoted to the duties of his professorship, and unwearied in the pursuit of scientific discovery. Since 1833 he had been in correspondence with De la Rive, Faraday, and other eminent foreign savants. In 1844 he was gratified by receiving the Copley medal of the Royal Society in acknowledgment of his researches on animal electricity, and in the same year he visited England, attending the meeting of the British Association at York, in company with Faraday and Herschel. From this visit he returned with a lively admiration, mixed with envy, of English family life; and in his letters to Faraday he jokingly begs him to look out for an English wife for him.

The memoir relates how an opportune carriage accident rendered any such friendly intervention unnecessary. It was in the year 1845 that he thus met at Pisa the lady whom he afterwards married, and in whom he found amply realised all his expectations of domestic life as he had witnessed it in England. In the following year the first signs of political changes began to be felt: under pressure from Austria the Tuscan Government, which had been honourably distinguished from the rest of Italy for its moderation and tolerance, began to assume a new character. Here, as throughout the peninsula, a flame was smouldering, and the election of Pio IX. to the Pontifical throne supplied the match which set all in a blaze. Matteucci was soon absorbed in the stream of public events: and from this point the biography becomes less a personal memoir than a historical narration of which he forms the central figure. His first official connexion with public affairs was his appointment as Government Commissary to the Tuscan contingent during the war in Lombardy in 1848; after this he acted as chargé d'affaires from the Grand Duke to the Provisional Government of Milan, and to the German Constituent Assembly at Frankfort. In 1849, when both the Pope and the Grand Duke had taken refuge at Gaeta to avoid the necessity of further concessions to the liberal movement, Matteucci formed one of the deputation who followed Leopold to negotiate for his return as a constitutional sovereign. The constitution was accepted, and the Grand Duke returned; but in a few months he declared it indefinitely suspended, and a darker night than before seemed to have closed in upon the Italian States, with the exception of Piedmont. Yet even in that year Count Cavour wrote, "So long as liberty exists in a corner of the Peninsula we need not despair," and it was in this spirit of courageous hopefulness that he along with Massimo d'Azeglio set himself to the task of preparing Piedmont to take her part in the great struggle for the regeneration of Italy during the ten years which followed.

In 1859 Matteucci was again employed in negotiations with Sardinia and with the Emperor of the French, and in the following year he was actively concerned in the negotiations on the Roman question. Upon this, and the extreme difficulties in which it was involved, much interesting light is thrown by selections from letters and other private papers to which the editor has had access. In 1861 Matteucci was elected senator, and in 1862 appointed Minister of Public Instruction, as a member of the Ratazzi administration. This post he had ardently desired to fill, from his conviction that reform in every branch of education was one of the most urgent needs of the country, and a sincere belief that he possessed the necessary qualifications for dealing with the intricate problems it presented. It was, therefore, with a disappointment expressed in characteristically open and naïve terms that he found himself thrown out of office after a short tenure by the fall of the Ratazzi ministry; but he continued to devote himself with indefatigable zeal to this service, which he considered the best he could render his country; and his appointment in 1865 as Vice-President of the Consiglio Superiore of Public Instruction once more gave him the power of carrying out some of the schemes which he had most at heart. From that time until his death in 1868, his best energies were devoted to this object, and he had the happiness of seeing much accomplished, though the work could only be of a gradual growth in a country where a system of education had not only to be organised but created.

A slight sketch of the difficulties he had to face may not be uninteresting. First among them was that arising from the differing conditions of the various provinces so recently united; the lowest depth being reached in the kingdom of Naples, where, in such girls' schools as existed, it was forbidden to teach even reading and writing! The secondary or middle class education was all in the lowest possible condition; no discipline, no authorised text-books, no examinations worthy of the name, no provision for supplying good teachers. It was the same with the higher education. There were no less than twenty-two universities scattered over the peninsula, fifteen of which were under Government control, all vieing in laxity of examinations and facility of granting degrees. The term of study varied from three years to a few months; students wandered from one university to another, not in search of more efficient teaching, but of easier examinations. Professors in receipt of Government stipends condescended to exercise private teaching as a trade, and at the larger universities were so-called "botteghe," where for so much a month students could be crammed with mechanical answers by way of preparing for the *viva voce* and written examinations.

The scheme of reform proposed by Matteucci, after minute enquiries into the educational systems of England, France, and Germany, may be briefly summed up as follows. Commencing with the establishment of elementary schools in the rural districts (in the Neapolitan provinces alone Matteucci left 2,290 where he found 517), it provided encouragement and help towards the founding of night schools, libraries and Sunday schools. In regard to the two debated questions of gratuitous schooling and religious instruction, Matteucci was in favour of insisting on some payment, however small, and in spite of the difficulties arising from the position taken up by the Roman clerical party, he wished the religious teaching to remain under the direction of the Parroco, strongly objecting to the secular system favoured by some of the municipalities. Provincial school councils were to be formed, and every attempt was to be made to interest the people themselves and rouse them to active co-operation. These general principles having been laid down, each council was to be at liberty to organise details in the way best suited to the requirements of the locality.

For the purposes of *secondary* instruction the whole country was divided into districts containing about 10,000 inhabitants, in each of which communal schools were to be established. Above these came the lycées (the number of which was much diminished and their system remodelled) and various technical schools. As may be imagined, Matteucci was desirous of making a certain amount of scientific training part of ordinary education, but by no means to the exclusion of classical studies; on the contrary, we find him speaking in strong terms of the importance of classical training even in the interests of science itself.

The higher parts of his scheme included a reduction in the number of the universities, and the establishment of Scuole Normali Superiori—two for Philosophy, three for Literature, three for Mathematical, Physical and Natural Science, six for the practical teaching of Medicine—the theory of Medicine and Law being left as the sole remaining faculties to the universities. Besides these, there were institutions for various branches of superior technical instruction, among which may be mentioned one for mechanical engineering and scientific agriculture, which he founded at Milan.

In addition to the duties devolving upon him as leading member of the Board of Public Instruction, Matteucci held the offices of President of the Meteorological Committee, President of the Council of Telegraphs, Director of the Museum of Physics and Natural Science at Florence, and in all these his labours were unwearied. From early years his health had never been robust, though his energy was unflagging, and the strain upon his mental and bodily powers was such as could not fail prematurely to exhaust them. In the spring of 1868 his strength began rapidly to decline, and in the following June a stroke of paralysis ended his life: he had just completed his fifty-seventh year. He was buried by public desire in the Campo Santo of Pisa.

It is impossible here to do justice to the many points of interest of the book, either as a contribution to the history of the time,

or for the personal notices of those with whom Matteucci came in contact: Carlo Alberto, Pio IX., Count Cavour, Massimo d'Azeglio, and the Emperor Napoleon may be mentioned among the number. For Count Cavour he had always a great respect, though it seems to have been only by degrees that he learned to appreciate fully his character and policy. On two points especially his views were at one time opposed to those of Cavour—the union of all Italy into one kingdom of which Piedmont was to be the nucleus, and the entire suppression of the temporal sovereignty of the Pope. But on both these questions he came to recognise in course of time the far-seeing wisdom and truly national spirit of Italy's great statesman.

A list of Matteucci's published treatises and contributions to scientific periodicals—Italian, French and English—occupies several pages at the end of the volume.

A. J. Mayor.

CURRENT THEOLOGY.

Some Modern Difficulties. By the Rev. S. Baring-Gould. (Skeffington.) Six of these nine lectures were delivered *ad clerum* in the Trophy Room at St. Paul's last Advent, and the whole are published at the request of those who heard them. The preface concludes with a quotation from Philo, who "says that the Word, which is the manna feeding the soul of man, is made into two cakes, tasting of honey and of oil, and that the one is the Word revealed through science, and the other is the Word in religion." A writer who begins with Philo may be expected to turn modern difficulties rather than to meet them, and those who feel more strongly than Mr. Baring-Gould the contrast between science, which does not of itself neglect any higher Word, and religion which does, may perhaps be over ready to remember the courtier who irritated Hotspur by his praise of spermaceti. But even a writer who contributes nothing to the decision of the conflict may have his use if he can keep the attention of those who are being fought for occupied in a way which will make them tranquil and hopeful; and Mr. Baring-Gould does more than this. His discussion of mysteries is rather florid and ingenious than convincing, but still it leaves an impression that there is something unreasonable in the growing impatience to discard all ideas which are obscure compared with some other ideas, and all propositions which are less perfectly established than some other propositions. Then his application of the mystical doctrine of the "Areopagite" about the procession of the Divine ideas to the problem of evolution will save a good many people the pain of trying to make up their minds to believe that they are descended from monkeys before it is proved, though he rather destroys the soothing effect of this by a suggestion which goes beyond Mr. Darwin, that, if we are descended from monkeys at all, we are descended from different kinds of monkeys; nor does he seem to think the unity of the human race has any theological importance. The two lectures on Inspiration state plausibly the extreme concessions which it is likely that orthodoxy will have to make to criticism on the formation of the canon of the Old and New Testament. Perhaps these concessions are even exaggerated, as when we are told that Ecclesiastes is "the sad lament of a voluptuary," or, on the authority, which Mr. Baring-Gould used to think doubtful, of St. Jerome and St. Epiphanius, that the Catholics cut out certain passages from the Gospels which they thought gave occasion to errors, or which they thought were interpolations. On the other hand, after the author has shown that the infallibility of the Old Testament rests upon the infallibility of the Rabbins of the fourth century B.C., and the infallibility of the New Testament upon the infallibility of the Bishops of the fourth century A.D., and that therefore we are free to reject any statement in the Bible if it seems to be disproved, he appears to think that we may assume without detailed proof that prophets and apostles were infallibly inspired to declare just as much truth as orthodox doctors quoted them for in ages of doctrinal activity. The lecture on Evil, one of the best of the series, is devoted to illustrating the thesis of "Dionysius," that it consists in coming short of one's proper good, either by developing the lower nature at the expense of the higher, or by the corruption of the whole. That on the Incarnation traces out the thought that, as man had not been rightly guided by the manifestations of God's thought in nature and human life, a higher guidance was vouchsafed by the manifestation of God Himself in the ideal man. Perhaps this is the extreme case of an assumption which runs through the book that the Catholic tradition does not need to be proved, only explained.

St. John the Author of the Fourth Gospel. By Christoph Ernst Luthardt, Professor of Theology at Leipzig. Revised, translated, and the Literature much enlarged, by Caspar René Gregory, Leipzig. (T. & T. Clark.) In preparing a second edition of his early work on the Johannine Gospel, Professor Luthardt naturally found it necessary to discuss critically the genuineness of the book; and, while embodying a summary of the discussion in the new edition of his old Commentary, to publish the discussion itself in a separate form. Messrs. Clark with all promptitude have secured both works for their series of translations; this book, of which the original appeared last year, they have translated already, and they announce as shortly to appear the translation of the other, now that the first volume of it has been published at Nuremberg. Whether in their hurry to secure prompt translation, or through the author's desire to secure a sympathetic translator, the work has been committed to Mr. Gregory without sufficient consideration as to his fitness for this particular task. The sketch, expanded by him from the author's, of the "literature" of the question is intelligently done, and seems as nearly complete as can be expected. But when in that sketch he characterises an American translation of Tischendorf's book on the Gospels as "atrocious," he provokes us to ask whether any milder word will be appropriate to his own. His sentences are generally intelligible, but he seems to have no conception of the varying value of individual words; and he has a particularly irritating habit of employing ignoble colloquialisms which, in discussing serious questions, give offence both to the religious and the scientific spirit. He informs us, moreover, that ἀπὸ governs the accusative—which is a far more dangerous assertion even than that the Seer of the Revelation knew what case it did govern. As to the merits of the book itself, they are very much such as might have been expected *a priori*. The positive arguments for the writer's view are stated with fairness, and in a way to bring out the very considerable force which they doubtless have; the arguments on the other side are also stated fairly enough, but he seems to have no adequate or discriminating sense of their force, or the extent to which it is evacuated by his own replies; neither does he ask, as he might quite consistently with the maintenance of his own opinion on the main question at issue, how much of the contentions of his opponents is proved or probable.

The Limitations of Christian Responsibility. Thoughts on Aggressive Christianity. By Henry Dunn. Mr. Dunn is writing too many of his little books, that show what a different result from ordinary Evangelicalism a thoughtful man may deduce from Evangelical principles. The thesis of the last is that the Gospel is meant, not to make the world Christian, but to "save the world," in a sense, by setting up a minority of consistent Christians in the midst of it. Like his earlier works, this contains much that will be suggestive to orthodox Protestants; but the matter begins to be beaten out thin.

An Analysis of the Book of Ecclesiastes; with Reference to the Hebrew Grammar of Gesenius, and with Notes Critical and Explanatory. By the Rev. J. Lloyd, M.A. (Bagster.) As a grammatical analysis this book may be recommended, at any rate to self-taught students. As a specimen of criticism and exegesis, the less that is said about it the better.

The Miracles of our Lord in Relation to Modern Criticism. By F. L. Steinmeyer, D.D. Translated by L. A. Whartley. (T. & T. Clark.) It was not very happy to select, as a work to be popularised in England, a reply to Strauss's *Life of Jesus for the German People*, when the latter had ceased, before the author's death, to command even his own assent. But the present work is not undeserving of popularity, if its connexion with so shortlived a controversy allows it to gain any. With less show of ponderous learning than Archbishop Trench's well-known books, it has equal scholarship and more than equal good sense, equal piety and orthodoxy, and, at least, equal insight.

The Mystery of the Temptation: a Course of (Lent) Lectures. By the Rev. W. H. Hutchings., M.A. (Rivingtons.) This book is one of the refreshing proofs still occasionally met with that the traditional culture and refinement of the Anglican clergy is not quite exhausted, nor its exhaustion implied, by the endless and vulgar controversies that fill the columns of religious newspapers. The sober earnestness that has always been a characteristically Anglican virtue has not failed in a preacher like Mr. Hutchings: and if this was commoner a generation ago than now, none but a few of the best preachers of the last generation had as much real knowledge either of human nature or of biblical interpretation.

The Names on the Gates of Pearl, and other Studies. By the Rev. C. H. Waller, M.A. (Sampson Low & Co.) These "Studies" (Sermons?) on the Twelve Tribes of Israel, and on the Old Testament heroes, make up what is best described as a very pretty book, inside as well as out.

The Supernatural in the New Testament possible, credible, and historical. By the Rev. C. A. Row, Prebendary of St. Paul's. (F. Norgate.) Very dull and not very convincing: dedicated to "My Lords and Gentlemen" of the Christian Evidence Society.

Cure of the Evils in the Church of Scotland, and other Papers. By the Rev. Joseph Miller, B.D. First Series. (Williams & Norgate.) The "cure" proposed is apparently relaxation of the terms of communion, so as to make acceptance of Scripture the sole test of orthodoxy: an extension of the knowledge of Scripture, by providing University Chairs of Pastoral Theology and of the Semitic languages, and the publication of a Church magazine. The last sounds rather like bathos; but, if Scotsmen really think that such a magazine will be of use, they might do worse than choose Mr. Miller for editor.

Ars Pastoria. By Frank Parnell, M.A. (Rivingtons.) An admirable little collection of maxims on the ethics of his profession by a well-read country clergyman.

Studies of the Divine Master. By Thomas Griffith, A.M., Prebendary of St. Paul's. (H. S. King & Co.) A sort of inferior duplicate of Dr. Farrar's *Life of Christ*. An intelligent view of the Gospel history as a whole is made the foundation for a great deal of windy rhetoric, and a few more or less acute suggestions as to its individual features

The Athanasian Creed, an Examination of Recent Theories respecting its Date and Origin. By the Rev. G. D. W. Ommaney, M.A. (Rivingtons.) A careful review, with perhaps less controversial purpose than its originals, of the works of Pro-

fessor Swainson and Mr. Ffoulkes on the subject. The author succeeds in showing that the assignment of the Creed, as a whole, to a Carlovingian date should be regarded as a paradox, and that it has not received such evidence as is needed for a paradox to be accepted. Whether it reached its present form before the Carlovingian period is another question: and on this there is less to be said, and Mr. Ommaney says less.

A Letter to the Rev. Samuel Davidson, D.D., LL.D., in answer to his Essay against the Johannine Authorship of the Fourth Gospel, by Kentish Bache (John Hodges), has reached a second edition. Petulant as it is in tone, and once or twice unfair in the substance of its arguments, it is still an able attack on the weak points of the negative criticism, and has an interest not merely *ad hominem*.

We have received new editions of Keble's *Letters of Spiritual Counsel* (Parker and Co.): this has a good deal of additional matter, mostly on the Roman controversy; Bishop Moberly's *Sayings of the Great Forty Days* (Rivingtons), and Isaac Williams' *Sermons on the Epistles and Gospels* (Rivingtons); also, the second part of a *Commentary on the Epistles and Gospels from the Writings of the Fathers* (Parker and Co.): as might be imagined, a work born out of due time. We may also notice with almost the same comment, *Words of Counsel on some of the Chief Difficulties of the Day*, selected by the late Mr. Fosbery from the writings of Bishop Wilberforce (Parker).

A host of single sermons and controversial pamphlets have been sent to us: of the former, the most thoughtful is "The Gospel of the Son of Man," by Mr. Baldwin Brown; of the latter, the most intelligent an "Appeal for Forbearance" to the bishops who signed a recent Pastoral, by a High Church Curate. EDITOR.

NOTES AND NEWS.

Mr. MacGahan, author of *Campaigning on the Oxus*, who accompanied Captain Young in his late Arctic Expedition, is preparing an account of the voyage under the title of "*Under the Northern Lights*; the Cruise of the *Pandora* to Peel's Strait in search of Sir John Franklin's papers."

The publication of the same author's *Don Carlos and the Basques*, recently announced, will be postponed till the spring.

Mr. William Black is engaged, we hear, in writing a new novel, to appear in *Macmillan's Magazine*.

We recently notified that a volume to be named *Rossetti's Lives of British Popular Poets* would be published by Messrs. Ward, Lock and Tyler. This was inaccurate: the publishers will be Messrs. Moxon and Son.

Mr. Clements Markham is about to publish with Messrs. J. Griffin and Co. a Life of Commodore Goodenough.

The same publishers have in the press a work entitled "*The West Coast of Africa*, as seen from the deck of a Man-of-war," by the late Commander Hugh McN. Dyer, R.N., of H.M.S. *Torch*.

The New York *Nation* understands that a collection of the contributions to periodical literature of the late Mr. Chauncey Wright is in contemplation.

We regret to find that the announcement in our last number respecting the endowment of a Professor of Chinese by Corpus Christi College, Oxford, was premature.

We have received the first volume, containing *Jane Eyre*, of an illustrated edition of "The Works of Charlotte Brontë and her Sisters." The novel feature of this edition is the introduction of views of scenes intimately connected with the Brontës. The frontispiece represents Lowood, the vignette, which might be anywhere, is a view in Gateshead Park. The drawing of Moor House is much more interesting; it seems a wonderfully picturesque and mysterious old Yorkshire hall. Ferndean Manor and Thornfield Hall are more conventional, but not without character. The graceful appearance and clear print of the volume leave nothing to be desired.

Our Boston correspondent writes:—"There has recently been published a book, of which Mr. W. J. Stillman is the editor, called *The Poetic Localities of Cambridge*. Prosaic would seem a better title to those who look only at the illustrations, but they may serve as a good text for a dissertation on what poets can do even with ungrateful material.

"Mr. Whittier's *Mabel Martin* is just out in holiday form, being gracefully illustrated by the two artists who prepared Mr. Longfellow's *Hanging of the Crane* a year ago. *Mabel Martin* is the new name of the enlarged form of the *Witch's Daughter*, which has already appeared in collections of Mr. Whittier's poems.

"The *Facsimilist* is the name of a journal, to be published quarterly, the first number of which is to appear shortly. It is to be devoted to bibliography, archaeology, palaeography, cartography, &c., with heliotype reproductions of specimen pages, and with letter-press by competent hands. The editor is Mr. Justin Winsor, of the Public Library of this city, who brings to his journal both learning and enthusiasm. There is a very large number of rare and interesting books in different parts of the country, which now can be brought to the notice of scholars. Everything of historical interest will be brought into this journal. The publishers are Messrs. J. R. Osgood and Co., of this city."

We take the opportunity of drawing attention to the appeal made by Miss L. C. Lloyd, in the name of Dr. Bleek, for funds to carry on the important work of further researches into Bushman, Hottentot, and Kafir folk-lore and speech. In our obituary notice of Dr. Bleek, we mentioned that his second Report upon Bushman researches had just appeared, the value and interest of which to the ethnologist, the mythologist, and the philologist, as well as to the practical statesman, can hardly be over-estimated; and it is with great regret that we learn how seriously Dr. Bleek was straitened in his work for want of funds, and how impossible it is that that work should be continued unless the friends of science in England and Germany come forward to offer their help. Miss Lloyd was for a long time Dr. Bleek's chief assistant in his studies, and there is no one so well qualified for further carrying them on. She has now requested certain gentlemen in England and Germany, in accordance with Dr. Bleek's wish, to form a committee of management, in the hope that those interested in Bushman researches may be able to promise "a yearly subscription for a term of years (say five), to create the fund necessary" for printing the materials already collected. Shortly before his death Dr. Bleek was engaged upon an unfinished appeal home, written "after a hard, and for a time unavailing, struggle to obtain aid from the Colonial Government sufficient to defray the increased costs of the Bushman work," from which we take the following extract:—

"Dr. Bleek thinks it best also to mention that he was just about to lay before the Government of this Colony a plan for stimulating the collection of folk-lore of the natives of this Colony before their recollections have been lost in the great changes which are produced by the diamond and mineral discoveries. But in the present circumstances of the Colony he does not see any chance of his proposal being accepted by the Colonial Government. He, therefore, begs to draw attention to the great desirability of getting similar collections in the languages of the Kafirs, Betshuána, Damara, and Hottentots, as have been made in Zulu so successfully by the Bishop of Kaffraria. Although the cost of procuring such collections would by no means be so great as that of procuring these Bushman collections, comparatively small prizes being probably sufficient to stimulate missionaries and others intimate with the respective languages to collect them from the natives among whom they live; yet if every one of the nations living on the border of this Colony is to be included in this plan, several hundred pounds would be required for this purpose. Dr. Bleek would also be very thankful for any funds entrusted to him for the purpose of distributing as prizes for the most valuable collections of folk-lore in the respective native languages of South Africa with translation, and for publishing them. Those who wish to subscribe for the former purpose will please mark their contributions as *Bushman Researches Fund*, and for the other, *South African Folk-lore Fund*."

The liberality of the Dean and Chapter of York in throwing open the Minster Library to the public in 1870 has been crowned with success, not only in attracting readers, but in inducing benefactors to enrich the library with books. In 1870 it contained from 8,000 to 9,000 volumes. In the course of the last five years at least 2,000 have been added, of which about 1,200 are gifts. Among these may be named (1) a large collection of tracts and treatises illustrating the history of the English Church from the reign of Elizabeth, presented by the widow of Archdeacon Churton; (2) the MS. collection of J. R. Walbran, the antiquary, presented by Colonel Akroyd; (3) a fine set of the works of Thomas Hearne, presented by the Hon. and Rev. S. Lawley; (4) a selection from the choice library of the late Mr. R. Davies, illustrative of local and general history, presented by his widow. It is understood that a catalogue will shortly be published.

It is proposed to raise a subscription sufficient to procure a marble bust of the late E. G. Wakefield, whose share in obtaining constitutional government for the Colonies deserves such a recognition. The bust will probably be placed in the vestibule of the new Colonial Office. Subscriptions will be received by Mr. W. Purdy, Bank of South Australia, 54 Old Broad Street, E.C.

In Mr. Webster's article on Davillier's *Spain*, he pointed out a mistranslation of the saying—

"Cuando Almeria era Almeria
Granada era su alqueria,"

stating that *alqueria* means, not "farm-land," but a "tool-shed." A correspondent writes to add that the expression was intended to be complimentary. The *alqueria*, though it may be used as a tool-shed, "is a solitary house in a field, where labourers and cattle can find rest at meal-times and when the sun rages." All that is meant is that, when Almeria was Almeria, Granada was its refuge and shelter.

The *Dundee Advertiser* announces the death of Mr. Frederick Shaw, the oldest bookseller in Dundee.

Mr. Halliwell is at work again on his materials for the illustration of the *Life of Shakspere*. He calculates that it will take him ten years at least to work up the collections he has already made for the purpose. He has declined to reprint his former *Life of Shakspere*, hoping some day to write a better book on the subject.

Mr. Alfred J. Horwood, one of the Historical Manuscripts Commissioners, having lately discovered a fifteenth-century Early-English translation of Nicholas Trivet's French Chronicle, made for the Princess Mary, has, by Mr. Furnivall's wish, had copied from it the story of Constance, the original of Chaucer's *Man of Law's Tale*. Although the Chaucer Society published in 1872 the original French text of the story, with a modern translation by Mr. E. Brock, the society will now print the Early English version of it under Mr. Horwood's editorship.

The publications of the English Dialect Society for 1875 are approaching completion, and may be expected to be issued before Christmas, or about

Digitized by Google

that time. They will probably consist of—(1) a paper on "The Dialect of West Somerset," by F. T. Elworthy, Esq., originally read at a meeting of the Philological Society. The paper contains a very careful representation, in Glossic, by Mr. Alexander J. Ellis, of the sounds of the dialect as spoken by Mr. Elworthy. (2) A continuation of the Bibliographical List of Books that illustrate English Dialects; and (3) the first part—A to (about) R—of Mr. F. K. Robinson's Glossary of Words in use in the neighbourhood of Whitby. The book-list has now been concluded as far as regards England and Wales; the list for Lancashire having been contributed by Mr. Axon, that for Westmoreland by Mr. Jackson, and that for Yorkshire by Mr. C. C. Robinson. The society has now more in hand than it can well publish in 1876; still, if more members would join the society, more could be done, and at a quicker rate. The number of members is now more than 300; but the subscription is limited to *half* a guinea per annum, so that the sum produced is but scanty for its needs. New members can join at any time, and, by payment of the due subscriptions, can obtain all the publications, beginning with 1873. Thus, a payment of two guineas will secure all the publications for 1873, 1874, and 1875, almost immediately, with the privilege of receiving those for 1876 in due course. Prospectuses can be obtained from the honorary secretary, the Rev. W. W. Skeat, Cintra Terrace, Cambridge.

The Early English Text Society will issue soon its last books for the present year: in the Original Series, Dr. J. A. H. Murray's parallel-texts of Thomas of Ercildoune's ballad romance, with a historical and critical introduction; in the Extra Series, part i. of Professor Zupitza's edition of the Cambridge University manuscript of the romance of *Guy of Warwick*; in the Reprints, Mr. Furnivall's re-edition of Francis Thynne's *Animadversions on Speght's Chaucer*, 1598, from Lord Ellesmere's unique MS., with much fresh material for the lives of William Thynne, the Chaucer-editor, and Francis his son, and a print of the only known fragment of *The Pilgrim's Tale*.

The Chaucer Society will also issue shortly Mr. Furnivall's re-edition of Thynne's *Animadversions*, and Mr. Henry Cromie's Rhyme-index to the Ellesmere MS. of Chaucer's *Canterbury Tales*. Next year Mr. Furnivall hopes to complete his six-text print of the *Canterbury Tales* for the Chaucer Society.

An interesting enquiry into the remaining traditions of the Cornish language has recently been conducted at Newlyn and Mousehole by Mr. H. Jenner and the Rev. W. S. Lach-Szyrma. The results have been that some half-dozen aged persons have been found who could count up to twenty in Old Cornish (the lists slightly differed, but were mostly similar to Carew's account of the Later Cornish numerals), and two sentences were related. There are a considerable number of aged persons who say they heard sentences of Cornish in their childhood, but have forgotten them now. At a lecture on "The Cornish Language and Literature during the Middle Ages," by the Rev. W. S. Lach-Szyrma, on November 8, at St. John's Hall, Penzance, in the discussion the view was taken up warmly by many present that the Cornish was not an entirely extinct language, but that at least in the Land's End district a considerable number of Celtic words were still mixed up with Anglo-Saxon in the language of the people. The result of the enquiry into the living remains of Old Cornish is shortly to be laid before the Philological Society.

With reference to our recent notice of the discovery of *Cotylederma* in the British Lias, Mr. Charles Moore, of Bath, has reminded us that in 1867 he described the occurrence of this remarkable genus in the Lias of Whately, near Frome.

We regret to see the announcement of the death of Mr. William Sanders, at Clifton. Mr. Sanders, who was one of the vice-presidents of the late meeting of the British Association, was well-known by his maps of the Bristol coalfield and its neighbourhood, which were the result of fifteen years' labour.

The German papers announce the death of Dr. J. H. Jakob Müller, Professor of Physics at the University of Freiburg in Baden, and author of several well-known text-books of physical science; and of Dr. Georg Lohde, of Teplitz, whose contributions to the study of physiological botany had attracted considerable notice.

A recent number of the *Allgemeine Zeitung* contained an announcement of the discovery, by Professor Hidber, of the original manuscript of the Swiss Chronicle of Ulrich Riff, of Rapperswyl, referring to the years 1460–70. It is now shown, however, that the manuscript assumed by Dr. Hidber to be unknown was examined in 1860 by Professor Gottlieb Studer, of Berne, in the library of Castle Spiez, where it had long been preserved, and was determined by him to be merely a very incomplete and imperfect transcript of the genuine old Rapperswyl Chronicle.

Dr. Georg Brandes is bringing out a series of carefully-written papers on Wordsworth and the character of his poetry, in the *Allgemeine Zeitung*. His translation of some of the odes and sonnets is a guarantee of his thorough mastery of his subject and of his perfect comprehension of the original.

It will be remembered that Jules Janin bequeathed his valuable library, consisting of 600,000 volumes, to the Institute, with the proviso that it should be kept unseparated, in an apartment specially appropriated to it. The bequest was accepted, but it is now likely to become the object of legal contest, since the authorities of the Institute propose, in defiance of Janin's stipulations, to incorporate his books with their other collections, and Mdme. Janin has announced that if this intention is persevered in she will appeal to the law to enforce compliance with her husband's wishes.

The following Parliamentary Papers have lately been published:—Statistical Abstract for the Colonial and other Possessions of the United Kingdom from 1859 to 1873, Eleventh Number (price 6½*d.*); Statistical Abstract Relating to British India from 1865 to 1874, Ninth Number (price 5½*d.*); Twenty-First Report of the Postmaster-General on the Post Office (price 3*d.*); Report on the Fisheries of Norfolk, by Frank Buckland, Inspector of Salmon Fisheries (price 1*s.* 6*d.*); Fourth Annual Report of the Local Government Board 1874–75 (price 3*s.* 1*d.*); General Digest of Endowed Charities for the County of Warwick (price 8*d.*); Return Relating to Sickness, Mortality, and Invaliding of European Forces in India (price 1*d.*); Abstract of County Treasurers' Accounts (price 2*d.*); Return of Taxes, &c., from which Revenues of British Colonies in 1868, &c., were Raised (price 2*d.*); General Report by Captain Tyler on the Share and Loan Capital, Passengers and Goods Traffic, Working Expenditure, &c., of Railway Companies of the United Kingdom for 1874 (price 2½*d.*); Annual Statement of the Navigation and Shipping of the United Kingdom for 1874, Parts II. and III. (price 1*s.* 5*d.* and 11*d.*); Reports of the Registrar of Friendly Societies and Trade Unions in Scotland for 1874 (price 2*d.*); Reports relating to Moncrieff Gun Carriages (price 1*s.* 2*d.*); Replies to Questions concerning the Law of Foreign Countries on Marine Insurance (price 7*d.*); Judgments, Certificates, and Reports of the Judges on the Trial of Election Petitions (price 8*d.*); Standing Orders of the House of Commons, 1875 (price 1*s.* 8*d.*); Commercial Reports of H.M.'s Consuls in China, 1874 (price 6*d.*); Returns relating to Pilotage (price 1*s.* 5*d.*); Judicial Statistics, 1874, England and Wales, Part I., Police—Criminal Proceedings—Prisons; Part II., Common Law—Equity—Civil and Canon Law (price 2*s.* 9*d.*).

GLEANINGS FROM THE VENETIAN ARCHIVES (1628–1637).

It is hardly to be wondered at that the Venetian despatches are less interesting to students of English history during the years which immediately followed Buckingham's death than during the quarter of a century which preceded it. In the first place, James and Buckingham were much more likely to chatter about State secrets than either Charles or Weston or Laud. In the second place, soon after the close of Buckingham's career there came a change over the English Government which was fatal to the chances of a Venetian ambassador's deriving information from the fountain head. Weston, who more than any one else succeeded to Buckingham's influence, connected himself closely with Spain, and, after the short period of activity in which the Venetian Contarini mediated the peace with France, Weston's secrets went into the ear of the Spaniard Necolalde, and not into the ears of the Venetian Soranzo or Gussoni. Nor had the Venetian even the consolation of sharing in the counsels of the Opposition at Court. For that Opposition gathering round the Queen and having nothing but personal objects at stake, does not seem to have cared to enter into communication with men who cared nothing for them or their cause.

Under the circumstances it is wonderful how well the Venetians managed. They knew all about the course of diplomacy, and they were usually able to report correctly on the contents of despatches which very few knew anything about then, but which are to be read now at the Record Office by anyone who chooses to apply for them. But the great negotiation of the time, which was carried on in private between Weston, Cottington and Windebank on one side, and Necolalde on the other, they knew nothing of.

Still there are not wanting scraps of information here and there of no small value. Some of these have been utilised by Ranke, but there are others which he has left untouched. In reading Contarini's account of the session of 1629, for instance, it is noticeable how he dwells on the King's great desire that this meeting should not be a failure like the previous ones, and upon his anxiety to make it succeed. Even during those days of adjournment which preceded the final outbreak, it seems that Charles was in negotiation with the leaders of the Commons to find a way out of the difficulty, and from this it appears probable that when he ordered the re-adjournment of the House on the fatal March 2, the day when the Speaker was held down in his chair, he did so in the hope of still being able to devise means of accommodation. Another unexpected point brought out by Contarini is the unpopularity of the dissolution at Court. A majority of the Council joined Coventry in advising against it, and the courtiers—Carlisle and Holland are especially named—were looking forward to a grant of money by the Parliament in the hope that a good slice would find its way toward themselves.

Light is also thrown upon the relations between Charles and the Queen. It is well known that she obtained great personal influence over him after Buckingham's death. But we learn from the Venetian ambassador, as we learn from Necolalde's despatches, that she failed entirely to exercise political influence. Her hostility to Weston and her anxiety to take the part of her mother after her quarrel with Richelieu were equally devoid of results.

The authority of Weston (now Earl of Portland) with the King received a shock from another quarter in May 1634, of which our only information is derived from the despatches of the Secretary Zonca, who acted as Resident in London till the arrival of Gussoni's successor, Correr. The King, he tells us, on May 2 (12), having ordered the sale of certain lands, it was found that the price was much lower than had been expected. An attack, headed by Laud and Coventry, was

made upon him for having appropriated the greater part of the value of the land:—

"The affairs of the Treasurer," wrote Zonca in the following week, "remain still in uncertainty. The Archbishop of Canterbury and the Lord Keeper take up the matter warmly, having maintained before the King, in the Treasurer's presence, that he had, under the name of a third person, acquired for himself the forest of which I have already spoken, with considerable disadvantage to His Majesty. The Earls of Holland, Carlisle, and Dorset, as is whispered, are united with the above-named persons, and are agreed to conspire his ruin. Everyone cries out against him, and in the time of his prosperity he never obliged any one who would be of any avail to sustain him in such a case. He justifies himself, but weakly, the accusation being proved. He lives most privately and in great seclusion, colouring this step with pretexts of ill-health."

His chief supporter, Zonca goes on to say, was his son-in-law, the Duke of Lennox. Of the result of this spicy affair (*questo aromatico negotio*) the Secretary will tell in his next letter.

The next letter informs us that, in order to break the force of the attack, Portland and Lennox brought up Buckingham's widow. The King, who had not seen her for some time, was much affected. Laud, however, had another resource. On May 23 (June 2) Zonca writes:—

"The Archbishop of Canterbury, who covers under the pretext of zeal the passion of his mind against the Treasurer, does not cease . . . to impress upon the King, as is whispered, divers inconveniences which spring from the Treasurer's administration, having lately shown to His Majesty a certain letter written to him by the Lord Deputy of Ireland containing a particular account of the things most essential and of supreme importance for that island which have been, as he asserts, represented for a long time to the Treasurer, with an urgent request that they might be taken into consideration: but this, though it has always been promised, has been postponed and never done; for which reason, perceiving that no care is taken of his faithful remonstrances, he protests that he is freed from the responsibility of any disorder which may arise in his government to the disservice of the King, through want of the aforesaid things. The person who gave me the information in confidence is one who, through the office which he holds at Court, is very likely to be acquainted with matters of this kind. He assures me that this letter moved His Majesty much."

Nothing, however, came of all this. It is quite possible that the King, in examining the matter, found that the Lord Treasurer had more to say for himself than his opponents thought. But the incident throws fresh light on the relations between Laud and Portland, and gives some help in understanding the expression, "The Lady Mora," which occurs so frequently in his correspondence with Wentworth, and to which he opposes "thorough" or complete devotion to the service of the King, as opposed alike to private interests and popular demands, which was in his mind equivalent to devotion to the service of the State.

In the autumn of 1634 a new ambassador, Antholo Correr, arrived from Venice, and with him the weekly despatches begin to recover the interest which they had lost since the departure of Aluise Contarini, in 1629, partly from the character of the man, but still more from the fact that Charles's movements, after the setting forth of the ship-money fleet, began to have a greater interest for those to whom the domestic affairs of England had ceased to be attractive as soon as it was plain that the King intended to remain neutral in the Continental struggle.

Writing on Dec. 26 (Jan. 5), 1634 (5), Correr gives an account of the reception by the City of London of the first demand for ship-money. The Lord Mayor, he tells us, together with the aldermen and chief citizens, consulted lawyers, who advised them that the demand was unconstitutional. Upon this they resolved to refuse payment. But before they had time to put their refusal into shape, the King, who was informed of what was going on, ordered the Lord Mayor to be summoned before the Council, where Portland, "with grave and severe words," told him that—

"His Majesty promised himself, from the loyalty and devotion of his people, all readiness in the execution of his orders. He had now occasion to be gravely offended, seeing that they showed themselves cool, and refused to help him in the most urgent occasions of the Crown."

After more words in the same strain, the Lord Mayor tried to excuse himself—

"when it was said to him in a loud voice that he was to go away and not to fail to settle the matter according to the good pleasure of the King, whose desires aimed at nothing else than the universal good of the kingdom. Upon this he departed, having humbled himself and being intimidated; nor did he fail in readiness to reassemble the chief men, and having reported what had taken place, he laboured to persuade them that it was honourable and fitting to withdraw all opposition to the King's will. Nevertheless there was much opposition, but after many fluctuations, the reasoning on one side or the other having been taken into account, they resolved in the end to pay at present 36,000*l.* to be quit of the fitting out of the seven ships imposed upon them, and of anything farther which might come upon them—the effect of which, if it is not altogether contrary to the laws of the kingdom, as many are of opinion, is certainly repugnant to the custom and form as practised among this people up to the present time."

SAMUEL R. GARDINER.

(*To be continued.*)

SELECTED BOOKS.

General Literature.

HUNTER, W. W. A Life of the Earl of Mayo, fourth Viceroy of India. Smith, Elder & Co. 24*s.*

JACOLLIOT, L. Voyages aux ruines de Golconde et à la Cité des Morts (Indoustan). Paris: Dentu. 6 fr.

KLUEGMANN, A. Die Amazonen in der attischen Literatur u. Kunst. Stuttgart: Spemann. 5 M.

MEYER'S, Julius, Antonio Allegri da Correggio. Ed. Mrs. Heaton. Macmillan. 31*s.* 6*d.*

PRO nihilo! Vorgeschichte d. Arnim'schen Processes. 1. Hft. Zürich: Verlags-Magazin. 2 M.

WESSELY, J. E. Anleitung zur Kenntniss und zum Sammeln der Werke des Kunstdruckes. Leipzig: Weigel.

WOLTMANN, A. Geschichte der deutschen Kunst im Elsass. Leipzig: Seemann. 10 M.

History.

AVEZAC-LAVIGNE, C. Diderot et la société du baron d'Holbach. Paris: Leroux. 7 fr. 50 c.

MARTIN, H. L'histoire de France Populaire. T. 4. Paris: Furne. 8 fr.

MICHELET, J. Histoire du xix^e^ siècle. T. 2. Jusqu'au 18 Brumaire. Paris: Lévy. 6 fr.

Physical Science.

BRAUNIS, H. Nouveaux éléments de physiologie humaine. Paris: J. B. Baillière.

LUCAE, J. C. G., die Robbe u. die Otter (Phoca vitulina u. Lutra vulgaris) in ihrem Knochen- u. Muskel-Skelet. Frankfurt-a-M.: Winter. 24 M.

SUTER, H. Geschichte der mathematischen Wissenschaften. 2. Thl. 2. Hälfte. Zürich: Orell, Füssli & Co. 8 M.

Philology.

BRUGSCH-BEY, H. Neue Bruchstücke d. Codex Sinaiticus, aufgefunden in der Bibliothek d. Sinai-Klosters. Leipzig: Hinrichs. 10 M.

DELITZSCH, F. Assyrische Lesestücke. Leipzig: Hinrichs. 12 M.

MARIETTE-BEY, A. Les listes géographiques des Pylônes de Karnak. Comprenant la Palestine, l'Ethiopie, le pays des Somâl. 30 M. Karnak. Etude topographique et archéologique. 150 M. Leipzig: Hinrichs.

CORRESPONDENCE.

PRINCE L.-L. BONAPARTE AND M. VAN EYS.

London: November 11, 1875.

In the issue of the ACADEMY of the 6th of this month, Mr. Van Eys invites me to point out the passages proving: 1. That he makes me say "much which I never asserted," and that he quotes my words in an incomplete and equivocal manner; 2. That he has denied the validity of facts repeatedly verified by myself on the spot; 3. That he has asserted that the word *era* has no existence, and signifies nothing; 4. That he proposes the verbal noun *eroan* as the origin of the auxiliary verb with a direct object, and with both a direct and an indirect object, without mentioning that in an additional chapter he gave the verbal noun *iduki* as the more probable origin of the auxiliary verb with the direct object. Mr. Van Eys adds, that if I can eventually prove, which he thinks hardly probable, my first assertion, he is ready at once to express his regrets. There are things in this world which, notwithstanding their seeming hardly probable, turn out to be perfectly true. That such is the case with my first assertion may be easily shown, and so I am enabled to receive with pleasure and beforehand the regrets of Mr. Van Eys, persuaded as I am that he will be convinced by the following quotations: "Le *n* du subjonctif" (v. *Etude sur l'origine et la formation des verbes auxiliaires basques*, par M. Van Eys, p. 71) "nous paraît être la conjonction *non*, et non pas une lettre adventice, comme le croit M. Vinson (v. *Revue de linguistique*, vol. v. p. 215) qui a adopté l'explication du Prince Bonaparte." According to this passage I am made by Mr. Van Eys the partaker of an opinion which is not mine. In fact, it would be thoroughly impossible for him to prove that in any of my works I ever advanced that the final *n* of the subjunctive is an adventitious and not a necessary characteristic letter of the verbal form, which I call "relative," and Mr. Inchauspe "exquisitive." To show that Mr. Van Eys is fond of assertions leading the public to accept in an equivocal manner the authorship of a proposition, suffice it to quote what he says at p. 16, after having cited my following words:—

"Le *n* final en effet n'a pas sa raison d'être dans ce temps [the imperfect of the indicative]. Quant au mode subjonctif, l'aezcoan le termine en *n*. . . . C'est bien pour cela que *dezan* et *dezala*, 'qu'il l'ait,' ne se rencontrent jamais autrement que sous ces deux formes, tandis que *zue* et *ze* se transforment en *zuela* et *zela*." . . . .

After this quotation he continues:—

"M. Vinson partage l'opinion du Prince Bonaparte (voir *Revue de linguistique*, v. p. 215, et vi. p. 251). Non seulement le *n* de l'imparfait, mais aussi le *n* final du subjonctif serait adventice, et même le *e*. Nous ignorons si c'est seulement l'opinion de M. Vinson ou aussi celle du Prince Bonaparte."

Now, how can Mr. Van Eys ignore, after the quotation of my own words, that I make a distinction between the *n* of the imperfect and that of the subjunctive? Why does he wish to let a doubt exist on my opinion which is so clearly stated in my very words which he quotes? I am justified in stating that Mr. Van Eys, at p. 71, makes me say what I have not said, and that at p. 16, he leads the public to equivocalness. This unbecoming proceeding is repeated by him at p. 114, where I find:—"M. de Charencey, nous ignorons si c'est seulement son opinion ou aussi celle du Prince Bonaparte" (and how many things does it not suit Mr. Van Eys to ignore?), "admet aussi le nominatif comme ayant perdu le *k*," etc. It would have been very easy for Mr. Van Eys to overcome his ignorance in a matter of fact concerning what I have or have not said, by keeping to what I have written, without leading the public to suspect me to be the author of an erroneous opinion which he is not able to prove I have ever expressed. It will not be more difficult to show that Mr. Van Eys quotes me in an incomplete manner. I read at p. 115: "La chute du *k* n'est pas même acceptée comme un fait possible, par le Prince Bonaparte lui-même, comme on l'a vu plus haut." If Mr. Van Eys would follow my suggestion of making me answerable only for what I advance in my works, he would see that what I have said concerning the dropping of the *k* refers only to the verbal nouns, and by no means to the allocutive *k*, and other cases in which this letter, as every tyro knows, may be very well dropped, and of which numerous instances are found in my *Verbe*. This is what I say in the fourth note of the "Dixième tableau supplémentaire," showing the conjugation of the southern Navarrese dialect: "Il faut observer que la gutturale dure ne s'élimine pas dans les noms verbaux, mais que la

gutturale douce n'est pas dans le même cas." The ordinary form *gizonai*, derived from *gizonaki*, presents no contradiction with my assertion that this letter is not dropped in the verbal nouns, and the mere fact of the existence of *gizonaki* shows its dropping in *gizonai*, without need of any further proofs by Mr. Van Eys, who gives as such, at p. 114, the following egregious blunder: "*Luela* est pour *lukela*"! If *zuela* corresponds to *zuen*, and *lukela* to *luke*, how can *luela* fail to correspond to *luen*? But Mr. Van Eys wished to accumulate instances of the dropping of the *k*, and, as in this case he really ignored the existence of the now obsolete *luen*, has found convenient to imagine that *luela* is nothing more than *lukela* without *k*, not taking into consideration that the first belongs to the imperfect of the subjunctive, and the second to the conditional. It is, however, difficult to conceive how, having been able to find the obsolete *luela* in the New Testament of Liçarraga, he has not been able also to deduce it from the equally obsolete *luen*. Instances of the last occur in Luke i. 62, xxii. 23; Heb. vii. 27; Rev. vi. 2, xiii. 17, &c.

For what concerns my second accusation my answer is very simple. I did not assert that Mr. Van Eys denied the *n* of the imperfect dropped in the Aezcoan dialect, and the *k* of *gizonaken* and *gizonaki* heard in some localities. The facts I alluded to are more important, for they consist in the confirmation by myself, repeatedly and on the very spot, of the existence of almost all the numerous "terminatifs" given by native writers, such as Zavala, Inchauspe, Lardizabal, Larramendi, Abbadie, Chaho, &c. The insertion of these "terminatifs" with many others added by myself in my *Verbe* binds me to assume the responsibility of their existence. Now, does Mr. Van Eys deny or not, at p. 44, and elsewhere, a great number of them given by Lardizabal and other Basque authors, whom in the most improper manner he accuses of having invented? Decidedly he does, and so I am justified in saying that he denies, without being able, however, to invalidate, facts which I have proved beyond argument.

Coming to my third accusation, which Mr. Van Eys thinks might have been left unnoticed, I beg him to look at p. iv. of his last work, the only one to which I have limited my observations, and tell me if he also thinks to leave unnoticed the repudiation of his previous opinion of two years ago, which in his work of the present year is expressed in the following words: "*era* n'existe pas et ne signifie rien." By what secret *era* may not exist and signify nothing, and at the same time exist and signify something, is a mystery which I leave him to unravel.

The fourth and, happily, last accusation which seems unfair to Mr. Van Eys seems, on the contrary, very fair to me. He admits, in fact, that what I say about his *eroan* is true. Such being the case, I cannot see why what I say being true may become unfair by my not alluding to another explanation which he gives at p. 112, taking the verbal noun *iduki* as the origin of a portion of the Basque "terminatifs." I limited myself to the *eroan* theory as being the principal basis of his work, and as showing by its admission his incompetency to analyse the Basque verb, but there were two other reasons which prevented my occupying myself about the *iduki* theory. The first is that, notwithstanding my not being inclined to admit it, I profess the greatest deference for the talent of the P. Zavala, who, let it be known to Mr. Van Eys, is the only true author of the said by no means unreasonable theory. The second reason is that, as *iduki*, according to Mr. Van Eys, meets at the same end with *eroan* (an assertion which constitutes one of the greatest absurdities and is quite below criticism), it seems obvious that any argument invalidating the *eroan* could not fail to apply as well to the *iduki* theory as understood by Mr. Van Eys.

I regret having been obliged to trespass so much on the valuable space of the ACADEMY, but if, on the one hand, the provocations of Mr. Van Eys have necessitated my doing so, on the other hand, both his incompetency on the subject and the unfairness of his proceedings determine my resolution of discontinuing the present argument with him. L.-L. BONAPARTE.

SHAKSPERE'S "RICHARD II."

1 Oppidans Road, Primrose Hill, N.W.: November 15, 1875.

There is, as is well known, great variety of opinion as to whether the play of *Richard II.* acted by the request of Sir Gilly Merrick the day before Essex's rising was Shakspere's, or some other. The probabilities are on the whole, I think, in favour of its being Shakspere's. As Shakspere was intimately connected with Southampton, who was one of Essex's leading partisans, it is probable that those partisans would apply for any dramatic help they might want, or fancy they wanted, to the company to which Shakspere belonged. Again, the omission of the Deposition Scene from the Quartos of 1597 and 1598, though there can be little doubt it was then written, cannot but be regarded as significant of the use to which that scene might be turned. The publisher of those Quartos evidently saw in it something that might be construed into a sense unfavourable to the Queen, and so welcome to her enemies. Nor, in my opinion, does the fact of the play's being called an old play, and one that it would not pay to act, counterweigh these probabilities. Others, however, and critics of judgment, may decide for themselves differently. But the evidence I have now to bring forward—not, it is possible, for the first time, but, if so, curiously overlooked or ignored—cannot, I believe, be treated in this manner. It seems to make it fairly certain that the play was really Shakspere's.

In a report of Attorney-General Bacon's speech in the *State Trials* there is given the name of the actor with whom Sir Gilly Merrick negociated. It is Phillips; and, unless good reason is shown to the contrary, we can scarcely doubt that this is the Augustine Phillips, who was a member of the famous Globe Company—*i.e.*, one of Shakspere's "fellows." In the licence of 1603 the names run: Laurence Fletcher, William Shakspere, Richard Burbage, Augustine Phillips, &c. A notice of him may be found in the *Historical Account of the English Stage* and elsewhere.

The report is that described as "a fuller account of the Trial of Sir Christopher Blunt, Sir Charles Davers, Sir John Davis, Sir Gilly Merrick and Henry Cuffe, from a MS. purchased at a sale of the MSS. of Peter Le Neve, Esq., Norroy King-at-Arms;" and the passage that concerns us occurs on p. 1445 of the 1809 edition of *State Trials*:—

"And the story of Henry the Fourth being set forth in a play, and in that play there being set forth the killing of the king upon a stage, the Friday before, Sir Gilly and some others of the Earl's train having the humour to see a play, they must needs have the play of 'Henry the Fourth.' The players told them that was stale, they should get nothing by playing of that; but no play else would serve, and Sir Gilly gives forty shillings to Phillips the player to play this, besides whatever he could get."

The play's being called *Henry the Fourth* surely cannot cause any difficulty, seeing what is said of its contents. But if anyone should think otherwise, there is abundant other evidence to show that the play was also called, or rather commonly called, "Richard II." See, for instance, Bacon's "Declaration of the Practices and Treasons attempted and committed by Robert late Earl of Essex and his complices, against her Majesty and her Kingdoms," when we are told that "it was given in evidence . . . that the afternoon before the rebellion, Merick, with a great company of others that afterwards were all in the action, had procured to be played before them *the play of deposing King Richard the Second*. Neither was it casual, but a play bespoken by Merick."

But, if there could be any doubt on this point, or as to who that Phillips was, it must be all dissipated by a document now printed in the *Calendar of State Papers*, Domestic Series, 1598–1601, p. 578—a document whose importance has been recognised before, as by Mr. Hudson, but surely not as much considered as it deserves. It is headed "Examination of Augustine Philipps, servant to the Lord Chamberlain and one of his Players, before Lord Chief Justice Popham and Edward Fenner," and runs thus:—

"On Thursday or Friday sevennight Sir Charles Percy, Sir Josceline Percy, Lord Monteagle and several others spoke to some of our players to play the deposing and killing of Richard ii, and promised to give them 40*s.* more than their ordinary to do so. Examinate and his fellows had determined to play some other play, holding that of King Richard as being so old, and so long out of use that they should have a small company of it; but at this request they were content to play it."

We may just ask whether the above names do not suggest that some of Essex's accomplices may have nursed designs very different from his own, or at all events from those he professed? But this by the way. What is noticeable for us is that "the deposing and killing of Richard II." is exactly the subject of Shakspere's play.

Considering now the general probabilities, and the facts that the company employed by the Essexians was that to which Shakspere belonged, and that the play asked for answers in description to Shakspere's *Richard II.*, can we hesitate to believe that the play was indeed Shakspere's? Is it credible that there were two Richard II.s "in the field" of the Globe? J. W. HALES.

"LEGENDS AND FOLK-LORE OF NORTH WALES": THE SIN-EATER.

Hammersmith: Nov. 16, 1875.

Professor Evans has "never heard of the strange custom here alluded to, either as now existing or as having existed at some former period." May I be allowed to point out what appears to be the original passage from which the writer of the article drew the authority for his statement, and apparently its very words? It occurs in a work so well-known as *Brand's Popular Antiquities* (Bohn's edition, 1849, vol. ii. 246–248), where the following is cited from Bagford's letter, dated February 1, 1714–5, in Leland's *Collectanea*, i. 76:—

"Within the memory of our fathers, in Shropshire, in those villages adjoyning to Wales, when a person dyed, there was notice given to an old sire (for so they called him), who presently repaired to the place where the deceased lay, and stood before the door of the house, when some of the family came out and furnished him with a cricket, on which he sat down facing the door. Then they gave him a groat, which he put in his pocket; a crust of bread, which he eat; and a full bowle of ale, which he drank off at a draught. After this he got up from the cricket and pronounced, with a composed gesture, *the ease and rest of the soul departed for which he would pawn his own soul.* This I had from the ingenious John Aubrey, Esq."

The following words of Aubrey's own are then quoted:—

"In the county of Hereford was an old custome at funeralls to hire poor people, who were to take upon them the sinnes of the party deceased. One of them (he was a long, leane, ugly, lamentable poor raskal) I remember, lived in a cottage on Rosse highway. The manner was, that when the corpse was brought out of the house, and layd on the biere, a loafe of bread was brought out, and delivered to the sinne eater, over the corpse, as also a mazar bowle, of maple, full of beer (which he was to drink up), and sixpence in money; in consideration whereof he took upon him, ipso facto, all the sinnes of the defunct, and freed him or her from walking after they were dead. This custome alludes, methinks, something to the scapegoate in the old laws, Levit. xvi. 21, 22. . . . This custome, though rarely used in our dayes, yet by some people was observed even in

the strictest time of the presbyterian government, as at Dynder (volens nolens the parson of the parish), the kindred of a woman deceased there had this ceremonie punctually performed, according to her will: and also the like was done at the city of Hereford in those times, where a woman kept, many yeares before her death, a mazard bowle for the sinne-eater; and the like in other places in this countie; as also in Brecon. I believe this custom was heretofore used all over Wales." (*Remaines of Gentilisme and Judaism.* Lansdowne MSS. 226, fol. 116.)

In a note the same writer adds that at Llanggors, Brecon, about 1640, Mr. Gwin, the minister, "could not hinder the performance of this ancient custome." And he says in another page of the MS. cited: "A.D. 1686. This custom is used to this day in North Wales."

While these statements very clearly affirm the former prevalence, in North Wales and the Border, of the superstitious practice in question, they do not, of course, go to show that, in the words of the article, it is "still surviving" in those localities, as well as in South Wales. The writer, however, of the interesting compilation in *Blackwood* has little to tell us about surviving North Welsh superstitions, and less that is new. Some of those mentioned (*e.g.*, that about pigeon's feathers, and the Bible and key or sieve spell to find a thief) are common in various parts of England and Scotland; others, like the *Canwyll Corph* (Corpse Candle), are more or less satisfactorily referred to in well-known works—as in the *Choice Notes* from *Notes and Queries*, and in the old *Cambrian Quarterly Magazine*; other remarkable superstitions, again, alleged to be still living, such as that of the *Mallt y Nos*, or *Mam y Drwg* (Mother of Mischief), are not mentioned.

I venture to remark that the popular superstitions of Wales still await a student, acquainted with the Welsh language, and content, instead of seeking *folk*-lore from *books*, to collect it at the firesides of the people, in the out-of-the-way villages and secluded glens where it lingers longest. DAVID FITZGERALD.

Croeswylan, Oswestry.

In reference to the strange profession of "Sin-Eater," mentioned by the writer in *Blackwood* and doubted by your able correspondent, the Rev. Silvan Evans, let me refer him and your readers to a well-known work, Hone's *Year Book*, on col. 858 of which will be found some records of the practice both in Wales and on the borders. One of the illustrations dates from Herefordshire, in which county, if I am not mistaken, the writer in *Blackwood* resides. ASKEW ROBERTS.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Nov. 20,	3 p.m.	Crystal Palace Concert (Mdme. Essipoff).
	"	Saturday Popular Concert, St. James's Hall (Mdlle. Mehlig).
	3.15 p.m.	Alexandra Palace Concert.
MONDAY, Nov. 22,	3 p.m.	Asiatic.
	8 p.m.	Society of Arts: Cantor Lecture—"On the Discoveries and Philosophy of Liebig," by Dr. Thudichum.
	"	Medical. Civil Engineers.
	"	Monday Popular Concert, St. James's Hall (Mdlle. Mehlig).
TUESDAY, Nov. 23,	8 p.m.	Anthropological Institute: "Excavations in Cissbury Camp, Sussex," by Colonel A. Lane Fox; "Remarks on the Animal Remains discovered in the Excavations," by Professor Rolleston.
	8.30 p.m.	Royal Medical and Chirurgical.
WEDNESDAY, Nov. 24,	8 p.m.	Society of Arts: "On the Registration of Trade Marks," by H. T. Wood.
	"	Royal Society of Literature: "On some of the Difficulties and Peculiarities of the English Language," by G. Washington Moon.
THURSDAY, Nov. 25,	6 p.m.	Philosophical Club.
	8 p.m.	Inventors' Institute.
	8.30 p.m.	Royal. Antiquaries.
FRIDAY, Nov. 26,	7.30 p.m.	Sacred Harmonic Society, Exeter Hall.
	8 p.m.	Quekett: "Histology of the hard Dental Tissues," by T. Charters White.

SCIENCE.

The Movements and Habits of Climbing Plants. By Charles Darwin, M.A., F.R.S., &c. Second Edition, revised. (London: John Murray, 1875.)

THIS is an enlarged edition of the essay which first appeared in the ninth volume of the *Journal* of the Linnaean Society. Climbing-plants have already been the subject of interesting memoirs by Palm, Hugo von Mohl, and Dutrochet, and we have now a variety of most valuable observations made by Mr. Darwin upon more than a hundred widely-distinct species.

Mr. Darwin divides climbing-plants into four classes: those which twine spirally round a support, and are not aided by any other movement; those endowed with irritable organs, which, when they touch any object, clasp it; those which ascend merely by the aid of hooks; and, lastly, those which do so by means of rootlets. Neither of the two latter classes, however, exhibit any special movements, and the principal portion of Mr. Darwin's work is therefore devoted to plants belonging to the first two classes. These four principal modes of climbing are generally characteristic of distinct plants, though *Bignonia Tweediana* is a remarkable instance, inasmuch as it combines four different modes of climbing—namely, twining, leaf-climbing, tendril-climbing, and root-climbing. When plants climb by means of irritable organs, such organs may consist of modified leaves, branches, or, as in the case of the vine, of flower-peduncles: but these different classes sometimes graduate into one another. It is very interesting to observe that the homological nature of a tendril seems to make no difference in its mode of action. We should indeed, I think, be disposed to expect this from the interesting fact that climbing-plants are found among so many distinct orders of plants. Lindley divides phanerogamic plants into fifty-nine alliances, of which, without counting hook- or root-climbers, no less than thirty-five include true climbing-plants, to which a few cryptogamic forms must be added. The advantage to many plants of becoming climbers is very obvious, since they can in this manner reach the light, and expose a large surface of their leaves to its action and that of free air, with comparatively little expenditure of organised matter; and it is interesting to observe that, as Mr. Bates has pointed out, the tropical forests of America, which are so characterised by the abundance of arboreal mammals, also contain a large number of climbing-plants.

The power of climbing appears to depend upon the curious rotatory movements performed by the growing plants. Hofmeister has observed that the shoots and leaves of all plants, while young, move after being shaken, and Körner also has noticed that the flower-peduncles of a large number of plants, if shaken or gently rubbed, bend to one side. This rudimentary power of movement has, in Mr. Darwin's opinion, been specialised and perfected in the case of climbing-plants; and he thinks that leaf-climbers were, in the first instance, twiners, and subsequently became capable of grasping a support, which would be a great advantage to them. However this may be, it appears clear that the curious rotatory movements which are performed by the growing shoots of climbing-plants, and which are sometimes in the direction of the sun, but more often take the opposite course, are essential to the power of climbing.

Of these rotatory movements Mr. Darwin gives a most graphic account. For instance, speaking of an asclepiadaceous plant, belonging to the genus *Ceropegia*, he says:—

"I allowed the top to grow out almost horizontally to the length of 31 inches; this now consisted of three long internodes, terminated by two short ones. The whole revolved in a course opposed to the sun (the reverse of that of the Hop), at rates between 5 hrs. 15 min. and 6 hrs. 45 min. for each revolution. The extreme tip thus made a circle of above 5 feet (or 62 inches) in diameter, and 16 feet in circumference, travelling at the rate of 32 or 33 inches per hour. The weather being hot, the plant was allowed to stand on my study table; and it was an interesting spectacle to watch the long shoot sweeping this grand circle, night and day, in search of some object round which to twine."

In some cases, the plants really behaved almost as if they were alive:—

"Several times," says Mr. Darwin (p. 111), "I watched cases like the following: A tendril caught a thin stick by the hooks of one of its two extreme branches; though thus held by the tip, it still tried to revolve, bowing itself to all sides, and by this movement the other extreme branch soon caught the stick. The first branch then loosed itself, and, arranging its hooks, again caught hold. No other branches, as the tendril then stood, could possibly have touched the stick. But, before long, the upper part of the main stem began to contract into an open spire. It thus dragged the shoot which bore the tendril towards the stick; and as the tendril continually tried to revolve, a fourth branch was brought into contact. And, lastly, from the spiral contraction travelling down both the main stem and its branches, all of them, one after another, were ultimately brought into contact with the stick. They then wound themselves round it and round one another, until the whole tendril was tied together in an inextricable knot."

It is also curious that tendrils which would thrive and thicken if they met with a suitable support, die and drop off like a leaf in autumn if they fail to find such an object of attachment. The sensibility of some tendrils is very remarkable. In one case Mr. Darwin found that a loop of thin thread, only $\frac{1}{78}$ of a grain in weight, caused a temporary flexure. In another a touch with a pencil, so gentle as only just to move a tendril borne at the end of a long flexible shoot, was sufficient to cause it to become perceptibly curved in four or five minutes; but it is curious that tendrils which are drawn across one another do not catch, nor are they affected by drops of rain. Mr. Darwin found in several plants that a shower from a syringe, which instantly caused the leaves of a Mimosa to close, had no effect upon the tendrils of a passion-flower; whereas a loop of thread weighing $\frac{1}{2}$ of a grain, which caused the tendrils to become curved, had no effect upon the leaves of a Mimosa; a fact which curiously shows how the sensitiveness has become differentiated in different plants. In Mr. Darwin's opinion leaf-climbing plants were originally twiners, and tendril-bearers were originally leaf-

climbers; and certainly the disposition of the climbing species in the different natural orders lends a strong support to this view. Gradations of structure also are very interesting. Thus, among leaf-climbers, in the *Fumariaceae*, we have a most interesting gradation. The terminal leaflets of *Fumaria officinalis* are no smaller than the rest; in *Adlumia cyrrhosa* they are greatly reduced; in *Corydalis claviculata* they have become microscopical; and, finally, in *Dicentra* the tendrils have become perfectly characterised.

We have not space for more illustrations, but we trust that the facts above quoted will be sufficient to show the great importance of Mr. Darwin's work on Climbing Plants, and that its interest is by no means confined only to the student of Botany.

ELLEN LUBBOCK.

An Elementary Grammar; with full Syllabary and Progressive Reading-book of the Assyrian Language in the Cuneiform Type. By the Rev. A. H. Sayce, M.A. (London: Samuel Bagster and Sons, 1875.)

WE have great pleasure in announcing the appearance of a new aid to learning the very complicated forms of writing and the peculiar language of the Assyrio-Babylonian cuneiform inscriptions, by an author who is very favourably known already for his Assyriological publications, especially his Assyrian Grammar. His present work takes a place by the side of its predecessor, the *Grammaire Assyrienne* by Joachim Ménant, both having distinctly practical aims, Mr. Sayce's, indeed, having been originally written in connexion with his lectures upon Assyrian philology, which were held in the early part of 1875, under the auspices of the Society of Biblical Archaeology. It contains, first of all, a very complete syllabary of the characters, with not only their simple, but also with their compound ideographical values, then a condensed abstract of the most important grammatical phenomena, in connexion with which the derivation of nouns and the Assyrian phonology are also treated in an Appendix. The Assyrian words are given throughout in the cuneiform type, and, beside this, numerous exercises give the learner the opportunity of making himself gradually acquainted with the complicated and difficult character. A small reading-book containing historical and other texts, partly with and partly without transcription and translation, concludes the book. We doubt not that this book will be gladly welcomed on every side, and we would particularly draw attention to the trouble the author has taken to make the syllabary as complete as possible, and at the same time to translate and explain the Assyrian glosses. At the same time, a good deal must unfortunately remain uncertain and undetermined, and a mark of interrogation must even be put to some of the author's interpretations. This lies directly in the nature of things, and cannot be made a matter of reproach to the author. We could, however, have wished on this very account that he had given references for his values in every instance, as Edwin Norris has done in the syllabary of his Assyrian Lexicon. Had this been so, the less advanced Assyrian scholar would easily be in a position to ascertain the correctness or incorrectness of an interpretation. The production of the authorities on which they rely ought to become more general among Assyriologists. We also regret that the phonology is only treated very briefly and cursorily (in a page and a half), as this grammatical chapter in Assyrian especially deserves particular attention from the beginner. We have, by the way, serious doubts whether the Assyrians, who always wrote *u*, not *yu*, at the beginning of words especially in the imperfect forms "ukin," ("ultakan"), pronounced it *yu*. In the transcription of Assyrian words by the Hebrews, this *yu* never appears, but rather an *ĕ* shortened out of the *u*—*e.g.*, Sarĕgon, סַרְגוֹן, Sanĕballat; and, on the other hand, the change of the *Jod* (Yod) into a guttural vowel (Aleph) is also an Assyrian peculiarity. But these are vexed questions in science, the reply to which in one way or another will not be detrimental to the practical value of the book, which we hope will, in accordance with the expressed wish of the author, serve "to attract students to this new and important branch of research."

ED. SCHRADER.

DR. GOLDSCHMIDT'S REPORT ON CEYLON INSCRIPTIONS.

THE following is the text of Dr. Goldschmidt's Report on the Inscriptions in the North-Central Province, lately printed at Colombo. We regret to see that the Report has called forth some expressions of disappointment from the Ceylon press, which has perhaps mistaken the modest language of a true scholar for a confession of failure. It must not be forgotten that Dr. Goldschmidt's services have been engaged for two years, and that he has as yet only examined the inscriptions in a single district of Ceylon.

"In giving a general report of my work on Ceylon inscriptions during the last six months, I cannot attempt yet to connect the data to be derived from them to an historical account.

"A comparatively small portion of the inscriptions has come down to us in perfect preservation, the great majority of them being more or less considerably damaged, partly from natural causes, partly by wilful destruction, the natives supposing the ancient Siṃhalese letters, which, by a curious misnomer, they invariably style 'Nâgara,' to indicate some hidden treasure; thus, at Maṇḍagala (thirteen miles from Anurâdhapura, in the jungle near the Kurunægala road) a long inscription was, for this only reason, completely destroyed some twenty years ago.

"My collection now contains eighty-three copies, comprising about one-half of all the inscriptions to be found in the North-Central Province, among which there are three in Tamil, and these not very ancient ones, the remainder being Siṃhalese of various ages.

"No inscription of the pre-Buddhistic period having been discovered, we may infer from this fact that this custom, and perhaps even the art of writing, was unknown to the Siṃhalese as late as the reign of Devânampiya Tisso; from that time to the present day Siṃhalese has always been written in the same alphabet, made known to us, in its original shape, by J. Prinsep, the decipherer of King Açoka's inscriptions, but so changed in the course of nearly 2,100 years, as to exhibit hardly any trace of resemblance between the ancient characters and the letters now in use.

"By finding out the links between the old Indian alphabet and the modern Siṃhalese, I was enabled, after a short time, to decipher inscriptions of all ages.

"The general squarish or angular character of the old letters is maintained as far down as to the third century A.D., while in the beginning of the eighth century we already meet with an alphabet similar to the rounded modern Siṃhalese in its whole aspect. It is in the intermediate time that Siṃhalese and Pâli literature seems to have flourished most; this circumstance accounts for the rapid change of the letters as well as for the great development we find the language to have undergone simultaneously.

"As for the places where inscriptions are found, the old Vihâras rank foremost. The most ancient and very numerous portion of them is seen in caves, with no more contents, generally, than the dedication by some king or private person of the cave to the priesthood.

"There are nine such caves at Mihintale, two at Wessagiri near Anurâdhapura, four near the village Nettukaṇḍa (eighteen miles from Mihintale, in the jungle towards Trincomalee), and some at several other places I have visited.

"The inscriptions at Wessagiri refer to the donation of two caves by the wife and son, respectively, of the Brahman Halikaḍa, who seems to be the identical Brahman mentioned in the Mahâvaṃso as one of the ambassadors sent by King Devânampiya Tisso to King Dharmâçoka. These, together with many other cave-inscriptions, in which Brahmans appear as donors, furnish us with the interesting fact that originally the Brahman caste must have been a powerful and zealous member of the Buddhist community of Ceylon, while later every trace of them is lost among the Siṃhalese. Short though they are, and generally devoid of historical interest, these inscriptions are highly valuable as being the oldest specimens of the Siṃhalese language; and by comparing them with the contemporary languages of India, known to us by the inscriptions of King Açoka, as well as with the other Aryan dialects, we obtain the first foundation for a history of the Siṃhalese language and an explanation of its grammar.

"There is another large class of inscriptions, engraved on huge rocks, generally in the immediate vicinity of ancient Vihâras, to which particularly my above remark about wilful destruction of the old letters applies. They also mostly refer to donations to the priesthood, supply of the four requisites (pratyaya's), construction of a Vihâra, caitya's, &c., the relationship of the donor being often mentioned. King Gajabâhu (113–125, A.D.), to whom I have reason for ascribing the numerous inscriptions I have found bearing the name of Gâmini Abhaya (while King Dushṭagâmini, who is known to have styled himself Gâmini Abhaya, must have used a more ancient form of the alphabet) tells us, as far as I have made out, nothing of his wars in India. One inscription found on the Ruwanwæli Dâgoba at Anurâdhapura, and containing the full name of the king ('Gayabâhu Gâmini Abhaya'), refers to Vihâras constructed for the Dakshiṇa and Abhaya divisions of the priesthood. The names of several tanks are given in another inscription of the same king, engraved on an enormous rock at the entrance to the Vihâra, Mihintale, and covering a space of 27′ × 14′ 6″; but this is unfortunately defaced in too many places to admit of an explanation of the contents. The successor of King Gajabâhu, Mallaka Nâga, states on the rock of Mahâ Ratmala (three miles from Anurâdhapura, towards Kurunægala) that he supported the priesthood with rice gruel (yâku) and boiled rice (bata). There are inscriptions belonging to King Bâtiya Tissa (probably the second of this name) at Galgirikaṇḍa (eight miles from Mâdawacciya, near the road to Jaffna), to Sirinâga at Anurâdhapura, and to others, written in the same characters.

"I have met with no inscription of the most famous king of the earlier centuries of the Christian era, Çrî Saṅgabo I.; but his murderer and successor, Meghavarṇa (Golu) Abhaya, has left us an inscription on a rock at Debelgalpansala (about three miles from the road to Trincomalee, eleven miles from Mihintale), and the minister of king Mahâsena, son of Goṭhâbhaya, also called Meghavarṇa Abhaya, appears in a long but defaced inscription on the Ruwanwæli Dâgoba, Anurâdhapura. Then follows a long period, inscriptions of which I have not seen as yet, before we meet with the name of Çrî Saṅgabo III. on several stones. A long inscription of his at Mihintale, written on fourteen broken slabs of stone, refers, as far as it is preserved, to several weights of gold, the use of which I have not been able to make out. A

stone pillar at Anurâdhapura contains an edict of this king about fishing in Abhayawæwa; another one, found at Mahâkalattæwa (six miles from Anurâdhapura, on the road to Galkulam) grants freedom from taxation to the place where the king had built a nunnery in honour of his mother; a fourth one was lately found at Gomkollæwa near Mâdawacciya.

"The four last-mentioned inscriptions are dated, giving the year of the king's reign and the day of the lunar month. It is a matter of surprise to find, in the inscription at Anurâdhapura, the king reigning in his nineteenth year, while, according to the Mahâvaṃso, the time of Çrî Saṅghabodhi III.'s reign did not exceed sixteen years (702–718 A.D.), The full date of this inscription is the thirteenth day of the lunar month Mændindina (March), in the nineteenth year; the date of the inscription at Mihintale, the full day of the lunar month Hihila (*i.e.*, the 'cold' month, November) in the twelfth year; the date of the inscription at Mahâkalattæwa, the tenth day of the lunar month Nawaya (February), in the fifteenth year of the reign of Çrî Saṅgabo. The date of the inscription at Gomkollæwa, which is much defaced, I am not able to make out, except that it was written on a poya or full-moon day.

"Besides these, I have copied a great number of other stone pillar inscriptions of the same and later periods. Often we meet with such pillars having a crow and a dog engraved on one side. This, according to the interpretation of the natives, means a curse: viz., whoever shall violate this property of the priesthood shall be punished by being re-born in the low condition of one of these animals; often the same pillars show also the signs of the sun, a half-moon, a priest's fan.

"As the inscriptions latest in date copied by me, I have to mention one long one of King Nissanka Malla, the same king whose three inscriptions at Pollanaruwa have been published in the Journal of the Royal Asiatic Society (April, 1874), found on the Ruwanwæli Dâgoba at Anurâdhapura, and one inscription of Lag Vijayasiṅgukit, General to King Salamevan of the Okâka branch, husband to the (famous) queen Lîlâvatî, written in the third year of the king's reign, according to which the General had built near Abhayawæwa (now generally called by its Tamil name, Bassavakkulam) a golden palace (ruwanpâya), which word perhaps may only imply a palace called so after the Ruwanwæli Dâgoba for the use of the priesthood, and furnished them with the four pratyaya's. The alphabet in which these last-named inscriptions are written is in many letters already almost identical with the modern Simhalese alphabet.

"I have examined and copied until now the inscriptions at Anurâdhapura, at Mihintale, in the jungle in the direction of Trincomalee, Puttalam, Kurunægala, near Mâdawacciya on the Central road, and at a few other places.

"Of the ancient and famous Dâgobas at Anurâdhapura, only the Ruwanwæli Dâgoba (the Mahâthûpo of the Mahâvaṃso) exhibits a considerable number of inscribed stones, most of which I have mentioned above; the Thûpârâmo has two short old inscriptions without special interest. The Abhayagiri Dâgoba contains one of the longest inscriptions in the island (written about the tenth century), which is, however, so much defaced that little of its contents can be guessed. The other Dâgobas, the Marîcavaṭṭi, the Jetavanârâmo Dâgoba, have not yet been cleared. I have not seen as yet, in the inscriptions found near the ancient tanks, any notice concerning the means by which they were constructed.

"As the history of the Simhalese kings is comparatively well known from the chronicles, and statements about the culture and the development of the people are rarely met with in the Orient, either in historical books or in inscriptions, the chief result to be derived from a compilation of the Simhalese inscriptions will be a linguistic one, as we shall have the rare advantage of tracing out from the inscriptions a continued history of the Simhalese language. Simhalese is now proved to be a thorough Aryan dialect, having its nearest relations in some of the dialects used in King Açoka's inscriptions, as well as in the Mahârâshtrî Prâkrt of the Indian middle-age, while it differs from Pâli in very essential points; many of the difficulties of Simhalese grammar can already be explained by the help of the ancient inscriptions.

"For the reproduction of inscriptions I have applied paper copies (squeezes) wherever it was possible, but a great number of the inscribed stones, rough, worn out, and defaced do not admit of this; in many cases the restoration of the old letters is left to conjecture.

"Anurâdhapura, September 2, 1875.

"P. Goldschmidt."

SCIENCE NOTES.

ASTRONOMY.

Catalogue of Nebulae.—Dr. Schönfeld has published a valuable catalogue of nebulae, of which the positions have been carefully determined by means of the ring-micrometer, applied to the eight-inch equatorial of the Mannheim Observatory. The observations are chiefly in the years 1862-64, and are a continuation of a former catalogue published in 1862. Dr. Schönfeld's original plan was to obtain at least five observations of each object, but as other observers have since taken up this important branch of astronomy, he judged it better to be content with a smaller number of measures, thus making it practicable to extend his list of nebulae to be observed, while the attainment of a high degree of accuracy in the positions would be better promoted by the combination of results from different observers, individual errors of judgment in the estimation of the centre of an ill-defined nebula being thus, to a great extent, got rid of. In his present catalogue Professor Schönfeld gives the places of 343 nebulae dependent on 820 individual measures, or an average of between two and three to each object, and from a careful comparison of the separate results he concludes that the probable error of a single determination is about two-tenths of a second of time in right ascension, and two-and-a-half seconds of arc in declination. The observations were made in the usual way, by noting the difference of the times of passage of the nebula and a comparison-star across the black ring of the micrometer, and Dr. Schönfeld has taken great pains to determine with the greatest accuracy the diameters of the four rings used, while the comparison-stars have been carefully observed on the meridian by the late Professor Argelander. There appears to be a systematic difference in the right ascensions of Schönfeld's two catalogues, but this only amounts to a quarter of a second of time, which is not a large quantity where such indefinite objects are concerned, and the agreement with the catalogue of 500 nebulae observed by Schultz is somewhat better. Dr. Schönfeld has also carefully compared his positions of individual nebulae with those of other observers, and with very satisfactory results, the differences being generally a fraction of a second of time in right ascension and rarely exceeding five or six seconds of arc in declination. The comparison with Schultz's catalogue shows a discordance on the average of two-tenths of a second of time in right ascension, and two seconds of arc in declination, so that accurate determinations of the proper motions of the nebulae will be possible in the future if these catalogues be taken as a starting-point. This is a question of so much importance that the labour of these observations will be justly appreciated by future astronomers.

Sun Spots and Prominences.—In a recent number of the *Comptes Rendus* P. Secchi gives the results of the assiduous observations of sun-spots and prominences which he has made since April, 1871, during which period the sun-spots have passed from a maximum to a minimum. The following are the conclusions he arrives at:—1. The daily number of prominences seen at the sun's edge has decreased pretty regularly from fifteen to four, and the minimum appears not yet to have been reached. 2. The area of spots has also decreased, and in a more marked degree. 3. The great eruptions of metallic vapours in the sun's atmosphere have altogether ceased since the large spots disappeared. 4. The distribution of the prominences in heliographic latitude shows at the beginning of the series a minimum at the equator, and another in each hemisphere in latitude 50° to 60°, with maxima at the poles and about latitude 20°; gradually the maxima at the poles have disappeared, leaving nothing there but rather high chromosphere. 5. Though the mean height of the prominences has not diminished much, yet prominences exceeding a minute of arc in height are now very rare, though they were very frequent at first. 6. The same remarks apply to the breadth and area of the prominences. 7. The faculae which in 1871 were most frequent near the poles are now confined to the zones of the spots, having disappeared from the polar region at the same time as the prominences, thus implying a connexion with these rather than with the spots. It will be very desirable to see whether these conclusions are borne out by observations during the period of increase of solar activity which is now approaching, and P. Secchi is anxious to engage astronomers in this work.

The Mass of Mars.—Professor Asaph Hall, of Washington Observatory, has pointed out certain of the minor planets as suitable for determination of the mass of Mars, by means of his perturbations on them through the near approach of their orbits to his. Others of these minute bodies have special interest from the information they give on the attraction of Jupiter; while others, again, which approach us closely, are useful for finding the Sun's parallax. The number of the known planetoids is increasing at such an alarming rate (four having been discovered in the first week of this month, and no fewer than fourteen in the present year) that astronomers are becoming alarmed at the prospect; and it is, therefore, very desirable to know which of these cosmical particles are likely to prove useful in solving some of the great problems of the solar system. The labour of computing ephemerides for, and of observing, the 154 minor planets already discovered, has become very oppressive, and some selection will probably have to be made before long. Professor Asaph Hall's investigation comes, therefore, very opportunely.

Reorganisation of the Italian Observatories.—Professor Cacciatore publishes the report of the commission appointed for the above object, the conclusions at which the commission has arrived after long discussion being as follows:—1. That the observatories of Naples, Florence, Palermo and Milan should receive the special care of the Government as principal establishments. 2. That those of Parma, Modena, and Bologna be declared physico-meteorological observatories of their respective universities. 3. That those of Rome, Campidoglio, Turin, and Padua be declared university observatories dedicated to public instruction. The organisation of the several observatories is to be in accordance with schemes proposed by their respective directors, and the commission hopes that if these recommendations be adopted Italy will be enabled to contribute to the progress of astronomy in a degree second to no other nation.

The Gases from a Meteorite.—Since the discovery of the connexion between comets and meteor-streams, much interest has attached to the question whether meteorites contain gases giving a spectrum similar to that exhibited by comets, and which is, in fact, that of carbon in some form. From an examination with the spectroscope of the gas obtained from a portion of an iron meteorite by means of the Sprengel air-pump, Professor Wright, of Yale College, obtained only negative results, the hydrogen spectrum being the strongest, though that of the carbon oxides was also shown, together with those of nitrogen and oxygen. No new substance was found which could be identified with any supposed constituent of the solar corona, but from the changes in the spectra of oxygen and nitrogen in the presence of hydrogen Professor Wright was led to infer that the lines in the spectrum of the corona are due simply

Digitized by Google

to hydrogen and air. Professor Wright afterwards examined a meteorite of the stony kind, which fell on February 12, 1875, in Iowa, and this gave off a large proportion of carbon dioxide with a small admixture of hydrogen when gently heated, while at a red heat the proportions were reversed, the hydrogen being given off in much greater quantity, a circumstance which Professor Wright explains by supposing the carbon dioxide to be merely condensed on the particles of iron, while the hydrogen and carbon oxide are absorbed within it. The spectrum obtained with a small pressure was exactly that shown by comets, the hydrogen lines being overpowered by the three bright bands of the carbon spectrum, and this spectrum Professor Wright thinks might, in the case of comets, be due to solar radiations absorbed by the cometary matter and then emitted in all directions. The results obtained lead to the following conclusions:—1. The stony meteorites are distinguished from the iron ones by having the oxides of carbon, chiefly the dioxide, as their characteristic gases instead of hydrogen. 2. The proportion of carbon dioxide given off is much greater at low than at high temperatures, and is sufficient to mask the hydrogen in the spectrum. 3. The amount of the gases contained in a large meteorite, or a cluster of such bodies, serving as a cometary nucleus is sufficient to form the train as ordinarily observed. 4. The spectrum of the gases is closely identical with that of several of the comets. A comet would thus be merely a large meteorite, or a swarm of smaller ones, giving off carbon dioxide with some carbon oxide and hydrogen, under the influence of solar heat, and these gases in streaming away would form the train visible partly by reflected sunlight, and partly by some molecular or electrical action. Professor Mallet, of Virginia, who in 1872 analysed an iron meteorite which fell in Virginia, has since taken exception to Professor Wright's conclusion as to the difference between the iron and stony meteorites, pointing out that he found a large percentage of carbon oxide in the iron meteorite he examined, and that, though the proportion of carbon dioxide given off was less than ten per cent., yet considering how readily it is decomposed in the presence of ignited iron, it seemed probable that there was originally a much larger amount of this gas present in the meteorite. Professor Mallet's remarks, however, hardly appear to affect the main results of Professor Wright's investigations.

PHILOLOGY.

Mr. W. R. Cooper has done well in publishing his two interesting and instructive lectures on "The Resurrection of Assyria," and "The Heroines of the Past." A large amount of information is compressed into them, especially into the first; and it has been put together in an entertaining way. The first lecture, originally delivered in Glasgow, describes the civilisation and history of the Assyrians as they have been made known to us by the decipherment of the cuneiform inscriptions; and the second lecture, addressed to the working-men at Leighton Buzzard, deals with the two great Egyptian queens Hat-a-su and Taia, and the Babylonian princesses Sammuramat and Neit-Aker. Mr. Cooper's enthusiastic admiration of the weaker sex is great, and we cannot doubt the favourable effect that it would have had upon his audience. It is a cheering sign that such subjects as those treated of in these two little books are beginning to attract both lecturers and hearers; and Mr. Cooper deserves all gratitude for his attempt to popularise those great discoveries which are throwing light on the history of the past and forming one of the glories of the present age.

The fifth volume of *Records of the Past*, containing translations from the Assyrian inscriptions, has just appeared, and the inscriptions given in it render it one of the most interesting volumes of the series. Among the historical texts is the curious legend of "the Infancy of Sargon of Chaldea," analogous to the narrative of the exposure and preservation of Moses and the myth of Romulus and Remus. This is translated by Mr. Fox Talbot, who also contributes translations of inscriptions of Nabonidus and Darius, as well as of the legend of the "War of the Seven Evil Spirits against the Moon"—an important legend for the mythologist, as its original reference to a lunar eclipse is very thinly disguised. Then come Sir H. Rawlinson's rendering of the Cylinder-Inscription of Tiglath-Pileser I., the Rev. J. M. Rodwell's translations of the inscriptions of Nebuchadnezzar and Neriglissar, Mr. George Smith's "Early History of Babylonia, Part II.," and the Rev. A. H. Sayce's version of the Black Obelisk inscription of Shalmaneser II. Mr. Sayce also translates an Accadian Hymn to Istar, besides some very quaint and interesting Tables of Omens derived from the observation of dogs and births. Altogether, editor, publisher, and contributors deserve to be congratulated upon their work, and the series well merits the success it has had. We look forward to the appearance of further volumes.

A pamphlet has been published by Giuseppe Cozza on the ancient codex of the Geography of Strabo discovered in the palimpsests of the abbey of Grottaferrata. The discovery is one of considerable interest, since palaeographical reasons make it possible that the codex is as old as the fourth or fifth century. At all events, it had already been buried under a new text in the twelfth century, the age of the oldest MS. of Strabo hitherto known (that of Paris, numbered 1397). Signor Cozza draws attention to one or two disputed readings in the great geographical work (VIII. 5, § 2, and VIII. 4, § 10), in which the palimpsests decide the reading against the commentators and critics; and he attempts to show that this is justified by a more accurate criticism of the passages in question. The pamphlet is enriched with copies of some of the pages of the ancient codex.

La prétendue Langue d'Accad, est-elle Touranienne. By J. Halévy. (Paris: Maisonneuve.) This little pamphlet of thirty-one pages is by way of being a "reply" to M. Lenormant's work on the *Primitive Language of Chaldea*, which was lately reviewed in the Academy. M. Halévy is clever and ingenious, but his facts are not always correct, and his philology is wild. The best part of the pamphlet is the earlier portion, in which he makes the most of some slips which his adversary has made. What, however, can be said of a scholar's qualifications for investigating a delicate philological question who asserts that the Accadian *is*, "three," "plainly comes from the Assyrian *isi* [*sic*], 'to have,' Hebrew *yes*"! The marvellous comparisons proposed in the course of these few pages show pretty clearly that the author has never had a training in the school of scientific philology. Were Assyrian the language he would make it out to be, the scepticism of Nöldeke and Renan would be more than justified. It is a pity that M. Halévy does not attempt to learn the Assyrian syllabary, and learn from the inscriptions themselves what the facts really are. We can assure him that he will find in them phenomena far more serviceable for his thesis than any of the illusive weapons with which he has hitherto been fighting; but we also believe that in spite of these he will himself become an "Accadist," and help in spreading the light which the early records of Chaldea are shedding on philology, on religion, and on culture. At all events, he will be saved from such errors as the assertion that the roots of Accadian are all monosyllabic, that it has no diphthongs and only four vowels, that its pronouns are at once nouns and verbs, that it possesses prepositions, that *uzu* is of "uncertain signification," and numberless more of the same kind.

Professor Cowell, of Cambridge, has published a *Short Introduction to the ordinary Prākrit of the Sanskrit Dramas*, which in 39 small pages gives a sketch of Prākrit grammar, and a list of the words which, differing from Sanskrit in unusual ways, may be called irregular. There is no greater proof of the progress of Sanskrit studies than the zeal with which Indian dialects are now being studied, and this trustworthy little sketch will be found very useful by those for whom it is intended. We are glad to notice also that Dr. Pischel, whose promised critical edition of Hemachandra's Prākrit grammar is much wanted, has just been appointed professor at Kiel, and that Dr. Ernst Kuhn, the author of the just-published *Beiträge zur Pali-grammatik*, has entered on his duties as professor at Heidelberg.

The Aryan Origin of the Gaelic Race and Language is the title of a book just published by Messrs. Longmans, Green and Co. The author is the Rev. U. J. Bourke, the author of the *College Irish Grammar*. The volume contains a great variety of things, and gives a good insight into the present state of the Gaelic language in Ireland: moreover, the Aryan origin will not be disputed by the students of comparative philology, but on most other points they will certainly differ from the author; and he will find it a hard task to make popular notions respecting Gaelic tally with the deductions of science.

MEETINGS OF SOCIETIES.

Entomological Society.—(*Wednesday, November* 3.)

Sir Sidney S. Saunders, C.M.G., President, in the Chair. This being the first meeting of the session in the new rooms of the Society, at 11 Chandos Street, Cavendish Square, the President delivered an inaugural address, pointing out the advantages which might be expected from the library and meeting-room being brought into juxtaposition on a more central site; and also from the library being open to members during three days in each week instead of one day only. Mr. W. C. Boyd exhibited mines of *Heliozela sericiella* in oak. He had succeeded in rearing the insects by confining them with a young oak-plant, and thus was enabled to discover their habits, which had hitherto been unknown. The mines were situated in the foot-stalks of the leaves. Mr. M'Lachlan exhibited a living apterous female of a terrestrial trichopterous insect, *Enoicyla* (probably *E. pusilla*, Burm.). He had recently bred it, with others, from cases forwarded to him by Mr. Fletcher, of Worcester, the discoverer of the insect in this country. Mr. M'Lachlan gave an account of its structure and singular habits. The perfect insects emerge in November, and the males are furnished with ample wings. Mr. Champion exhibited several rare *Coleoptera* captured by him in Kent and Surrey. Mr. Phipson exhibited a *Catocala nupta* with several *Acari* on a portion of one of the anterior wings, instead of on the body, as is usually the case. The Rev. H. S. Gorham read descriptions of some new species and a new genus of *Endomycici*. Mr. Arthur G. Butler communicated "a list of the *Lepidoptera* referable to the genus *Hypsa* of Walker's list, with descriptions of new genera and species." Mr. Edward Saunders communicated a second part of his synopsis of the British *Hemiptera-Heteroptera*. Mr. Charles O. Waterhouse read "Descriptions of some new genera and species of Heteromerous *Coleoptera* (*Helopidae*) chiefly from Terra del Fuego. The specimens had been brought to this country by Mr. Charles Darwin, and had been described many years ago by Mr. Waterhouse, senior, but the MS. had been unfortunately lost, and the insects had remained unnoticed till the present time. The second part of the *Transactions* for 1875 was on the table.

Digitized by Google

ANTHROPOLOGICAL INSTITUTE.—(*Tuesday, November* 9.)

COLONEL A. LANE-FOX, President, in the Chair. Mr. Francis Galton, F.R.S., read a paper on "Heredity in Twins." On comparing the number of twins found among the uncles and aunts of twins with those found in similar classes of society generally, it appeared that twin-bearing is hereditary, in so far that there is an excess per cent. of three individuals of twin birth in the former group. It further appeared that the male and female lines contribute the twin-bearing tendency in identical proportions. The families are very large in which twins are born; even those of their parents average nearly seven persons; but the twins themselves appear neither to marry so frequently nor to be so prolific as other persons. However, the common belief that both twins are in no case fertile is quite untrue. The author then read another paper, "A Theory of Heredity." Starting with the generally-admitted view that the body consists of a multitude of organic units, each of which is to a certain degree independent of the rest, and with the certain postulates which that view implicitly recognises, he showed that there exists a firm basis on which to establish a theory of haredity. By these and their necessary consequences the object of double parentage, and therefore of sex, was first explained. The likeness and dissimilarities observed between brothers or sisters, and the still more remarkable similarities and contrasts between twins of the same sex, were then accounted for. It was argued that the germs which were selected for development into the bodily structure had very small influence in an hereditary point of view, but it was those germs that were never developed, but remained intact, that were the real origin of the sexual elements. By that hypothesis the almost complete non-transmission of acquired modifications was explained; also the occasional fact that strongly-marked characteristics in the parents were sometimes barely transmissible; and, again, that of certain diseases skipping alternate generations. It was further supposed, in the successive segregations and segmentations of the earliest germinal matter, that the divisions were never precise; and, therefore, that latent germs of all kinds became distributed over all parts of the body. This accounted for much that Mr. Darwin's theory of Pangenesis overaccounted for, and was free from objections raised against the latter. The assumed evidence that structural changes under modified conditions of life rested on the sexual elements was then discussed; and it was pointed out that much that had the appearance of heredity was not so in fact, but was due to changes of the sexual elements collaterally with the structural ones. A modification of Pangenesis was adopted as a subsidiary part of the main theory to account for the occasional and limited transmission of acquired modifications. The precise character of the relationship that connects the offspring with the parents was then defined.

Mr. F. W. Rudler read a report on the Department of Anthropology at the Bristol meeting of the British Association, to which he acted throughout as secretary.

NEW SHAKSPERE SOCIETY.—(*Friday, November* 12.)

ALEXANDER J. ELLIS, Esq., F.R.S., Vice-President, in the Chair. Mr. Richard Simpson read selections from a long paper on "The Growth of *Hamlet*," the object of which was to trace the development of the drama from its germ in Belleforest's *History of Hamlet*, through the play of 1589—of which we have an outline in the German translation published by Cohn—and the revival of 1598 or 1599, represented by the Quarto of 1603, to its full stature in the play of 1603, represented by the Quarto of 1604 and the Folio of 1623. The chief point touched upon was the allusions to the *Hamlets* of 1589 and 1598 to be found in contemporary literature. Several were produced referring to the former, but many more relating to the latter, especially from Marston, the second part of whose *Antonio and Mellida* is little more than a parody of the plot, the incidents, and the sentiments of the *Hamlet* of the Quarto of 1603. Mr. Simpson requested the members of the Society to give him any allusions to the story or the poetry of *Hamlet* which they might find in their reading.

A second point was the probable authorship of the earlier *Hamlets*. On this question only the external evidence was read, which, Mr. Simpson contended, rendered it probable that Shakspere was the writer of the drama of 1589. In reply to Mr. Furnivall, who in the discussion introduced some considerations from the alterations in the plot to controvert this asserted probability, Mr. Simpson gave a rough outline of some of the internal evidence, derived from the construction of the plot of the first drama out of the history, by which he endeavoured to strengthen his conclusion. He deprecated any positive conclusion being drawn from the mere fragments of the argument which he had been able to bring forward that evening. Dr. R. Cartwright then read a short paper on "The Early Dates of *Pericles* and *Timon*," deduced from differences in the first and second Quartos of *Hamlet*. His inferences were disputed by Mr. Furnivall and Mr. A. J. Ellis.

ROYAL ASTRONOMICAL SOCIETY.—(*Friday, November* 12.)

PROFESSOR ADAMS, President, in the Chair. The Astronomer-Royal gave an account of the work of various kinds now being carried on at the Royal Observatory, Greenwich, which includes meridian observations, measures of Saturn's satellites, spectroscopic observations, and daily photographs of the Sun, beside the reduction of the great mass of observations connected with the Transit of Venus and the calculations for his New Lunar Theory, which necessarily required much personal attention on his part. In all these various branches the Astronomer-Royal stated that much work had been done, and he concluded by saying that the Observatory had never been in a state of greater activity than at the present time. Mr. De La Rue then described the preparations which are being made on the Continent for physical observations, and in particular at Vienna, where a new observatory on a very magnificent scale is in course of establishment. He also referred to the splendid reflector, of four feet aperture, lately erected at the Paris Observatory. Professor Pritchard then read a paper on the new Savilian Observatory at Oxford, which is now completed in a way which does credit to all concerned. This observatory is to be especially devoted to physical observations, and a series of measures of Saturn's satellites has already been commenced there. Mr. Bidder described a very simple and effective observing-chair, invented by him; and Mr. Hilger exhibited two very powerful automatic spectroscopes of a new form, made for the Indian Government and for the Sydney Observatory respectively. Lord Lindsay gave an interesting account of the progress of the reductions of the Transit of Venus observations obtained by his expedition to the Mauritius, the great mass of the work being required for the determination of the longitude. Some fifty chronometers have, with this object in view, been transported backwards and forwards by sea so as to connect various points in the chain between Mauritius and Greenwich, and 10,000 telegraphic signals have been observed. All these have to be fully discussed before any real progress can be made with the actual observations of the transit itself, but Lord Lindsay has already advanced far in this preliminary work. Two drawings of Coggia's comet of last year, made by Mrs. Newall, with the great refractor of twenty-five inches aperture, were exhibited at the meeting. Among other papers presented were, "Observations of Jupiter's Satellites," by Messrs. Crossley and Gledhill; "Positions of certain Reference Points on the Moon," by Mr. Neison; "On the Zodiacal Light," by Mr. Backhouse; "Eclipse of the Sun," by Captain Noble; "Spectroscopic Observations of Stellar Motions, etc."; "Chart of Stars for observations of Mars in 1877"; and "Observations of the late Solar Eclipse," by the Astronomer-Royal.

ROYAL GEOGRAPHICAL SOCIETY.—(*Monday, November* 15.)

THE President (Major-General Sir H. C. Rawlinson) opened the forty-sixth session with an address in which he reviewed the principal geographical events during the recess. As these have been duly chronicled in the Travel Notes columns of the ACADEMY, it is not necessary to do more here than briefly indicate the points touched upon by Sir Henry Rawlinson. After remarking upon the large number of members which the Society now boasted of, he expressed the satisfaction with which it regarded the success of its endeavours to effect a renewal of Arctic exploration, and to procure the appointment of a British commissioner at the recent Paris Geographical Congress. He then touched upon some of the more important papers read at the meeting of the British Association at Bristol—viz., Dr. Nachtigal's account of his journey from Lake Chad through Baghirmi, Wadai and Darfur to Egypt; Lieutenant-Colonel R. L. Playfair's exploration of the Aures mountains in Algeria; Colonel Gordon's narrative of his journeys in Kashgaria and across the Pamir Steppe, and Colonel Yule's notice of trade-routes to south-western China. Sir Henry then referred to Mr. H. M. Stanley's recent successful journey from Bagamoyo on the east coast of Africa to the southern shore of Lake Victoria. His discovery of the Shimeeyu, which rises 300 miles to the south, and is thus, as far as our information goes, the true southern source of the White Nile; his survey of the southern, eastern, and northern shores of the lake, and description of the adjacent countries, entitled him, had this been his only achievement, to a high rank amid African explorers. Mr. Stanley had intended, after completing the survey of the unvisited south-west portion of Lake Victoria, to cross over and effect a complete examination of Lake Albert; but recent intelligence from the Upper Nile makes it probable that he will have been anticipated in this by some of Colonel Gordon's staff, as a steamer has forced its way to a point above the rapids from whence the passage to the lake was unobstructed. This intelligence is derived from telegrams sent to Cairo in August last by Colonel Gordon, a confused version of which had recently been published. Both Colonel Gordon and Lieutenant Chippendall reported from native information that the Nile leaves the Albert Nyanza by two channels, but where the western stream rejoins the main river is doubtful. Colonel Gordon inclines to give the lake an easterly and westerly extension rather than a northerly and southerly one; the greatest breadth he would place about the latitude of Magunga, and he believes the whole lake to lie north of the Equator. Sir Henry announced that he had received a letter from Sir Bartle Frere informing him that another telegram had reached Cairo, confirming the melancholy intelligence of the death of Linant, of Colonel Gordon's party. Sir Bartle stated that every one there spoke highly of Colonel Gordon's doings, and he concluded with transmitting a valuable present of Egyptian topographical maps made by the Prince of Wales to the Society. After touching upon the German African Expedition and the return of Dr. Güssfeldt, Sir Henry mentioned that Bishop Steere and Mr. E. D. Young were both engaged in attempts to plant mission-stations on the north-eastern and southern shores of Lake Nyassa.

Turning to Central Asia, the explorations of the Russian staff-officers, of the late M. Fedtchenko, of Captain Trotter (of Sir Douglas Forsyth's mission), and, still more recently, of the Russian travellers who had journeyed through Hissar, would combine to form the material for a trustworthy map of the region between the Upper Oxus and the Jaxartes. The probable annexation of the remainder of Khokand and Karategin would increase still further our topographical information respecting these parts. The desire manifested to annex New Guinea did not affect the Society beyond its bearing on the extension of geographical knowledge. The Rev. S. Macfarlane and Mr. Stone, of the London Missionary Society, had, however, made an important discovery by the partial exploration and ascent for sixty miles of a large navigable river (to be called Baxter's River) in the south of that large and important island. Sir Henry concluded his address with a summary of the latest news and a sketch of the prospects of our Arctic Expedition.

After the President's address Mr. Watts gave an account of his adventurous journey last summer across the Vatna Yokull mountain in Iceland.

FINE ART.

ART BOOKS.

Leaves from a Sketch-Book. By Samuel Read. (Sampson Low and Co., 1876.) Mr. Read's sketch-book affords some pleasant pages, which the early seeker after Christmas books may turn over, luxuriously, as they appear in the goodly-sized and creamy volume which Messrs. Sampson Low and Co. have issued. The illustrations are woodcuts: in itself a not unwelcome variation from the line-engravings, etchings, and photographs turning up on every hand, since the most popular line-engraving is often viciously soft and seductive; the etching, now that it has spread so much and got into the hands of bad etchers as well as good, terribly calculated to mislead the public as to the real capacities of the art of which Rembrandt was the master: and as for the photographs —to give one name to the many-named forms of modern mechanical reproduction—they are adapted only for a few purposes and are used for all. But is wood-engraving in so much better case? On the whole, perhaps not. Here, however, are some honest and pleasant specimens of it, and most of Mr. Read's artistic material is very specially adapted to be rendered by the method he has chosen. A broken line of ancient bridge, the crumbling houses of some old-world foreign town, the homely air of a Kentish street—these are things which woodcuts from an artist's jottings of the picturesque can pleasantly suggest. But we note in these woodcuts, or in many of them, a flatness, a want of gradation, a want of power in the foreground and of delicacy in the distance, which suggest that they are not as they should be. And, indeed, it has to be modestly said of them: "The engravings have appeared in the *Illustrated London News* at intervals during the last eight or ten years, and it is hoped that they may again prove acceptable in this volume." And since as far as design and suggestion are concerned, they are the work of an artist much alive to the picturesque, they may after all prove so. The subjects are varied, but within well-recognised limits—what has most charm for the artist being evidently the strange concurrences of line which are presented by many of the aspects of an old city. The drawing, though pleasantly indicative, is not strong. Looking, for instance, at one subject chosen by Mr. Read which happens to have been a very favourite subject with the painters of the "Norwich School"—*Bishopgate Bridge, Norwich*—one is struck with the quite different and much more masterly power with which Cotman has *drawn*, not to speak of *painted*, the same scene. But it is hardly fair perhaps to compare work done in a popular newspaper and a pleasant gift-book with the work of a master's hand; and Mr. Read's volume will undoubtedly have its purchasers; nor, among purchasers of Christmas books, will these be the least wise.

Etchings from the National Gallery. With descriptive notes by Ralph Nicholson Wornum. (Seeley, Jackson, and Halliday.) Here are eighteen etchings, many of which, if we remember aright, have already appeared in the *Portfolio*, with the descriptive notes by Mr. Wornum. The subjects are those of some of the most noted works in the National Gallery, and various schools are well represented. The works have, however, presumably been chosen not with regard to the facilities they offered to the employers of the etching needle: thus the selection abounds in portraits—portraiture being a branch of art in which etching has done much—and it contains no nude studies: studies from the nude being that in which etching has generally been least successful. The etchings themselves are of quite various excellence, and we shall only name the good ones. The portraits by artists of the Italian schools are among the most happily reproduced; these subjects have secured the attention of the more eminent etchers. Thus Flameng has furnished the "portrait of a youth," by Masaccio; Rajon has reproduced the "knight in armour, by Giorgione; and Le Rat has worked with admirable result upon Giovanni Bellini's portrait of the Doge, Leonardo Loredano, and upon Moroni's scarcely less striking portait of a tailor. No one better than Le Rat can seize the characteristics, and convey the richness of ornament in dress. He makes embroidered fabrics pleasant to look upon, nor does he fail in subtle work upon the heads while bestowing utmost care on the accessories. Mantegna's piece, not long ago acquired for the National Collection, finds able and masculine treatment at the hands of Mr. Wise. Waltner's reproduction of Rembrandt's portrait of himself when a young man is rich, mysterious, and suggestive: in many ways only less admirable than Flameng's reproduction—not in this volume—of the laughing portrait of Rembrandt when Rembrandt approached old age. M. Rajon has always been successful in dealing with the pictures of the Dutch school. His etching from Peter de Hooghe's *Cour de Maison Hollandaise*, a splendid proof of which was seen at the Black and White Exhibition of last year, was one of the best things done during the recent revival of the art of etching. To the volume before us he contributes, in addition to the rendering of the Giorgione we have named, an etching from the *Housewife* by Nicholas Maes, in which little of the homely charm that is in the original work can be said to be lost. M. Gaucherel has been entrusted with the task of reproducing Hobbema's masterpiece, *The Avenue, Middelharnis*, and he has not failed in the effort: he has retained at all events the marvellous perspective: the atmosphere he may to some extent have lost. Of the other etchings few are successful, while some, either in the plates themselves or in the impressions we have received, are actually bad. We ought to say a few words about the letterpress, which Mr. Wornum has furnished with no attempt at literary art, but with proper care as to the facts to be set down. Each painter receives brief notice, biographical and critical. Omissions here and there will of course strike readers variously. The present writer has been surprised to note that while Mr. Wornum has mentioned with care the whereabouts of so large a proportion of Giorgione's works—in commenting on their rarity—he has ignored altogether the great picture in the Louvre, the Venetian pastoral which suggested to a living poet a sonnet which will be in the memory of many—and a picture which, if we mistake not, is generally estimated as among the very noblest Giorgiones in Western Europe. The volume is, on the whole, a good contribution to the pile that gathers on the drawing-room table at Christmas time.

South Kensington Museum Art Handbooks, edited by William Maskell. No. 1. Textile Fabrics (by the late Dr. Rock); 2. Ivories, Ancient and Mediaeval (by W. Maskell); 3. Furniture, Ancient and Modern (by J. H. Pollen); 4. Maiolica (by C. D. E. Fortnum, F.S.A.); 5. Musical Instruments (by Carl Engel). (Published for the Committee of Council on Education, by Chapman and Hall.) These Handbooks are reprints of the dissertations prefixed to the large catalogues of the chief divisions of works of art in the Museum of South Kensington. The Lords of the Committee of Council on Education have caused them to be published with the view of their being useful, not only for the South Kensington Museum, but also for other collections, by enabling the public to understand something of the history and character of the subjects treated of, at a trifling cost, each volume being only one shilling and sixpence, bound. The books are well printed and profusely illustrated with woodcuts from the larger works. Mr. Maskell has conscientiously discharged his task of editor. EDITOR.

THE DAVID COX EXHIBITION IN LIVERPOOL.

THE Liverpool Art Club inaugurated their newly-erected gallery upon Monday last by an exhibition of the works of David Cox, and it is not too much to say that the collection is the finest and most complete exhibition of the works of a single artist which has ever been presented to the public.

No less than 448 pictures, drawings and sketches by David Cox have been brought together. The most celebrated collections have contributed their quota, and the lover of landscape-art, we will venture to assert, has seldom or never had such a glorious treat offered to him.

If a foreigner were desirous of obtaining a knowledge of English scenery with all its beauties and characteristics, he would be able to do so within the narrow precincts of the Cox Exhibition —nay more, he would also obtain an insight into the manners and life of our rural population. The utter nationality of these pictures is the first thing that strikes us as we look around; we see our native country with all its various beauties, the verdure, the rich foliage, the fulness of colour, meadow, forest and park land, the grander features of our mountain fastnesses, the long flats of our coast—there they all are, and so painted that we arrive at a fresh consciousness and knowledge of their beauty. No exaggerated picture is presented to us; our soil, our climate, and our people are there as they are. The atmospheric effects of David Cox constitute a most important element in his paintings, and he gives us the English sky and English climate, the wonderful cloudland, the drifting shadows, the bright gleams of sunlight—all the influences that cast the glamour of colour and variety over our landscape. Such a thing as heat and spotless blue sky we hardly ever see in a David Cox; but how grandly has he pourtrayed the autumn wind scattering the leaves and bending the boughs of the sentinel oaks on *The Skirts of the Forest, The Rain-cloud* throwing its mist over the green table-land, the light of the sun mellowed by passing clouds as it shines on the windings of *The River Wye*. Then the majesty of the mountain storm in *The Flood*, and the drifting mist as it darkens *Lancaster Sands*.

But nature was ever rendered by Cox in her relation to man; he gives no dioramic and panoramic shows peopled by lay-figures—he gives us England inhabited by Englishmen. *Along the Warwickshire Lanes* the shepherd is driving his sheep; the peasant toils to collect his flocks amidst the driving storm on the Welsh hills; the market-people urge their horses and carts over the low flat sands. The farmer directs the work, and drives his team afield in the stubble and the cornland; and when work time is over a crowd of simple mourners accompany their companion to his rest, while the evening shadows fall on the sycamore-trees and the hills glow purple above the *Welsh Funeral*.

Digitized by Google

Nor was Cox unmindful of our dwellings and our household gods: from the cottage to the palace he has given them to us—the lonely hut sheltered by the jutting rock—the great castle rising above the undulating park and commanding the valley. In his pictures too are the "walls once strong now beautiful," those ruins which are so often the distinctive features of an English landscape. He is pre-eminently the English painter; England, with its laborious toiling Englishmen, with its present and its past living together in constant intercourse—that England has been so pourtrayed by him that the Cox Exhibition is a veritable National Gallery. It was the boast of Balzac that his great series of novels would hand down the Social France of his century to all posterity, and he praised Dumas for enshrining the memorable passages of French History in his brilliant pages—so that they never can be forgotten.

Boasting was not in David Cox's character; and, indeed, he was probably all unconscious of the work which he was doing. As a bird sings because it has melody in its heart and a voice to utter it, so David Cox painted because the harmony of nature was in his soul and he had taught his hand to express it in colour. The German poet has well expressed our meaning when he said:—

"I carol as the merry bird
That sings upon the tree;
The song that rises heavenward
Is meed enough for me."

But David Cox has by his unassuming life, full of honest toil, enabled Englishmen to see their country and their countrymen through eyes of reverent love and tender truthfulness for as long as colour and pencil will endure.

To a student of art this collection is simply invaluable. The charcoal and sepia drawings give him an opportunity of seeing what power of expression resides in the simplest media properly handled, and the infinite variety of subjects dealt with in oil and in water-colours cannot fail to instruct. The way in which David Cox reproduced the same motive is deserving of all notice. He knew of no such thing as a mere replica, but re-grouped and improved the object he had under treatment. He was not selfish by seeking to manufacture pictures for sale and to save himself trouble by repeating old ideas—no, he endeavoured to give better expression to an idea which he fancied not adequately worked out before, or which admitted of various interpretations. Thus we find in this collection three "Welsh funerals," all admirable, although it is evident that they are all reproductions of one mental impression; the value of each picture is rather enhanced by the existence of the others, and the same thing can be truly said of the three pictures *Going to the Hayfield*.

To the lover of art the exhibition is full of the purest pleasure, and we may well terminate this short notice of one of the most interesting collections made of late years in the concluding paragraph of Mr. Hall's admirable preface to the catalogue:—

"Dear old David Cox! Thy unpretending genius has elevated English landscape-art to an exalted place in the world's esteem, and the coming time cannot but enhance thy reputation. We bless thy memory for the sweet glimpses of unsophisticated nature thou hast given us in thy faithful works, and we are grateful that we have been enabled to view through thy loving eye the manifold beauties of our native land."

F. G. Prange.

THE MARINE GALLERY.

A new exhibition, under the title of the Marine Picture-Gallery, was formed last year at No. 142 New Bond Street; its contents have now, for the second time, been partially renewed. The paintings are all by artists of the Danish school, and amount to about seventy. This exclusive representation of a single school may be expedient, for the present, on more grounds than one: but the main idea of the collection would warrant and suggest a wider range of choice, and, if suitably extended, would prove, we think, its own justification. A fair display of marine paintings by the various schools of art would no doubt be interesting to a sufficient *clientèle* on artistic grounds, and to many other visitors, in this sea-loving and ship-loving country, for other reasons as well. Such a display need not be exactly monotonous in an art-sense; and it would involve so much matter of technical (apart from æsthetic) material and study as to make its severance from the general current of exhibited pictorial work, of miscellaneous range, a really convenient arrangement.

The artists represented in Bond Street are Sörensen, Baagöe, Bille, Holst, Locher, Anton Melby (deceased last autumn), William Melby, Neumann, Rasmussen, and Simonsen. The aspect of sea most constantly (not of course solely) pourtrayed by the Danish painters is that of strong, dark-green, solid billows—the open weltering sea, ridge-crested and foam-mottled, heavy and brilliant, fresh and free, perilous and beloved. Christian Frederik Sörensen, Professor of Painting in the Danish Royal Academy, is regarded as the founder and chief of the existing school. From among the various works exhibited by himself and his colleagues, we may single out the following:—

By Sörensen. *King Christian IX., on board the Danish Frigate Jylland, accompanied by the Frigate Heimdal and the Steamship Schleswig, of the Royal Danish Navy, off the Coast of Iceland on July* 29, 1874. The painter, by the King's express desire, formed one of the party that visited Iceland last year on the thousandth anniversary of the settlement of the country.—*The Skjœrgaard, Entrance to Gottenburg.—The North Sea, blowing fresh: the Swedish line-of-battle ship Stockholm, with Fishing-boats*: a remarkable treatment of bottle-green sea, with orange and salmon-tinted reflections from the sky: this work obtained a gold medal at the Vienna Exhibition.—*English Yacht off Lindesnæes, Coast of Norway.—Off the Coast of Norway.*

By Baagöe. *H.M.S. Duke of Wellington at Sea.*

By Bille. *Fishing-boats at Sea.—Calm, off Cullen, Sweden.*

By Locher. *Calm at Sea.*

By Anton Melby. *Moonlight with Storm-clouds at Sea; the French Line-of-Battle Ship Napoleon under sail.*

By William Melby. *Close in off the Land's End, Cornwall*; a fine example, painted in 1873.

By Neumann. *Catalan Bay, Gibraltar*, remarkable for the transparency of its water.—*In the North Sea, Rough Weather; Wreck on a Lee-Shore in the Baltic*: to this work, also, a gold medal was awarded at Vienna.

By Rasmussen. *The Discovery of Greenland by King Eric the Red*, A.D. 983: a grand national subject, presented, no doubt, with accurate knowledge of glacial and atmospheric phenomena in the Arctic regions, but lacking design and force in the figures.—Four pictures of the *Arctic Seasons in Greenland*—spring morning, summer evening, and days in autumn and winter.

THE NEW BRITISH INSTITUTION.

There is a moderate number of clever pictures at the Winter Exhibition at this gallery, opened to the public on the 8th instant, and a larger substratum of things that one looks at and forgets—or would rather not so much as look at.

Much the most important work here is *The Golden Wedding*, by Moormans; yet a small canvas by Serra, named *A Vigil*, painted at Bologna in 1873, is the one which leaves the most marked impression. Here a nun in her cell is kissing a commonly-painted picture of Christ; a small brass lamp is on her praying-desk, throwing fantastic spiked shadows on the wall from a sprig of palm-foliage, and from the frame of the Christ-picture. The sentiment of this work is not so much devotional as devotee-like; the silence and seclusion of the cloister, the dim long night-hours of the ascetic, are condensed into it with a kind of speaking hushed emphasis, as of a piercing whisper. *The Golden Wedding* shows a friendly and festive assemblage of relatives and neighbours met to congratulate an old gentleman and his wife, who retain, in the time (as we might say) of Philip III., the costume of Philip II. The husband and wife are nearly of the same cast of countenance; a point which the artist has introduced, probably, in conformity with what has been so often remarked upon—the reciprocal likeness of old married people. They are both short—more than duly so, we conceive, in comparison with the other personages. Musicians have come, and the friends sing a gratulatory stave: two little girls scatter shreds of coloured paper. The chamber is abundantly wreathed, and the dappled daylight on so many bright objects and cheerful faces has a sprightly effect of truth. The style of painting, if partly liquid, is also partly opaque; in like wise the artistic manner generally is (as in so many able German pictures of the time) partly genuine and partly artificial. Throughout there is, at any rate, much sound and equable accomplishment. Next to these two works we may name *The Toilette*, by Bonifazi; a rufous-locked opulent lady standing draped in her white petticoat, and adjusting her hair at the glass. This subject is elegantly put together, and painted with no little skill: the artist, however, is clearly one of those who, if left to himself or more especially to his patrons, will not fail to degenerate from the elegant to the fashionable, and from the fashionable to the frivolous. May he pause in time! There are some heads here by the same painter, of attractive quality; for instance, the budding *contadinella* named *Maria*.

Among the foreign paintings, we may also call attention to—Neuhuys, *Saying Grace*, true in expression, and skilful though slight in handing: Saulsen, *In Church*, to which a minor form of the same commendation would apply; Debruycker, *A New Importation*, two old gentlemen in a conservatory, truthfully but coldly realised; Casanova, *The Wardrobe Chest*, and other small subjects in the prevalent mode for which Fortuny is greatly responsible; Egusquiza, *Spanish Girl*—seemingly one of those who live on their good looks, shown forth in the ballet or otherwise—cleverly posed, in the same style of treatment; Baisch, *Returning Home*, a cattle-piece; De Haas, *On the Sea-Coast, Picardy*, also with cattle, handled in a very positive, firm-fisted style; Professor Jordans, *Grandfather's Birthday*, a subject of well-to-do Dutch fishing-people—the handsome young woman leading her sturdy but stiff-jointed grandparent to a velvet-cushioned arm-chair, and handing him his pipe as he steps forward.

The British pictures are of less account than the foreign. The one which comes nearest to being of some importance in scale, and at the same time capably done, is the *Old Letters and Dead Leaves* of Mr. Calthrop: a lady, past the bloom of youth, looking into a chest and its contents, faded by years but dear to memory: the meaning, but not the beauty, of such a subject, is here well conveyed. *The Way to Emmaus*, by Mr. Smetham, might almost, for style and feeling, be by Mr. Samuel Palmer; less firm and rich, however, than the works of that fine artist. *The Connoisseur*, by Mr. A. H. Burr, is brilliant in colour and tone—strong sumptuous hues in a low-lighted room. The centre of the composition is occupied by a table covered with a showy strip of carpeting: in front, a woman is looking at a Delft jar, and a boy stands behind. The costume seems rather laxly defined—probably it is that of the seventeenth century in the Low Countries. Mr. Forbes Robertson sends two heads, in small life-size, painted with noticeable strength. The male face (116) reminds one to some extent of the determined handling of John Phillip:

the other study (133) must be a female head, although, at first sight, it might almost be taken for a young man—as, for instance, the youthful Milton—of delicate facial beauty, and with abundant unshorn hair. The most interesting British landscape here is that of Mr. Lawson, *The Thames at Putney*; watery, moist, and gleaming—sharp in perception, though somewhat too offhand and arbitrary in manner.

THE SOCIETY OF FRENCH ARTISTS.

THE eleventh exhibition of this society, 168 New Bond Street, began on the 8th inst. Here is a good deal well deserving of inspection, although no feature of it is altogether so interesting, or so secure of remembrance, as the important display of M. Legros's works made in the last preceding collection. On the present occasion, Mr. Whistler is represented with something of the same copiousness, but by works of less individual consequence. We find also a large and striking picture by Roybet; one by Lhermitte, not much unlike a Legros; a leading Corot; a Leys, not exactly of the first rank; and specimens by Jules Breton, Gérôme, Alfred Stevens, Dalou, &c. We shall review this collection in due course.

W. M. ROSSETTI.

ART NEWS FROM PARIS.

Paris: November 13, 1875.

In the year 1868, M. Alfred Bruyas, an amateur of Montpellier, presented his collection of modern paintings to the museum of the town, a collection that had not only been made at large pecuniary cost, but bore witness to the great and very enlightened taste of the collector. M. Bruyas accompanied the gift by a letter addressed to the Mayor, containing the following touching words: "Comme j'ai toujours pensé que les œuvres de génie, appartenant à la postérité, doivent sortir du domaine privé pour être livrées à l'admiration publique, je veux aussi concourir dans le mesure de mes forces au développement du progrès artistique."

At the same time he desired the able critic, M. Théophile Silvestre, and M. Jules Laurens, a landscape-painter and clever lithographer, the one to prepare an analytical catalogue of the collection, the other to lithograph thirty of the best pictures. M. Théophile Silvestre's catalogue will, I imagine, soon be out; nearly the whole of it is already in print, and full of interesting and hitherto unpublished particulars about our contemporary masters. M. Jules Laurens' album has just been published (by Peyrol and also by Moret and Co.). Although lithographs are not thought so much of in England as in France—unjustly, for a good lithograph gives a much truer representation of the aspect of a modern picture than a mediocre etching does—I, nevertheless, venture to recommend these particular lithographs to amateurs interested in our present school of painting.

To do justice to the variety of the collection each master is represented in the album by at least one lithograph, as follows: Eugène Delacroix (more largely represented than any), *Portrait de M. Bruyas*; a capital study of an impressionable, fair, lean, chilly, wayward and "modern" (in the shifting and permanent meaning of the word) individual; *Femmes d'Alger*, a replica with slight alterations of the splendid picture now in the Louvre; *Michel Angelo*, in his studio, sitting lost in reverie and overcome with fatigue; *Mort de Caton*, a forcible study from the nude. Decamps, *Le Chemin de Toulon*, an amusing sketch of a monkey being led off to prison by two other monkeys, dressed as gendarmes and mounted upon dogs. Corot, *La Pêche à l'épervier*; Robert Fleury, *La Toilette*; Eugène Isabey, *La Tempête*; Marilhat, *Chameaux*, a study; Diaz, *Les Saisons des Amours*, *Le Moine*, and *Des Pivoines*, three first-rate pieces of painting; Barye, *Un Lion menacé par un boa*, in water-colours; David, *Etude de dame à la cour impériale*, painted for the picture of the consecration of Napoleon I.; Octave Tassaert, *Le Vin*, *L'Enfant prodigue* and *Ariadne*; though little appreciated, Tassaert was a colourist of considerable merit, and had some of the rose tints of your eighteenth-century school on his palette. Théodore Rousseau, *La Mare dans les bois*; Troyon, *L'Abreuvoir* and *Vaches Normandes*; J. F. Millet, *L'Offrande à Dieu Pan*, a youthful mythological composition; Dominique Papety, *Le Troupeau de l'Amour*; an allegorical composition; Adrien Guignet, *Le Jeu*; M. Cabanel, *Velléda* and *L'Ange du Soir*. M. Cabanel must be not a little upset by the thought of his cold paintings in the midst of such warm colourists. Courbet, *La Fileuse*: study of a peasant girl, overcome with the heat, sleeping beside her spinning-wheel; one of the pictures in which Courbet shows himself to be one of the most forcible and instinctive masters of our school. François Bonvin, *Le Banc d'église*. Bonvin is one of the precursors of the so-called Realistic movement, which was virtually nothing but a return to the careful study of really national types and sentiments. A *Tête de Christ*, Marcel Verdier, who died of shame for having dared to paint and exhibit, very shortly after the *coup d'état*, a picture in praise of that high-handed act of violence. Jules Didier, *Fontaine à Terracine*. Lastly, *Bouquet de giroflées et de chrysanthèmes*, by M. Jules Laurens himself, the clever lithographer of the whole set.

We have given all the names in full because they are typical, and show how seductive our school of colourists was to a man of taste and feeling like M. Bruyas. What a pity that it was not equally seductive to our Government, and that they should have allowed so many pictures which will remain the glory of our age to leave the country, pictures which might have been secured to the nation at no great cost, and would have made our Musée du Luxembourg, now so incomplete and so mediocre, the most original and brilliant of all modern national galleries.

For some time past a considerable number of autographs of Mdme. de Pompadour have been in the market. Six of these letters were bought by a publisher, who did not detect the fraud of which he had been the victim till it was too late. Then his lamentations were worthy of the eagle robbed of her nestlings. But perhaps other victims do not know their lot.

A well-known expert, M. Etienne Charavay the younger, thus describes in his last number of the *Amateur d'autographes* the characteristic tokens of forgery:—

"The paper, which is octavo size, is thick, coarse, and such as never found its way into the boudoir of the Mistress-favourite, who used small note-paper with gilt edges; the handwriting is bad, while the lines are very straight; they are signed 'la marq^se de Pompadour' instead of 'la M^lse de Pompadour'; they are headed with the name of the place, and the year, month, and day, while the favourite never began with the usual formula of courtesy, never prefixed the date, and did not sign her private letters. Lastly, they are provided with a seal of red wax, in bad preservation, bearing the arms of France, with a tassel of white silk."

Such are the material characteristics against which it is prudent to be on one's guard. As to the attentive reading of the text, it is probable that, however great the skill of the forger may be in imitating the tone of the day, he has fallen into some of those blunders which served, though not without difficulty, to prove the counterfeit character of the correspondence of Marie Antoinette, with which the cabinets of collectors were inundated a few years ago, and which, to ingratiate themselves with the Empress, who idolised Marie Antoinette, certain statesmen published in beautiful forms.

China-collectors also must redouble their mistrust. Forgers have succeeded in imitating specimens of French *faïence*, especially of Rouen, with startling fidelity. The paste comes from a manufactory at Bourg-la-Reine, and the decorative painting is done at Versailles. Orleans also is a seat of the trade. The dishes of very large dimensions are sent into the country, to watering-places, or to obscure dealers. They are buried in manure-heaps for several days in order that the liquid matter may penetrate the little chinks which constitute the crackle. Then they are greased with tar mixed with butter. When thus got up, they may fetch several hundreds of francs, and figure with advantage on the whatnots of commercial men, who, during the holidays, are generally the happy purchasers of these so-called "occasions."

We might place in the same category the counterfeit marble antiques which tourists buy in Italy, and which sometimes seek an entrance into our museums. This is a graver matter. Public education is at stake, because antiques are an unfailing source of the highest instruction. M. Félix Ravaisson has just reprinted in pamphlet form an article from the *Revue Archéologique*, under the title of *Projet d'un Musée de Plâtres* (Didier). M. Ravaisson has already vigorously defended the very just idea that it is deplorable to exhibit in our museums statues which are overloaded with restorations. These restorations consist of arms, legs, heads, half bodies, and attributes. We have only official counterfeits left. M. de Longpérier said a very witty thing one day. A bust was brought to him with nothing authentic left but the forehead, nose, and mouth. "I have seen many busts," said he, "which have had new noses supplied to them. But this is the first time that I have ever come across a nose which has had a new bust supplied to it." M. Félix Ravaisson proposes the creation at the Louvre of a gallery of casts, taken from all the finest antiques in every museum public or private, freed from the restored portions, and arranged in order of schools and date. It is a wise project—humane, if I may so say—and one that should be applauded with both hands in the hope of hastening its accomplishment.

I cannot forbear telling you an important piece of news which was communicated to me yesterday under the most solemn pledges to secrecy. In the month of February next M. Camille Marcille's superb collection of pictures of the French school will be sold by public auction. It consists principally of first-rate specimens of Chardin and Géricault. M. Camille Marcille, who was a brother of M. Eudoxe, who possesses such a large and priceless collection of the works of Prud'hon, died recently. He lived near Chartres.

M. A. Lévy the publisher has an etching on sale representing the monument erected at Dijon in commemoration of the defence of the town against the Prussians. You will have seen in the political papers that by order of the Prefect of the Department the stone figure of *La Résistance* which surmounted the monument was thrown down by the soldiers, and to the great grief of the population broken into a thousand pieces. A model of the statue, which was the work of M. Cabet, an eminent sculptor, had in due order been submitted to the authorities for their approval, and there was no reason whatever for foreseeing such a result, as the figure carried no seditious emblem—only a flag and a broken sword. A group of figures in high relief on the middle of the monument, which is circular in shape, represents a terrified family protected by a soldier. The illustrated papers dare not give a sketch of this patriotic, but hardly revolutionary, scene.

The annual opening meeting of the Ecole spéciale d'Architecture took place last Tuesday, M. Bardoux, the Deputy, presiding. M. Bardoux had resigned his post of Under-Secretary of State the day before. Of all the members of the Chamber he is the one best versed in the general question of art and art-education. M. Bardoux gave a sketch of the history of the school from its foundation in the year 1865 by an architect, M. Emile Trélat. Since then it has passed through many crises. First it had to overcome the blind hostility of the Ecole des Beaux-Arts, which for

a time looked upon it as a formidable rival, but later on acknowledged the superiority of its principles, and borrowed several new modes of teaching from it. Thereupon it was subjected, together with the whole of France, to the crisis attendant on and subsequent to the fall of the Empire. Since which, reconstituted and established on a firm footing, it has for two years past seemed to be in a flourishing condition, and its future success is undoubted. The Ecole spéciale d'Architecture devotes itself more exclusively than the Ecole des Beaux-Arts to special technical instruction, as also to the study of our national architecture. M. Emile Trélat, the devoted founder and intelligent director of this body of professors and students, made a speech, in which he reviewed the life and character of Henri Labrouste. This honourable Academician, who died last year at an advanced age, had always strongly sympathised with the spirit of liberty that reigns in the school, which will no doubt some day furnish us with young architects worthy to understand the laws of the new aesthetics. M. Viollet-le-Duc was present at the banquet given in the evening to the professors and students, and some distinguished representatives of science, art, and the press.

Alphonse Lemerre has just published a set of sixty etchings, to illustrate his fine folio edition of the *Fables* of La Fontaine, of which the first volume was likewise published this week. They are printed on laid Whatman, or Japan paper, and sold in a small portfolio, so that they may be either kept separately, interpolated in the two volumes, or, according to the present fashion—one I do not admire—bound up with another edition. These etchings are done by MM. Courtry, Lerat, Monziès, Gustave and Amédée Greux, Martinez, Mongin, Rousselle, and Lemaître. They are free renderings, with no claim to being imitations of the originals, of the engravings from J. B. Oudry's drawings in the handsome four-volume folio edition of the *Fables*, published in 1755 and 1759. J. B. Oudry not only painted animals: he was, besides, very clever at figure-drawing. He lived in the age when artists, many of them, were men of wit and humour, and French society had the good taste to appreciate clever representations of its dress, manners, customs, and luxurious surroundings. Some of the compositions Oudry has left us are remarkable as regards arrangement and effect, and show how eminently fitted he was for the post of director of the Gobelin manufactory; and his *piquant* sketches are pleasant comments on the anecdotical memoirs of the time. Altogether I look upon this set of vignettes as possessing much more interest for us now than the so-called "Tableaux d'Histoire" of the same date. We are, therefore, doubly indebted to M. A. Lemerre for republishing them. PH. BURTY.

NOTES AND NEWS.

WE see with great pleasure that the Queen has conferred the order of a Companion of the Bath on Mr. C. T. Newton, keeper of the Department of Greek and Roman Antiquities in the British Museum, in recognition of his services in the promotion of the Fine Arts.

SCAFFOLDING is being erected for the demolition of the spire of St. Antholin's, Watling Street. The main body of Sir Christopher Wren's church has already been removed, and, unless some immediate steps are taken to stop further destruction, the well-known tower and spire will soon share the same fate. Irrespective of the duty of preserving all remaining examples of the work of our great architect—one of the very few English artists of European fame—the retention of this building is justifiable on special grounds. The tower stands at the junction of three important streets in the city, while the area it occupies is but a few yards. It is, moreover, so placed that all adjoining ground could be completely covered with buildings, up to the very walls, without detriment to—possibly, even, to the improvement of—its picturesque aspect. St. Antholin's was a work of Wren's best time. It was finished in the year 1682, during the progress of St. Paul's; Wren being then fifty years old, and at the prime of his intellectual strength and vigour. We understand that a deputation to the Ecclesiastical Commissioners—the authorities who have ordered the demolition—is proposed by the British Archaeological Association, and we sincerely trust that, by a timely expression of public opinion, this body may be induced to preserve a building which is at the same time a relic of a great Englishman and an architectural ornament to a city not too rich in such possessions.

IT is understood that the elaborate report by Professor Michaelis, of Strassburg, on the private collections of classical antiquities in England, which was published in the *Archäologische Zeitung* of Berlin about a year ago, will shortly appear in an English translation, and greatly enlarged. Such a hand-book has long been wanted, and, though the difficulty of making it complete is necessarily very great, it is not likely that any collection of importance will be found omitted.

MESSRS. PILGERAM AND LEFÈVRE, who add every now and then to their list of publications some new print of rare excellence, have just produced a pair of oval-shaped engravings from the choicest works of the late John Phillip, R.A. These are executed by Thomas Oldham Barlow, A.R.A., and in their own style, that of mixed mezzotint, are as perfect as any we remember even by Cousins in his best period. The subjects are female heads, both painted in Spain, although only one has the usual dark complexion and eyes we associate with romantic Peninsular life, having in them a reminiscence of the Moresco and the kingdom of Granada. This is entitled *Faith*, and was, in fact, painted by Phillip to realise the expression of earnest and unquestioning prayer he saw on a girl's face kneeling in the quiet corner of a church. The other, also Spanish, but of a higher social class and purer blood, has a certain resemblance to the heads of Greuze, as beautiful and more womanly. This picture, called *Dolores*, now reproduced with great effect, is one of the painter's most admired productions, having brought nearly a thousand pounds at the sale of Mr. Burnett's pictures, although its size, the same as that of the present engraving, is something less than a foot in the longest dimension. This pair of prints from the works of the artist who first brought Spanish life before us in its most attractive aspects are, as we have said, very ably executed, and will be universal favourites.

AN exhibition of the works of Tassaert, the unfortunate French painter who committed suicide about two years ago, will be opened in Paris at the beginning of December. M. Alexandre Dumas, who possesses a large number of Tassaert's most important pictures, has undertaken, according to *La France*, to bear all the costs of this exhibition. He is a devoted admirer of the artist.

THE opening of the Fine-Art Exhibition at Pau is fixed for January 6, 1876. This is at a time when that fashionable winter-resort is generally full of distinguished visitors, a circumstance which will no doubt ensure many purchases. The Pau Society of Arts also devotes all its subscriptions and other funds to the acquisition of works of art sent to its exhibitions, and the town purchases every year a picture for its museum, so that altogether this exhibition seems to offer unusual advantages to artists who wish to sell their works.

IN the last monthly report of the "Union Centrale" attention is drawn to the numerous gifts of valuable books on art that have been made within the last few months to this Society, and the large increase of its valuable art-library. This library, which is open every day gratuitously to artists, artisans, and workmen, from ten in the morning to five in the afternoon, and again from seven to ten in the evening, now numbers as many as 5,000 volumes, all relating to art. Its usefulness, like that of our art-library at South Kensington, can scarcely be over-rated, for although the great public libraries at Paris, as in London, are admirable in their arrangements and place every facility in the way of students, still works of art-literature must necessarily be easier of access in a library devoted exclusively to them, than in those that comprehend all other subjects, and the gain in time in studying in a small select library where everything we want is, so to speak, within reach is considerable. To the workman, especially, this gain in time, and the assistance he would be likely to meet with in a library like that of the "Union Centrale," are of the greatest importance.

THE *Portfolio* for this month contains a sketch by Mr. Beavington Atkinson of the painter W. J. Müller, whose biography by R. Neal Solly, author of the *Life of David Cox*, was reviewed a short time ago in these pages. Mr. Atkinson, although "familiarised by a residence of a quarter of a century in Bristol with the incidents of Müller's life, and the surroundings which tended to form his style," does not, in this article at all events, contribute much new information concerning the brilliant young artist, but as his sketch of him is not yet finished we may hope for more detail in another number. In "Technical Notes," Sir Joshua Reynolds' method is the one considered and described. His practice is said to be founded upon two principles: 1. The use of few colours; 2. The preference of superimposition to mixture; and much useful information regarding it is given. The illustrations are an etching by Gaucherel, from Callcott's *Wooden Bridge*, in the National Gallery; a good photogravure, from a picture by Veyrassat, the French painter under notice by René Ménard; and a small etching by Chattock, from a sketch by Constable.

A NEW and much needed catalogue of the Royal Gallery at Schleissheim has just been prepared by Herr A. Teichlein, the conservator of the collection. The rebaptism of pictures is always a work that provokes the utmost criticism. Dr. Waagen has acquired a considerable amount of reputation for his unsparing administration of the baptismal rite, but whether the names he so freely bestowed were founded upon really sufficient knowledge is very doubtful. Certain it is that the greatest judgment is required for such a difficult task, and that at best it is but an unthankful office to rob great painters of accredited works, and bestow pictures on pupils that were formerly thought to belong to masters. It is often a necessary work, however, and in the case of the Schleissheim Gallery Herr Teichlein appears to have executed it with Spartan severity. His authorities for his new nomenclatures are generally sufficient, and in most cases he is supported by the opinion of such critics as Dr. Bode, Dr. Wilhelm Schmidt, and Herr Friedrich Lippmann. It is not to be supposed, however, that all his new names will pass without question. Doctors are pretty sure to disagree about them; some, indeed, have already done so. This, however, does not prevent the new catalogue from being a valuable and acceptable work.

THE chief attractions of our last Royal Academy Exhibition have been made known to French readers by some excellent engravings that have lately appeared in *L'Art*, in illustration of a detailed notice of the exhibition by Charles Yriarte. Many of these engravings are full-page size, and are likely to be extremely popular. They are somewhat in the style of the best engravings in the *Graphic*. We may especially mention the charming maiden in *School Revisited* by G. D. Leslie, and two of the pensioners from Herkomer's picture of the *Last Muster*.

THE well-known writer on art, Mr. P. G. Hamerton, editor of the *Portfolio*, has accepted, it is said, the position of art-editor of the *International*

Review. This journal, from the beginning of next year, will devote a considerable portion of its pages to artistic subjects.

Notwithstanding the exhibition which took place on the occasion of the celebration of the centenary of Michel Angelo, all has not been said upon his works. In the last number of the *Rivista Europea* mention is made of a painting in a private collection of Judith, life-size. This painting has hitherto passed as the work of Bronzino, the contemporary of Michel Angelo. But the author of the article asserts that on a profound comparison with the Judith and Holofernes of Michel Angelo in the Sistine Chapel, as well as from other circumstances relative to Michel Angelo during the siege of Florence, it results that this figure of Judith is quite in his style, and must be the work of the artist himself.

At a sale of the coins of M. Regnault, on the 18th ultimo, at the Hôtel Drouot, the following prices were obtained:—*England*: Edward VI., first crown in currency, 151 fr.; Cromwell, laurelled head of the Protector, gold, 140 fr.; George III., halfpenny, pattern, 150 fr.; William IV., crown, pattern, 105 fr.; Mary Stuart, crowned escutcheon (1555), gold, 235 fr.; the same, brass crown, arms of France and Scotland, per pale (1562), 130 fr.—*Spain*: Philip III., piece of 50 real Vellon (1618), 280 fr.; Ferdinand VI., gold quadruple of Mexico, 97 fr.; Philip IV., gold quadruple severin (1628), 250 fr.; the same, double florin, copper, 350 fr.; Charles IV., essay of gold ducat, 300 fr.—*Portugal*: Alfonso V., crowned escutcheon, with arms of Portugal, gold, 605 fr.; Emmanuel, crowned escutcheon, gold "portugaise," 255 fr.; half portugaise, copper, 255 fr.; Henry, piece of five testoons, gold, 118 fr.; Philip I., crusado, gold, 605 fr.; Philip II., piece of 4 crusados, gold, 150; John V., crusado, gold, 157 fr. Total, 18,191 fr. (728*l*.).

At a sale, November 8, at the Hôtel Drouot, of ancient tissues and other objects, the following prices were obtained:—Tapestry, Louis XIV., mythological subjects, 1,500 fr.; altar frontal of orange velvet, Spain, sixteenth century, 830 fr.; Dalmatic of white satin, Spain, sixteenth century, 415 fr.; chasuble of white satin, Spain, sixteenth century, 300 fr.; altar frontal of white satin, ornamented with vertical bands, embroidered in coloured silks, Spain, sixteenth century, 785 fr.; hoop dress, Louis XVI., 430 fr.; dress, Louis XV., figured with bouquets of flowers and fruit, 301 fr.; costume, Louis XVI., complete, coat, &c., of violet velvet, 365 fr.; Gothic credence-table of carved wood, 187 fr.; drum, Louis XV., ornamented with fleur-de-lisé escutcheons in a cartouche surrounded with flags, 135 fr.

The museum at Brest has been definitively established, and M. Hombron appointed director. The rooms are well lighted, and the collection already contains many objects of interest.

The German papers report the death at Vienna of the Austrian sculptor Thomas Greinwald, well known for his admirable execution of the statues on the Elizabeth-Bridge and for the Imperial Arsenal at Vienna, for the church of which he completed, not long since, a marble relief, representing the reconciliation of St. Elizabeth and her husband.

In his just published Report to the Foreign Office, her Majesty's Consul at Yokohama gives some interesting information respecting the preparation of lacquer-ware in Japan. Some Japanese, he says, give A.D. 724 as the date when the art of lacquering was first discovered, but those among them who have given attention to the subject fix the date as A.D. 889 or 900. It would appear to have attained to some perfection in 1290, for the name of a distinguished painter in lacquer at that time is still handed down as the founder of a particular school of art in lacquer-painting. Having described the manner in which the lacquer-varnish is obtained, Mr. Robertson gives some details of the mode in which designs in lacquer are worked. "The first thing," he says, "is to trace out on the thinnest of paper the required pattern or design, and the tracing is then gone over with a composition of lacquer-varnish and vermilion, afterwards laid on whatever it is proposed to impart the design to . . . and well rubbed over with a bamboo spatula." The outline thus left "is now gone over with a particular kind of soft lacquer-varnish. When this industry is pursued in hot weather the varnish speedily dries, and consequently where the pattern is a good deal involved . . . a small portion only is executed at one time, and the gold powder, which enters largely into most of the lacquer-ware for the foreign market, is applied to each part as it is being executed. For this a large and very soft brush is used, and by its aid the gold powder is well rubbed in with the lacquer or varnish. The work is then left to dry for about twenty-four hours, after which the pattern is lightly rubbed over with charcoal made from a particular kind of wood, this process securing evenness of surface. The work is next rubbed with polishing powder, and afterwards carefully wiped." After all this outlining has been done "there still remains a good deal of finishing work, such as the tracing of leaves on trees, the petals of flowers, the wings of birds, &c. . . . into all this gold powder largely enters, the working in of which requires a light brush and skilful hand. . . . After this has well dried, a particular kind of lacquer-varnish, known as *yoshimô urushi*, is well rubbed in, and the whole then polished with horn-dust. The polishing process is done with the finger, and is continued until the gold-glitter shows out well."

A long-standing complaint about the darkness and dinginess in which the Greek vases, terracottas, coins, and gems, are shrouded in the Berlin Museum is revived with some vigour in the last number of *Im Neuen Reich* (p. 790), the writer concluding with a hope that the Crown Prince in his well-known character of an admirer of the museum may find some means of remedying the evil. The times are past everywhere when the authorities who looked after the acquisitions made by museums took everything that came, and succeeded in producing collections, particularly of smaller antiquities, which could not be expected to command the public interest. Now the strain is after only such objects as are of distinctly artistic or archaeological merit, especially the former. As yet the public is scarcely aware of this, but in time it may become so through the prominence which is now given to newly-acquired special collections, such as the Fox collection of Greek coins which the Berlin Museum obtained by purchase. Compared with the British Museum, for instance, the museum of Berlin has small influence on the general public. No doubt during the few hours it is open on Sunday it is besieged by a multitude equal to that which jostles its way through the British and South Kensington Museums on Easter Monday, and probably no less bent on doing a national duty rather than improving their minds. During the week the Berliners exhibit little anxiety to see the treasures of their museum.

The October number of the *Bullettino dell' Instituto di Corrispondenza Archeologica* of Rome continues the account of excavations made on the Etruscan sites of Felsina (Benacci) and Chiusi. At Felsina fifty-one tombs have been opened, and each found to consist of a large earthenware vase containing the burnt ashes of the deceased, with such of his personal ornaments as survived the burning—*e.g.*, fibulae and rings of bronze, and a few objects in bone and amber. These vases had been placed in a hole made for them in the earth, and covered at the top with flat stones. The ornament of the vases is limited to geometrical patterns incised on the clay; so that not only for themselves, but also for their contents, they must be placed in the same category as the sepulchral vases so frequently found in the primitive cemeteries of Italy, as at Villanova, Chiusi, and Cervetri. It is argued by the writer in the *Bullettino* (M. Zannoni) that these are the tombs of the Pelasgi who preceded the Etruscans and Umbrians in the occupation of these districts.

Mr. Shore, the principal officer of the Hartley Institution, Southampton, has discovered in the Institution, among a collection of drawings and sketches of the Louis XIV. period, a head of a Madonna, which has on the back of it several lines of old Italian manuscript and the name "Lionardo Vinci" in old characters. This collection of drawings now occupies more than 100 frames, and has been placed in the art-gallery of the Institution. Fifty-two of them are sketches in illustration of *Aesop's Fables*, believed to be original, others are Renaissance ornamental drawings, figure-studies in red chalk, and pen-and-ink studies in bold outline for ceiling-paintings. They are probably by several artists whose names are unknown, and are believed to have belonged to a French physician who settled in Southampton about 120 years ago.

The South Kensington Museum has just made the purchase of the Japanese collection of M. Bing, of Paris, consisting of bronzes, pottery, and lacquer-work. The chief feature of the collection is the bronzes, one of the specialities of the Japanese. They consist of a large number of vases, bottles, incense-burners, &c., in endless variety, many decorated with a kind of diaper of the meander-pattern in relief. Of the admirable representation of animal life by the Japanese the eagle lately acquired by the Museum is a magnificent example. Among the animals in this collection are carp, cocks fighting, a goose formed as a recipient, and various crustacea, showing that everything in nature is familiar to the Japanese artist. A gigantic sacred tortoise, with spreading tail, in *faïence*, is admirably modelled, and an eagle of stoneware is probably the produce of Owari. A curious vessel for holding chestnuts (?), the fruit in the open shell at the top, is cleverly executed. The lacquer-work would put our manufacturers to the blush. A joss-house, effulgent in red and gold, is most dazzling to behold. In form, colour, and invention, European art cannot yet come up to the works of the extreme East.

THE STAGE.

It is understood that Mr. Oxenford is no longer the dramatic critic of the *Times*.

The week has been barren of first performances, and revivals and reproductions, for lesser or longer times, are still the order of the day. At the Charing Cross Theatre, Miss Annie Lafontaine continues to appear in Miss Amy Sedgwick's most noted part: that of Hester Grazebrook in *An Unequal Match*. The lady is a *débutante*, and a pupil of Miss Amy Sedgwick, and it is under the immediate superintendence of the elder actress that the piece is now produced. Hester Grazebrook's part is one of the best that has been written for the modern stage, and Miss Lafontaine does not fail to make it frequently effective. If she has little of the art of the finished comedian, she has little of the nervousness of a novice. A display of individual talent can, however, be hardly reasonably expected from a young actress who not only is still profiting by professional instructions, but is assuming a character identified with her instructress. Miss Lafontaine, should she be desirous of taking good rank as a comedian, will have to appear in more parts than one, and especially in a part in which her own performance need not be almost overshadowed by that of an illustrious predecessor.

Miss Farren appears next Monday at the Gaiety, with Mr. Toole, in *Our Clerks*.

Much interest of a familiar kind attaches to the Gaiety *Matinée* appointed for to-day. The piece

Digitized by Google

is *Henry VIII.*; and Mr. Clayton will play the King, Mrs. Charles Calvert, Queen Catherine, and Mr. Phelps Cardinal Wolsey.

THE last nights are now announced of the little comedy which is played at the Court. Mr. Gilbert's fairy-piece will succeed it at no distant date.

ON Wednesday night, Mr. W. G. Anson was to take his first benefit in London, playing in *Plot and Passion* at the Olympic Theatre, and at the same theatre, on the same occasion, Miss Carlotta Leclercq, who has for five years been absent from London, was to make her re-appearance, in the important part of Marie de Fontanges.

MR. HENRY NEVILLE'S benefit, at the Olympic, is announced for Monday week, when that favourite actor will appear for the first time after a severe illness. An additional attraction to the theatre will be furnished by the production of Mr. Wills's *Buckingham*.

AN additional note on the performance of *Masks and Faces* at the Prince of Wales's may supplement last week's article. It has been invariably the custom to draw attention to the mounting of the pieces at Mrs. Bancroft's tasteful playhouse. The mounting is, however, on this occasion, undoubtedly less remarkable than heretofore. Of the three acts, there is only one in which anything like the elaborate presentation of a well furnished "interior" is attempted; and that is the second act; for in the first, where the scene is laid in Covent Garden green-room, the management has been contented with little more than the choice of a pleasant tea-green colouring for the walls; the apartment itself being not more comfortable or artistic than theatrical "green-rooms" habitually are: and the third act passes under the roof of Triplet—his roof, it will be remembered, covering a garret in Hercules Buildings, Lambeth. Some such a garret Mr. Wallis painted in his *Death of Chatterton*. But the second act passes in what might be the rooms of a bachelor of fashion in Queen Square, and these rooms, excellently proportioned and effectively lighted—there is never too much of mere *blaze* in the Prince of Wales's sitting-rooms—are hung here and there with a little tapestry, before which are placed dark heavy cabinets of a time earlier than that of the action of the piece. But Mr. Vane may have inherited these from his ancestors—the tapestry, likewise, which is not of last century design—and, moreover, the effect obtained by the famous marquetry parlour of the *School for Scandal* could hardly at the same theatre be wisely repeated. The chairs are of various periods: none *later*, however, than the time of the action of the piece, so that obvious mistake is avoided. There are some brass dishes of dubious propriety: more in accordance, perhaps, with our own latest fashions of artistic decoration than with those of the precise period of the play. If the mounting is less remarkable than usual, the dresses are in admirable taste. Nothing can be better than Miss Terry's robes of grey, brightened with pink, and arranged in folds beyond the art of Bond Street. Miss Brennan's costumes are also in the most excellent taste, and Mrs. Bancroft's are likewise absolutely appropriate. Nor are the men wrongly equipped, though Colley Cibber, even in his later days, may conceivably have been in finer feathers than Mr. Wood allows him. The acting of the minor characters is of very various excellence. That of the more important was last week fully discussed. Sir Charles Pomander is played by Mr. Coghlan with his usual smoothness and finish; but the part does not afford him the opportunity of showing any qualities which the public has not recognised in him before, and though the graces of his person may fit the character of the youthful rake, his talent is for the time effaced. The representative of Mr. Vane is wanting in vivacity and freedom. Restraint is a virtue at the Prince of Wales's, and the present actor has practised it till it becomes a vice. The whole character of Vane, albeit it is played quite inoffensively, requires to be brought into more prominence. Mr. Wood is an experienced actor, and specially, we think, experienced in legitimate comedy. He does not give to Colley Cibber any of that distinction which forty years' association with the widest society, the best and the worst—courtiers, poets, demireps—would undoubtedly have conferred on him. The representatives of the critics, Mr. Soaper and Mr. Snarl, play their parts without adding to their significance. The children of Triplet are played with an appalling cleverness. His wife—since now we have come to the women—is as doleful a figure as needs must be; and Kitty Clive—rival of the great actress played by the accomplished comedian to whom the theatre owes so much—Kitty Clive is acted by Miss Brennan with the lightest and daintiest and most pleasantly acidulated of humours. Miss Brennan has never been seen to so great advantage as in Kitty Clive.

M. FRANCISQUE SARCEY was to give a reading in the Salle des Capucines, last Thursday.

Nos Bons Villageois has been revived for a few nights at the Gymnase.

THE fortunes of the *Vénus de Gordes* at the Ambigu Comique appear irrevocably sealed. The *dénouement* of the piece has been changed since the first night, when it much displeased the audience, but the new ending will not turn a bad piece into a good one, or make the leading character less repulsive than she was at first. One good character—that of Brigitte—played, as it is, very excellently by a novice, Mdlle. Schmidt—might, we are informed, have saved the piece had it been possible for anything to save it. Its bad heroine is acted with skill, but Laferrière and Deshaye are wasted on the parts that are assigned to them.

SIGNOR ROSSI has appeared in *Kean*, and as no piece of the elder Dumas has aged less than this, expectation was strained as to the result of Rossi's performance, by an audience many of whom had had experience of Lemaître, and others of whom had been disappointed in not seeing the elder Berton in the part. It was one of the greatest parts for the old French actor who in his decay still lingers on the boards, and Berton had intended, some years ago, to make it his own. Great stage-effects follow closely one upon the other in this piece: not, indeed, in the first act, where conversation abounds, and the tone hardly rises beyond that of comedy, but in the four remaining ones, which are full of more or less legitimate sensation. Some changes have been made in the piece. A repulsive boxing-scene, introduced perhaps not so much because Frédéric Lemaître in his prime was a capital boxer, as because Dumas wished to show, even in the tavern, all the sides of a many-sided hero, is now omitted. At a revival of the piece a few years after its original production it was relegated to the background, but now it is left out altogether. And, on the whole, wisely so, for the whole scene has little to do with the general action of a piece which has for its hero the great English tragedian. The fifth act contains the strongest matter, the scene in which Kean (while acting) feigns a fit of madness, or audacity as wild as madness. His furious jealousy leads him to this, and then Dumas makes him cry out to the Prince of Wales, who is in the box of Elena de Koefeld:—

"Je ne suis pas Roméo; je suis Falstaff, le compagnon de débauche du Prince Royal d'Angleterre. A moi, mes braves comarades, versez à pleins bords, que je boive à la santé du prince de Galles, le plus débauché, le plus indiscret, le plus vaniteux, de nous tous! Au Prince de Galles, qui ne peut regarder une femme sans la perdre avec son regard. Au prince de Galles, dont j'ai cru être l'ami, et dont je ne suis que le jouet et le bouffon."

After which he turns as wildly to a peer seated elsewhere, and, amid a scene of great excitement, addresses him in terms of like folly. There are few actors who are equal to these scenes of sudden and wild transition—very gusts of passion and madness—and nothing is more likely than that Alexandre Dumas would not have written this scene if he had not had Frédéric Lemaître to act it. And Frédéric Lemaître acted it as if with inspiration—Lemaître in his best time: not the pitiable wanderer who now passes, a wreck of himself, from suburb to suburb. Rossi has proved equal to succeed him, and even the staunchest upholder of the few French tragedians of the day has said that "he was passionate, original, sparkling: by turns a brilliant comedian and a tragedian who struck terror; and by the side of this eminent artist other talents grow pale." Another innovation in the text, beside that of the omission of the boxing-scene, may here be noticed. When Kean is on the stage, Dumas assigns to him some passages from Romeo. Rossi has chosen instead to declaim some passages of Hamlet. The liberty may well be allowed him, as every actress who appears in *The Barber of Seville* takes the similar liberty of singing, in the lesson-scene, whatever air she chooses.

A WRITER in the *Cornhill Magazine*, not many months ago, put in a plea for the ballet: not precisely, it is true, for the ballet as they give it at the Alhambra or Camden Town, under the inspiring example of the agility of Sara, but for the ballet as it never yet quite has been, but still might be, if our playgoers were all men of taste and our mistresses of ballet at least as cultured as Taglioni or Carlotta Grisi. It is only a small step towards the consummation devoutly wished that has now been taken in Paris by the publication of a serious book upon stage-dancing. A duly serious perusal of that serious work will qualify us all to be critics, and we may profit by the preface, which is from the hand of a dancer—Miss Rita Sangelli. This lady magnifies her office, since Miss Sangelli avers that "it is, perhaps, even less difficult to compose a good comedy than to compose a good ballet." Taglioni might possibly agree with Miss Sangelli—Molière and Sheridan would not.

THE reappearance, at the Français, with undiminished success, of Mdlle. Sarah Bernhardt, in *La Fille de Roland*, reminds us that though we think we know much now of the French stage—since French performances are naturalised in London—in truth we know very little. The acting that pleases Paris to-day is hardly to be seen outside Paris; and we are scarcely more likely to witness in the Strand a performance by Mdlle. Sarah Bernhardt or M. Mounet Sully than we are to find hung in next year's Academy portraits by Carolus Duran instead of Sir Francis Grant. The French keep, after all, their best art, or the art that is best at the moment, for themselves—unless that other France, of St. Petersburg, chooses to buy it of them; and you shall hardly see in London a canvas by Carolus Duran, or a marble by Mercié, or the acting of Sarah Bernhardt, until these have ceased to be entirely the vogue. Four years ago, in the matter of acting, London did indeed get a good opportunity; most of the members of the Théâtre Français of that day came over and played to us in the Strand, and lunched at the Crystal Palace with the zest of an Archæological Association out for a glorified picnic, and heard pleasant things, and said them in return, and went away—and never came back. Since then we have had isolated visits from Got and Madame Plessy—Fargueil came over to the Queen's Theatre, and acted to three critics and a *débutante* who was taking a lesson; but, in the main, it is true that it is only with the utmost difficulty that the dramatic artists who are the most in vogue can be tempted to leave the place where they believe themselves to be best appreciated. And so it is that Mdlle. Sarah Bernhardt has never been seen in England, and that one may still meet intelligent people who believe that in losing Desclée the French lost their only considerable actress. Undoubtedly they lost a great one: a peculiar and unique talent that,

nevertheless, summed up in itself the gathered experiences that had gone before it, and was the final and complete expression on the stage of a certain side of modern life. The absence of conscience and the presence of nerves were expressed by Desclée as by no one else, in each subtle and cynical and half-hysterical performance. Rachel, with a temperament not unlike Desclée's, had penetrated with emotion the otherwise half-deadened figures of French classical tragedy; and Favart, in her best days a follower of Rachel—"the Rachel," they call her, "of the bourgeoisie"—Favart had given vehement utterance to the sorrows of a Julie or the revenge of a Dalilah; but Desclée expressed, in absolute perfection, the sensitiveness of gentle life, and its cynicism—the cynicism that sheathes its claws. We had that, once for all, with Desclée: morbid self-analysis, conducted with perfect art, could be carried no further. Some modern poetry, some modern novel-writing, has given us the same thing. And as it is a relief to turn from that, with its overload of luxuriant or subtle detail, to such an elementary exhibition of elementary feelings as one finds, for instance, in the simpler poetry of Wordsworth, so, very surely, whether the French public has recognised the reason or not, the calmer art of Sarah Bernhardt has been all the more welcome for following upon the hot-pressed art of Desclée. Mdlle. Bernhardt made her reputation at the Odéon; but she has immensely added to it at the Français. She has played many parts: probably no actress so young has played parts so many and so various. She has passed from the light comedy of *Chez l'avocat* to the deepest tragedy of *Phèdre*—from the concentrated evil of *Dalilah* to the tender reverie of *Jean-Marie*. And she has worked hard at all these characters: no artist has been more constantly laborious; but the success of course has been varying, and has not always been as great as the ambition. Most persons who know the French stage at all know now the piece in which Mdlle. Bernhardt first made herself famous, the *Passant* of M. Coppée. It is a piece of two characters only: one a courtesan of the Italian Renaissance, the other a strolling minstrel—and the one represents weariness in luxury, and the other blitheness in poverty. Mdlle. Bernhardt was the second. It is a simple thing enough; the result more of a poet's fancy than of a dramatist's observation of fact; and the merit of Mdlle. Bernhardt's performance was partly in its simplicity, and partly in the way, still seemingly effortless and naïve, in which she showed a moment's impossible love crossing the path of that morning innocence and leaving it as unsullied and blithe as before. No one else on the stage—unless indeed Miss Ellen Terry or a still younger actress—could play that part, for the part has nothing that a conventional actress looks for, to sustain her. Of dramatic "situations" it has no more than a fugue of Bach's or a song of Mendelssohn's. And success in it consists not in doing, but in *becoming*—in identifying oneself entirely with a simple almost idyllic life in a remote time; and to do this needs mental qualities rare, indeed, at the theatre, to add to the quite common ones of gracefulness and youth. These mental qualities are Mdlle. Bernhardt's, but, however poorly we may think of the theatre, we shall not suppose that they are her's alone. The secret of her success in Zanetto of *Le Passant*—as of a success still more entirely admirable; that of Thérèse in *Jean-Marie*—is in her union of just the mental qualities in each case needed with the peculiar *physique* that gives them visible play. It is an affectation not to notice what a part *physique* plays at the theatre; an affectation, almost, to attempt to appraise the value of actor or actress without some reference to it; for its influence is unavoidable and constant—none the less unavoidable because our generation has seen in some cases art victorious (but with how much difficulty!) over personal appearance wholly unfortunate, and has seen also in some cases a combination of happy beauty with profound incapacity. And the personal appearance of Mdlle. Bernhardt fits her to be a Gretchen: almost a Mignon.

A NEW volume has just appeared of the complete edition of the works of Scribe.

THE Théâtre Français, which has been passing through a period of unusual activity, will now, it is expected, produce little of importance before the new piece by M. Dumas.

MUSIC.

LAST Saturday's Concert at the Crystal Palace brought forward an overture by an English musician, Mr. C. E. Stephens, whose name had not previously appeared in the Sydenham programmes. Mr. Stephens is, however, no novice; his published works reach to about Opus twenty, and a very excellent pianoforte duet from his pen was some little time since reviewed in these columns. The overture performed on Saturday is entitled *A Dream of Happiness*. It is an interesting and well-written work, its style bearing some affinity to that of Sterndale Bennett. The thematic developments are excellent, and the orchestration effective and not noisy. Its reception was a warm one, and its composer may be congratulated on a legitimate success. With the exception of two songs, the remainder of the concert was occupied by Brahms's *Song of Destiny* and Mendelssohn's *Hymn of Praise*. The former work has been noticed in detail on previous occasions in the ACADEMY, while the latter is so well known as to render notice unnecessary. It will therefore suffice to add that the soloists were Mdme. Blanche Cole, Miss Katherine Poyntz and Mr. Pearson—the gentleman having, at the shortest possible notice replaced Mr. Sims Reeves, who was originally announced, but was prevented by illness from appearing. This afternoon Mdme. Essipoff will be the pianist, and will play Mendelssohn's G minor concerto. The programme will also include Schubert's charming little symphony in B flat (No. 5), which has only once before been performed in England.

At the first Saturday Popular Concert at St. James's Hall last Saturday, Mdme. Essipoff was again the pianist. On this occasion she chose for her solo Schumann's interesting sonata in G minor, Op. 22, in which she was heard to far greater advantage than in Beethoven at the previous concert. Schumann's passionate and romantic music suits Mdme. Essipoff's style to a nicety, and nothing finer in all respects than her reading of the very exacting work can be imagined. The remainder of the concert consisted of Hummel's Septett, very finely played by Mdme. Essipoff and Messrs. Brossa, Lavigne, Vanhaute, Zerbini, Daubert, and Reynolds; Beethoven's quartett, Op. 74, excellently led by Herr Straus; and songs by Miss Thekla Friedländer, a young lady with a most pleasing and sympathetic voice, and an excellent style. Last Monday's programme contained no novelties; it is, therefore, not necessary to do more than say that the works performed were Schumann's third quartet in A major; a quartet by Haydn; Beethoven's sonata in D minor, Op. 31, No. 2; and Schubert's trio in B flat; and that the artists engaged were Mdme. Essipoff, and Messrs. Straus, Louis Ries, Zerbini, and Daubert. This afternoon and on Monday next the pianist will be Mdlle. Anna Mehlig.

A CORRESPONDENT writes to correct the surmise in our last issue that Herr Wilhelmj made his first appearance at the Monday Popular Concerts on Monday week, and informs us that he played there on two or three occasions during the season of 1868.

A PROSPECTUS has been forwarded to us of some Saturday Evening Popular Concerts, to be given at the Langham Hall, Great Portland Street. As no particulars are given as to the kind of music to be performed, we can only notify the fact.

M. LECOCQ's new opéra comique, *Le Pompon*, was produced at the Théâtre des Folies-Dramatiques, Paris, on the 10th inst., with complete success. M. Lavoix thus sums up in the *Revue et Gazette Musicale* his judgment of the work:—

"We have followed M. Lecocq in all his works, from *Les Ondines au Champagne* to *Giroflé-Giroflà*. Each new score was an advance on its predecessor, and to-day we can say that he not only has not remained below himself, but that a considerable portion of his work is superior in invention, charm, and clever workmanship to what he has done hitherto. We are certain that musicians will not contradict us."

A NEW tenor, M. Stephanne, made his *début* last Wednesday week at the Opéra Comique, Paris, in *Haydée*. He is said to have a fine and sonorous voice of good compass, but to have much to learn, and not a little to unlearn.

BERLIOZ'S *Romeo and Juliet* symphony is to be performed on the 28th inst. at the Concert du Châtelet, Paris, under the direction of M. Ed. Colonne.

MDME. LUCCA has met with a serious accident at Zurich. As she was riding in her carriage in the neighbourhood of that town, her horses took fright, and running straight for the lake of Zurich overturned the carriage, and precipitated the lady into the water. She was happily rescued, but has received severe contusions which her doctors say will confine her to her house for at least six weeks. Mdme. Lucca was just about to start for Brussels to fulfil an engagement at the Théâtre de la Monnaie. As the seats had been already taken for all her performances, the manager of the theatre has been obliged to return the money, which amounted to an enormous sum. The performances are postponed indefinitely.

RICHARD WAGNER has issued to all the artists who are to take part in the great performances at Bayreuth next summer a circular announcing the dates for all the rehearsals. He expresses his joyful conviction that no more difficulties will now arise to hinder the completing of the work by the time intended. The stage-rehearsals are to commence on June 1, and be continued, with an occasional day's rest, till July 12. Other dress and orchestral rehearsals follow during the next fortnight. The final full rehearsals are fixed to take place on August 6 and 9; after which three days' rest will be allowed to all performers, and the first complete performance is to take place from August 13 to August 16. The second will be from the 20th to the 23rd, and the third and last from the 27th to the 30th of August.

HERMANN GOETZ, the composer of the very successful opera *Der Widerspänstigen Zähmung* (*The Taming of the Shrew*), is at present engaged upon another work of a similar character.

THE *Fremdenblatt* of Vienna writes that the skull of Mozart, whose tomb has not yet been discovered, is in the possession of the Aulic counsellor Professor Hyrtl, who preserves it in a crystal case. Professor Hyrtl had this relic from his brother, who received it from a gravedigger of the cemetery of St. Mark.

NIELS GADE, the distinguished Danish composer, who was born in 1817, has this month celebrated the twenty-fifth anniversary of his directorship of the Musical Association at Copenhagen, when the society, to do honour to this professional silver-wedding, presented him with a purse of 9,000 crowns.

THE Dean and Chapter of Hereford have granted the use of the Cathedral for the Musical Festival of 1876, which will therefore be held as usual. The Dean has expressed himself strongly in favour of continuing the festivals of the Three Choirs on their old footing.

Digitized by Google

POSTSCRIPT.

A new serial story, entitled "Vittoria Contarini," will be commenced in next month's *Temple Bar*. The title of Mr. Wilkie Collins' new serial is "The Two Destinies."

Messrs. Deighton, Bell and Co. will publish next week *Remarks on the Cambridge Mathematical Studies and their relation to Modern Physical Science*, by Professor Challis.

Miss Braddon is busy at work upon her thirtieth novel: it will be entitled *Joshua Haggard's Daughter*. The opening chapters will appear in the *Belgravia Magazine* for December.

Mr. J. Russell Smith will publish immediately *Hebrew Inscriptions from the Valleys between Egypt and Mount Sinai, in their Original Characters, with Translations*, by Mr. Samuel Sharpe.

We understand that a Danish brig has reached Copenhagen, with letters on board left by H.M.'s ships *Alert* and *Discovery* at Upernivik, North Greenland. These are of earlier date than those brought away by Captain Allen Young from the Cary Islands, but they will supply an interesting link in the history of the progress of the expedition up Baffin's Bay.

We learn that Mrs. Haweis's forthcoming *Chaucer for Children* will contain ten full-page quarto illustrations by the accomplished editress, all the details of which have been studied from contemporary manuscripts. The book is, we understand, the outcome of Mrs. Haweis's telling and teaching Chaucer's stories to her own boy of five, and thus has the test of practical experience in favour of the attempt it recommends, to make the bright old poet's *Tales* a nursery-book.

The *New York Herald*, in a letter reporting the proceedings of the Hayden Survey in the La Plata river, gives an interesting account of the ancient and modern pottery of the Moquis, showing, as well as the stone implements, by the similarity of the ancient pottery to that in household use among the modern Moqui tribe, that the ancient people of this country were the ancestors of the present race. The modern pottery is far inferior in quality to the ancient, but the glazing, colouring, and style of ornamentation are the same. The—

"general forms of the vessels have been preserved, and for each one we find among the rubbish of broken ware surrounding the ancient ruins a corresponding one may be seen among the Moquis. One of the commonest varieties of earthen pots which we discovered among the different ruins was dug up near an immense ruined town on the Rio de Chelly. As we advanced southward and entered the Navajo country we noticed many of these pots of the same size, shape, and manufacture in daily use in the Navajo lodges. They had been obtained from the Moquis recently, and on our visit to the latter we saw many of them bottom uppermost on their chimneys. Another form of pot used by them for chimney-pots has a plain burned surface, while on Epsom Creek, in a deserted side cañon, we found a vessel identical in shape and size, but having an ornamented, scaly surface. The ordinary modern Moqui water-jug is almost invariably moulded in the same form, usually of plain work, but frequently painted geometrically, and highly glazed, from an inch to a foot and a half in diameter. They are made somewhat flattened on one side to rest more evenly on the back of the water-carrier. A somewhat similar form of jug was discovered among the ruins of the Rio de Chelly, and this specimen is one of the finest examples of well executed ancient ware ever discovered in this country. Dippers, ladles, bowls and saucers have been collected from the ruins, bearing a close resemblance to the Moqui utensils.

"Until very recently it was believed that the ancient people never ornamented their crockery with paintings of animate objects, and the photographic party have probably made the first discoveries in this art. In Epsom Creek a small fragment of very ancient highly-glazed pottery was picked up, representing the picture of an animal, most probably an elk. This animal representation is very common on the modern pottery, but horses are usually pictured. We discovered in the cañon of the Montezuma a valuable specimen which is most probably the very first which has been found in the whole extent of these ruins. It had once been a portion of the neck of a vase or earthen jar on which was modelled in bas-relief out of the same clay an image of a frog a little over an inch in length.

"The modern tribe have entirely lost this art save in the modelling of the ends of their dipper-handles into the representations of cats' heads. Examples of this kind, illustrating the fact that the art of manufacturing the modern pottery was inherited from this older people, might be cited until they filled a volume.

"We observed on our visit to the Moqui villages in Arizona that each family made its own ware. For this purpose there are, in or near every house, square holes or kilns built or cut in the walls, in which the earthenware is burned. This task falls to the lot of the women, who first mould the vessels from the plastic yellow clay, then paint, glaze and attend to the baking. Many of these same ovens were observed in the more perfectly preserved ruins of the San Juan River. From these facts it will appear that there never existed large wholesale burning-kilns, as was at one time supposed, but, just as at present the Navajo squaw weaves all the basketware used in her own family, each ancient household was supplied with all of its crockery. Wherever we found large quantities of broken pottery around old ruins we invariably discovered numbers of arrow-points, which would seem to indicate that the destruction of the ware had been accomplished during a fight. On the other hand, we found no ruins where arrow-heads existed in the entire absence of broken pottery."

The new issues of the Royal Society are:—No. 6. "On Polishing the Specula of Reflecting Telescopes," by W. Lassall, F.R.S., LL.D., &c. No. 7. "On the Development of the Teeth of the Newt, Frog, Slowworm, and Green Lizard; and on the Structure and Development of the Teeth of Ophidia," by Charles S. Tomes, M.A. No. 8. "Research on the Smallpox of Sheep," by E. Klein, M.D.

TABLE OF CONTENTS.

	PAGE
Bright's Edition of Pepys's Diary, by H. B. Wheatley	517
Lord Lorne's Guido and Lita, by G. Saintsbury	518
Munro-Butler-Johnstone's Trip up the Volga, by Robert Michell	519
Stubbs's Memorials of Saint Dunstan, by Canon Raine	520
The Autobiography of Sir John Rennie, by Dr. W. Pole	521
Wallace's Miracles, and Crookes' Researches in the Phenomena of Spiritualism, by J. S. Cotton	522
Bianchi's Carlo Matteucci, by Mrs. A. J. Mayor	523
Current Theology	525
Notes and News	526
Gleanings from the Venetian Archives, I., by S. R. Gardiner	527
Selected Books	528
Correspondence:— *Prince L.-L. Bonaparte and M. Van Eys*, by Prince L.-L. Bonaparte; *Shakspere's Richard II.*, by J. W. Hales; "Legends and Folk-lore of North Wales," by D. Fitzgerald and A. Roberts	529–530
Appointments for Next Week	530
Darwin's Movements and Habits of Climbing Plants, by Lady Lubbock	530
Sayce's Elementary Assyrian Grammar, by Prof. E. Schrader	531
Dr. Goldschmidt's Report on Ceylon Inscriptions	531
Science Notes (Astronomy, Philology)	532
Meetings of Societies	533
Art Books	535
The David Cox Exhibition in Liverpool, by F. G. Prange	535
The Marine Gallery, New British Institution, and Society of French Artists, by W. M. Rossetti	536
Art News from Paris, by Ph. Burty	557
Notes and News	538
The Stage	539
Music Notes and Table of Contents	541–542

GRIFFITH & FARRAN'S
NEW AND POPULAR GIFT-BOOKS,
WITH ILLUSTRATIONS, CLOTH ELEGANT.

NEW WORK BY W. H. G. KINGSTON.

The THREE COMMANDERS; or, Active Service Afloat in Modern Days. By W. H. G. KINGSTON. Illustrated by Friston. Imperial 16mo, price 6s.; or bevelled boards, gilt edges, 7s. 6d.

By the same Author, uniform in size and price.

The THREE LIEUTENANTS; or, Naval Life in the Nineteenth Century.

"Written in Mr. Kingston's best style. We have no doubt the book will be a favourite."—*Guardian.*

The THREE MIDSHIPMEN. New Edition. With 24 Page Illustrations. Imperial 16mo, price 6s.

HURRICANE HURRY; or, The Adventures of a Naval Officer afloat and on shore during the American War of Independence.

"The story never flags for want of incident. It treads on what is new ground for works of this sort."—*Times.*

The NORTH POLE, and HOW CHARLIE WILSON DISCOVERED IT. By the Author of "The Boy of the Ice King," &c. 16 Illustrations. Price 3s. 6d.; gilt edges 4s.

The MANDARIN'S DAUGHTER; a Story of the Great Taiping Rebellion. By SAMUEL MOSSMAN, Author of "New Japan," &c. Numerous Illustrations. Price 5s. 6d.; gilt edges, 6s.

ZIPPORAH, the JEWISH MAIDEN: a Tale of the Times of Herod the Great. By M. E. BEWER. Illustrations by P. Priolo. Price 4s. 6d.; gilt edges, 5s.

PAUL HOWARD'S CAPTIVITY, and WHY HE ESCAPED. By EMILIA MARRYAT SOMERS. Price 2s. 6d.; coloured, gilt edges, 3s. 6d.

SEVEN BIRTHDAYS; or, The Children's Fortune. A Fairy Chronicle by KATHLEEN KNOX. Price 3s. 6d. plain; 4s. 6d. coloured, gilt edges.

JOACHIM'S SPECTACLES. A Legend of Florenthal. By MARY and CATHARINE LEE. Illustrated by C. O. Murray. Price 2s. 6d.; gilt edges, 3s.

MAN'S BOOT (The), and other Fabulous Stories in words of one syllable. By the Author of "A Bit of Fun." With Eight Page Illustrations by Harrison Weir. Small 4to, price 2s. 6d. gilt edges.

CRIB and FLY; a Tale of Two Terriers. Illustrated by Harrison Weir. Price 2s. 6d. plain; 3s. 6d. coloured, gilt edges.

EXTRAORDINARY NURSERY RHYMES. New, yet Old. Translated from the Original Jingle into Verse by one who was once a Child. 60 Illustrations. Small 4to, price 5s. gilt edges.

A JOURNEY to the CENTRE of the EARTH. From the French of JULES VERNE. With 57 Page Illustrations by Riou. New Edition. Post 8vo, price 6s.; bevelled boards, gilt edges, 7s. 6d.

"The startling story is told with a captivating air of reality, and the illustrations by Riou enter thoroughly into the spirit of the text."—*Daily News.*

FAVOURITE FABLES in PROSE and VERSE. With 24 beautiful Illustrations from Drawings by Harrison Weir. Small 4to, price 4s. 6d.; bevelled boards, gilt edges, 5s.

"True to the name. They are well got up, tastefully bound, and above all things, illustrated by the graceful pencil of our old friend Harrison Weir."—*Times.*

The GENTLEMAN CADET; his Career and Adventures at the Royal Academy, Woolwich. A Tale of the Past. By Lieut.-Col. A. W. DRAYSON. Price 5s.

"Merits a wide circulation among English families who have sons or boys growing up for the professional world."—*Academy.*

"Boys, big and little, in and out of the 'Academy,' will read Colonel Drayson's book with deep interest."—*Times.*

FIERY CROSS (The); or, the Vow of Montrose. By BARBARA HUTTON, Author of "Tales of the Cockade," &c. Price 4s. 6d.; gilt edges, 5s.

"An interesting account of the eventful life and cruel death of the brave Marquis of Montrose, admirably portrayed."—*Graphic.*

Dedicated by permission to the Princess of Wales.

ICE MAIDEN (The); and other Stories. By HANS CHRISTIAN ANDERSEN. Translated from the Danish by Mrs. BUSHBY. 30 Illustrations by Zwecker. New Edition. Small 4to, price 6s. gilt edges.

"Has all the charms which belong to the narratives of the real story-teller."—*Standard.*

The YOUNG FRANC-TIREURS, and their Adventures in the Franco-Prussian War. By G. A. HUTTON, Special Correspondent of the Standard. Second Edition. Price 5s.

"Abounds with thrilling adventures and hair-breadth escapes, which once begun, will be eagerly read to its close."—*Daily News.*

JOAN OF ARC, and the Times of Charles the Seventh. By Mrs. BRAY, Author of "Good St. Louis and his Times," &c. Post 8vo, price 7s. 6d.

"Mrs. Bray tells the tale of the heroic Maid of Orleans with considerable ability and spirit."—*Graphic.*

"No other book that we know gives this interesting period of French history in so readable a form."—*Guardian.*

The MODERN SPHINX. A Collection of Enigmas, Charades, Rebuses, Double and Triple Acrostics, Anagrams, Verbal Puzzles, Conundrums, &c. Fcap. 8vo, price 5s.

"A charming book for the long winter nights. It includes the best, and excludes all that offends."

GRIFFITH & FARRAN, corner of St. Paul's Churchyard.

Digitized by Google

SATURDAY, NOVEMBER 27, 1875.

No. 186, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Inn Album. By Robert Browning. (London: Smith, Elder, and Co., 1875.)

AFTER the lapse of seven months Mr. Browning comes before the public with a new poem, 211 pages in length, averaging about fifteen lines of blank verse to the page. The common outcry against quick production, as though it argued want of matter or of meditation, is negatived by all we know about the inexhaustible fertility of masters in the several arts. There is no reason why an author's November tale in verse should be bad because it was preceded by his April argument in rhyme. Yet there are qualities in Mr. Browning's style which render the reading of his poetry a strain upon the mental faculties, and it is, perhaps, imprudent to expect that twice in one year the public will care to undergo the labour necessary for arriving at the gist of what their poet has to tell them. Writing in verse comes as naturally to Mr. Browning as writing in prose to other men; indeed, his poems seem to show that he thinks at ease in verse; for they have all the spontaneity and freshness of improvisation. But easy writing is, in his case, undoubtedly hard reading—hard chiefly because no effort has been made to overcome quaint mannerism, and because the task of smelting the pure metal from the ore is handed over by the poet to the reader. This being so, the argument of one of Mr. Browning's poems is a matter of vital importance. Should the subject in itself involve the exercise of weighty thought or high imagination, then it is always worth the while to pierce below the husk and seize the kernel: for Mr. Browning is richly endowed with thought and imagination. If not, we rise from the perusal of his work with a weary sense of labour thrown away. Of few poets can it be said with equal truth that their success depends on their subject.

The *Inn Album* may be classed with *Red Cotton Night-Cap Country*. It has for its theme a vulgar, repulsive, and improbable story, in setting which forth we may as well try to imitate the local-newspaper language that seems best suited to convey it. In this form, therefore, let the argument be stated. "Shocking and mysterious tragedy. The parlour of the village inn at X. was yesterday the scene of a drama which cannot fail to occupy the attention of the nation, and to take its place among *causes célèbres*. Miss A., the fair and youthful heiress of X. Hall, left her aunt's in the afternoon to pay a visit to a friend who had arrived that morning at the inn. After knocking at the parlour-door, she entered, and saw to her horror and astonishment the lifeless body of her friend (Mrs. B., the wife of a country clergyman at Y.), stretched upon the floor beside the corpse of Lord C. D. Mr. E., who is, we understand, the cousin of Miss A., and who, if rumour err not, is about to assume a closer relationship to his fair kinswoman, was discovered by the young lady at no great distance from the two bodies. He alone can give a full account of what had happened in the parlour; and it is to be expected that what he knows will transpire in evidence at the coroner's inquest. Meanwhile, there is no reason for concealing what common report has to say about the tragedy. The corpse of Lord C. D., who was no other than the celebrated man of pleasure notorious for *bonnes fortunes*, and brother to the Duke of Z., bore marks of violence, while it was clear that Mrs. B. had died by poison. It is therefore supposed that Mr. E., in the course of a quarrel, flew at his lordship's throat or knocked him down, and unfortunately killed him; and that Mrs. B., for reasons as yet but dimly surmised, took her own life by drinking prussic acid which she carried on her person. In order to complete the elements of this dark story, it may be added that Mrs. B., while still unmarried, had been deceived and abandoned by his lordship, whose successes as a gay Lothario, although no longer *de la première jeunesse*, are matters of publicity. This disappointment, which dates from four years back, led to the young lady's making an ill-considered marriage. Meanwhile, it is believed that Mr. E., about the same period, paid his addresses to Mrs. B., and it is rumoured that her rejection of his suit drove him into voluntary exile from England. Lord C. D. met him by accident in Dalmatia. Ignorant of their common interest in Mrs. B., they struck up an intimacy which ripened into friendship, and the London clubs are full of stories in which his lordship plays the part of Captain Rook to Mr. E.'s Pigeon. Through what combination of circumstances the four actors in the tragedy met at last in the village inn of X. remains as yet inscrutable, but will no doubt be soon known to the public through the revelations to which the impending trial must give rise."

Having excogitated this newspaper paragraph for the benefit of those about to read *The Inn Album*, let us approach the poem itself. Mr. Browning, according to his wont, deals with the subject half dramatically. And here it may be said at once that the *dramatis personæ* are intellectual entities, distinguished by no names, and only characterised externally by brief touches. He shows us the middle-aged rake—well-born, well-bred in the breeding of the fashionable world, but utterly corrupt and dead to honour—in the company of his friend and dupe, the rich young snob, of still untainted instincts, whom he has been bear-leading in London and Paris. They are now alone together in the inn-room, at the end of a night spent in play for high stakes. The dawn is breaking. The noble lord, on adding up accounts, finds that, instead of plucking his pigeon, he has lost ten thousand pounds. This is more than enough to ruin him; and the young man generously asks him to forget the debt. Has he not learned in knowledge of the world far more than ten thousand pounds' worth of wisdom from his precious friend? The elder's mode of refusing to be excused his obligation first reveals the mean and crafty nature of the man. In the course of the dialogues which ensue during a walk to the railway-station, we learn that the elder has advised the younger to marry his rich cousin, who lives at the Place near the inn, although there is not much of love between them. While waiting for the train which he is fated to miss, but which will bring his doom upon him, the elder narrates a romantic episode in his past history, to which, with an odd mixture of infernal egotism and impotent remorse, he ascribes his subsequent failure in life. Another romantic episode in that of the younger, very different in kind, and now alluded to with very different feeling, is also discussed at some length. Then the scene is cleared for the two other personages—the girl who is about to marry her cousin, and a stately lady friend, who has been invited to inspect and pronounce opinion on the youth. The ladies enter the inn-room, left vacant by the men, and fall to talking. All these initial dialogues enable Mr. Browning to present his characters with fullness and distinction: and very skilfully has he done so, marking differences of age and rank and temperament and habit as only a master can. The four actors are put thus in pairs upon the stage—two men, an elder and a younger; two women, a younger and an elder. Now comes the task of combining them in reciprocity of action. To the elder lady left alone in the inn-room enters the elder man, himself alone. Their eyes meet: she it is who was the heroine of his romance; the betrayed and the betrayer, the injured woman and the egotist, find themselves face to face after four years' separation. The situation is just one of those which Beaumont and Fletcher sought for the display of rhetorical declamation. Mr. Browning makes, *mutatis mutandis*, similar play with its capacities for mutual recrimination, sophistry, scorn, and so forth. It is altogether a very brilliant display of poetical invective on both sides; at the close of which, by the mere force of her conscious superiority and firmly-centred will and triumphant beauty, the lady brings the knave upon his knees, and forces from him something meant to simulate repentance. At this juncture in comes the young man, and sees before him the heroine of *his* romance too, with his master in the arts of life prostrate at her feet. What follows is the working out of the situation to its tragic climax. The young man has to be first convinced of the transcendent dignity, in spite of all appearances, of the lady, and to recognise in her once more the mistress of his soul. The elder man, after being utterly unmasked and defeated, convicted as "the adversary" to honour, virtue, loyalty, and truth, is made to offer a last

Digitized by Google

insult to the woman whom he wronged. Then the young man kills him at a blow. The lady, for reasons not adequately indicated, dies, apparently by poison, which she has already managed to drink. The step of the girl is heard outside the parlour-door, and the curtain falls upon the two survivors and the two dead bodies.

The allusion lately made to Beaumont and Fletcher suggests some points of comparison not without value. As in their plays, so here, the interest attaching to the persons and situations, the rhetorical ingenuity of the poet and his dazzling volubility, stand out in glaring relief against improbabilities of plot, incoherences of structure, and unaccountable revolutions of character. We are, besides, angry at being forced to pay so much attention to a parcel of knaves and dupes, devils and victims, placed in paradoxical circumstances that outrage the realities of life. We feel the artistic impropriety of arriving, through the medium of words placed in the mouths of the persons, at what is really the commentary of the poet, who makes their masks a mouthpiece for his casuistical and psychological expertness. When the final crash of the catastrophe arrives, we rub our eyes to see if in truth we have not misread the pages. Is it possible, we argue with ourselves, that such an intricate machine of thought and passion should come to a dead standstill with a jerk so uncouth and so comic? There is, moreover, no tranquillity, no attempt at the resolution of these many discords in a harmony. While our strongest feelings of hatred and contempt are excited against the elder man, we are not allowed to love or admire the woman whose life he has ruined. Though these characters may be said to be something like Guido and Pompilia over again, what was perfect in Pompilia is smirched and hardened to the exclusion of all sympathy here. When this pair then are dead and done with there is no interest left for the younger couple; they, all along, are just an ordinary girl and boy, between whom, by the very conditions of the tale, no real affection subsists, and upon whose further history no light is cast. Thus the conclusion leaves a mere impression of disgust at wickedness, a sense of wearisome negation, a ruin of broken and degraded lives. At this point I must guard myself against seeming to say anything about the morality of the poem. Morality is neither here nor there in the consideration of a work of art on its own merits.

The foregoing criticism would not be in place were the subject of the poem truly tragic. The passionate anguish of *King Lear* needs no relief: its awful beauty is enough. But the raw material of a "penny dreadful," such as the theme here is, requires more artistic manipulation than Mr. Browning has given it before it can be called a poem. Beauty of any kind is what he has carefully excluded. Vulgarity, therefore, is stamped upon *The Inn Album*, in spite of the ingenuity with which, by suppressing name and place and superfluous circumstance, the writer succeeds in presenting only the spiritual action and reaction of his characters upon each other, in spite of the marvellous scalpel-exercise of analysis which bares the most recondite motives, in spite of the intellectual brilliancy which gives a value to everything he has to say.

J. A. Symonds.

Letters of Sarah, Duchess of Marlborough; now first published from the Original Manuscripts at Madresfield Court. With an Introduction. (London: John Murray, 1875.)

The greater portion of this new volume of Marlborough Correspondence is addressed to a Mr. Jennens, or Jennings, "a London lawyer of eminence and of substance," doubtless closely connected with the Duchess's family, though the exact relationship seems difficult to trace after this lapse of years. Many of the letters are undated, but internal evidence shows some of these to have been written while William was King, while others carry us down to the year 1725. The long period thus included suggests the division of the correspondence into three sections: the first closing at the time of the Duchess's quarrel with Queen Anne and the disgrace of the Whig Ministry; the second comprises the time when the Marlboroughs were in exile; and the third section the time after their return home and restoration to royal favour at the accession of George I.

The most noteworthy letters in the collection were written during 1712 and the two succeeding years, when the Duchess and her illustrious husband were travelling abroad under the humiliating circumstances which attended their political defeat by the Harley faction. The first letter, written from Maestricht, dwells with pardonable pride on the honour paid to them in all places on the Duke's account, "which is not disagreeable now, because as it cannot proceed from Power, it shews that hee made a right Use of it when hee was General, and is a short Way of letting you see what People must think Abroad of this Ministry and Parliament." At Maestricht, the most considerable people, she writes, have but just enough to live upon, and the ordinary people are half starved; but they are all so good and so civil that she wishes them the riches and liberties thrown away by "our wise citizens and countrymen." At Aix, we read, the Duchess spends her time in visiting nunneries and churches, hearing such marvels and seeing such ridiculous things as would seem incredible if narrated; the priests there have "three Parts or four" of all the land in the country, and yet are not contented, but squeeze the poor deluded people to get more: poor people, indeed! half starved already by the vast numbers of holidays on which they can't work, and the money they must pay, when they have it, for the forgiveness of their sins.

Her Grace's horror of Papists and wooden shoes crops up continually in these letters, thus: "I cant help having some small Hope that Men with solid Fortunes will not submit tamely to be given up to France;" and again: "Whoever will help to save us from France I will forgive their other Faults." At Frankfort the noble pair received a visit from the Elector of Maintz, whose shape is described by the Duchess as "like my own, a little of the fattest," but whose face expressed openness, honesty, sense, and good nature. The thousand lies spread abroad of her in England give her no manner of disturbance; not even do the attacks in the *Examiner* afflict her (inspired though some of them are by "Mr. Pryor, who has great obligations to L^d^ Marl."); for she fancies that whoever can take in such papers would write them if they could, and, therefore, one's enemies are not increased by such like. That the "man" who wrote the *Tale of a Tub* should be made a dean makes her Grace "really pleased."

The philosophical tone in which some of these letters are conceived is well illustrated by the following extract, the style of which reminds us a little of the conversational peculiarities of a prominent figure in modern fiction, Mrs. Nickleby:—

"I am not uneasy as you think upon Account of the Time that is so heavy as you imagine me, which you may the easyer believe because I us'd to run from the Court and shut myself up six Weeks in one of my country Hous's quit alone, which makes me now remember Mr. *Cowley*, who says 'tis very fantastical and contradictory in human Nature that People are generally thought to love themselves better than all the Rest of the World, and yet never can indure to be with themselves; and hee adds that it allways shocked him to hear one say that they did not know how to spend their Time, which would have been very unlucky and ill spoken by *Methusalim*; but tho' I have quoted what suited my part very well in that Author, and that I love Solitude more than ever, I would not have you think that I don't wish earnestly to see my Friends, and to be in a clean sweet Hous and Garden, tho' ever so small, for here there is Nothing of that kind, and in the Gardens, tho' the Heges are green and pretty, the Sand that goes over one's Shoes is so disagreeable that I love to walk in the Road and Fields better, where the D. of *Marl.* and I go constantly every Day in the Afternoon, and stop the Coach and go out wherever wee see a Place that looks hard and clean."

The domestic arrangements of the different abodes occupied by the Duke and Duchess were not of a kind to reconcile them to their enforced exile; it filled them with wonder every day to see "countries so long civilised want all the Conveniences of Life." Everything good and convenient was, however, to be found at Frankfort, they were told; and, on arrival there, the Duchess reports that it is one of the best towns to be found abroad, but "one must have suffered a good deal to make one find any Ease or Satisfaction by being there." Though occupying the best house in this best town, they can find but one place to make a fire in, and the weather is so cold that they are half starved, "for their manner is Stoves, which is intolerable and makes my Head so uneasy that I cant bear it."

Cowley seems a favourite poet with her Grace, for, in addition to the reference to him we have quoted above, we find her writing, in reply to an opinion of her correspondent that a state of uncertainty is the worst state in the world:—

"*Drayden* I know is of that Mind, and says tis better once to dye than allways fear. But that is against Mr *Cowley*, who says:—

> 'Hope, of all ills that men endure
> The only cheap and universal cure.'

And I own I begin now to be in great Apprehension of Misfortunes that can't end but with my life."

Digitized by Google

Of the dexterous and audacious Thomas Wharton, long conspicuous both as a libertine and as a Whig (to quote Macaulay's view of him), who boasted of having sung a King out of three kingdoms by his ballad of *Lillibullero*, the Duchess's opinion is thus expressed on the day of his death, April 12, 1715, she being then back in London:—

"Lord *Wharton* is given over. Doctor *Garth* sends me word that he cant live till Night; and to show what a publick Spirit I have, I do protest to you I should be very sorry for his Death, tho' he had been my mortal Enemy, having never in my whole Life seen so usefull a Man as hee was in the *Parliament*, and so constantly right in all Things that concernd the true Interests of *England*."

We have left no space wherein to discuss the many domestic details which form the bulk of this correspondence. Trivial and insignificant as many of them appear to a hasty reader, their biographical value is great as evidence of the many humane qualities with which the great Duchess was really endowed, qualities of which there is small token in the public acts of her life. There is a fairly-written introduction to these letters, conceived on sound Church principles, and from the "Good Queen Anne" point of view; but the usefulness of the volume as a work of reference would have been increased by a few explanatory foot-notes and an index.

J. J. Cartwright.

A New System of Sword Exercise for Infantry. By Richard F. Burton. (London: William Clowes & Sons, 1875.)

We gather from other sources than the book before us that the author has been from his earliest youth a keen student and an able wielder of the sword. As an undergraduate at Oxford nearly thirty years ago he was an expert fencer. From Oxford he passed to India, and there for many years he had all opportunities of studying the form and manner of use of the multiform weapons of the different races: indeed, it is this knowledge—practically, one might almost say, acquired—that gives to him the right to speak authoritatively on all points connected with the sword, especially with that form of it which wounds with the *edge*, from the crooked, villainous-looking *crease* of the Oriental to the long, straight sword of the English dragoon—weapons typical, it may be said, of the men who bear them. But while from this wide range of information we recognise the author's right to be heard on all points pertaining to the forms of national weapons, there is no demand made upon us in this respect in the unpretending little volume before us. The author enters into no comparisons of forms and modes of use of differently-designed weapons — no theoretical speculations on different systems of instruction and practice; he takes the English weapon as it is, hilt and blade; the English Book of Instructions as it is, as issued by the military authorities; the English system of teaching and practice as it is, as laid down for officers and men; and then points out where these fail in attaining the object they have in view, and how with some slight modifications this might be attained.

The book is clearly designed, in all its arrangements, to be suitable for a text-book for the military schools of arms—now, happily, provided at every military station as an integral part of the gymnasia there organised—and is quite within the comprehension of the men selected and qualified for instructors. With characteristic freedom of utterance the author begins by telling us not what to do, but "what to avoid," and with this view gives for illustration the sketch of the "hanging guard" as given in the Regulation Book of Instructions for the army. We agree with him, and endorse all strictures on this attitude, and also on that of the lunge, and also, too, on the mode of passing from the one to the other; and we emphatically endorse the recommendation to abandon the old hanging guard, with body resting on the rear-limb, and adopt the outside guard (in tierce) as in every way a better *point de départ* for attack and a safer position for defence.

Again, as to the lunge, as might be expected, Captain Burton is too intelligent an observer and too practised a swordsman not to condemn and abandon the old formal, erect position of the trunk for the natural, energetic and far-reaching position with the incline forward of the trunk, approximating to that of the left leg, when the thrust is being executed. Several years ago we ourselves urgently pressed these two points upon the military authorities, but with only partial success. It is quite true that while in all energetic fencing this forward inclination of the body is a necessity, and that, however taught in the *lesson*, in the *assault* the body *will* assume this position; for in the *thrust* the whole momentum of the coup is to the front; yet we can see how this is not so absolute with a cutting weapon where the coup may be more or less vertical or lateral, and the author, although not stating this distinction, in effect admits it by the figure which he produces to illustrate the position, which really differs but little from the old-fashioned stiff and ineffective position as now used in the army, and which he so severely condemns.

A notable improvement for the initiatory instruction of the sword is given by the substitution of an oblong target placed vertically, instead of the circular one now in use. This target is made to represent both in width and height a man of ordinary stature. This recommendation is made important by the number and the direction of the cuts which Captain Burton recommends; for, while the tendency among swordsmen of late years, both in army and navy, and with cavalry as well as infantry, has been to simplify the sword-exercise as much as possible by reducing the number of its movements, Captain Burton would extend the cuts and their parries from seven to twelve. The French also limit their cuts to seven, while the Germans add one more—an upward cut, the counterpart of our Cut Seven. There will be various opinions expressed upon this point.

A most noticeable feature in this system, as laid down in the book before us—a feature to us quite inexplicable—is this: the author is most urgent in his injunctions for swordsmen to use the point rather than the edge whenever opportunity serves, needlessly, as we think, supporting his recommendation on the authority of the French General Lamoricière, and quoting from the French Book of Instructions:—"Les coups de pointe doivent toujours être employés de préférence, comme exigeant moins de force et ayant un résultat plus prompt, plus certain et plus décisif." We say we do not see any necessity to have such an opinion backed by any authority, native or foreign, for no one who knows anything about the matter will dispute it. But what we do wonder at, and with a special wonder, is this—that, while holding this opinion, there is no word of instruction stating how, when, or where a thrust is to be delivered! The subject, indeed, is dismissed with these words:—"Of the points or thrusts with the broadsword nothing will here be said: they belong to another order of things, and they should be studied in the fencing-school." We may be wrong, but in our opinion the entire capacity of any weapon should be taught and learned at the same time and in the same place.

There are two distinct divisions of this book which claim the merit of newness in this country, if not of originality, and these are the *Coup de Manchette*, or fore-arm play, and the *Moulinet*. The author rightly attaches the greatest importance to this fore-arm play, and says:—"This true and simple secret of the broadsword has been universally neglected, or rather not worked out." In this Captain Burton is not quite so correct as usual: it is true that in our Regulation Instructions this "Play" is not laid down, neither is it formally taught to recruits; but officers who really learn to handle the weapon they carry, and amateurs who practise for exercise with stick and basket, not only know the chief of these cuts but assiduously practise them. Indeed, to our own knowledge, based on no short or slight experience, for one cut delivered at the body by a good swordsman, two will be delivered at the fore-arm, and notably the one which Captain Burton calls "the flower of Manchette" *i.e.*—the *time* cut under the arm. We must attribute this scant allowance of credit to his countrymen's intelligence to the fact of the author's long and almost continuous absence from England. This said, the author may fairly claim the credit of having elaborated and arranged the several movements into a system, adding to their number, providing each cut with its suitable guard, and setting them clearly forth for teacher and learner. While discussing this point we would mention an arrangement which strikes the eye of the professional teacher at every step—and that is the co-mingling, or rather the using without adequate distinction, the terms applied to movements of an entirely different kind—terms applied to offensive or defensive movements respectively. The custom is an old one—we had hoped an *obsolete* one, discarded not to be resumed—such as the use of the terms *tierce* or *carte* (*quarte*): these are properly the names of parades or guards, and as such the author uses them when describing these defensive movements, but farther on we find them used as applied to movements of an entirely different kind—to wit, "*Carte de Manchette*," "*Carte de Manchette and Cut Carte*,"

"*Double Cartes de Manchette and Cuttierce*," &c. It may be set down as a rule to which there is no exception that in all exercises, and especially exercises designed to be taught to numbers of men, whether in squads or classes, the names and titles of movements cannot be given with too much distinctness.

The next point deserving of special notice is the *Moulinet*. This consists of a circular sweep of the sword, executed as a prelude to attacks on either line, or on their subdivisions. We wish the author had given us more information on this point than he has volunteered to give, as we believe it to be entirely new in our service. As a movement of *drill*, for what the French call "breaking the wrists of the recruits"—*i.e.*, making them supple and pliant—we could imagine nothing better; of the propriety of making it in face of an enemy our personal experience does not warrant our giving an opinion.

There is one point in the book, one rather implied and left unexplained than inculcated, from which we dissent, and that is the mode of practice, or *loose play*, by which this system of sword-exercise is to be carried out; for we believe we shall be supported by all swordsmen qualified to give an opinion when we say, that to attain to anything like skill and dexterity the learner must have the means of practising with an opponent, with all his energy and without danger, attack, defence, and return. This necessity has been recognised not only in the army but in fencing-schools for civilians, and not only in the sword-exercise but in all defensive exercises whatever. Thus with the thrusting sword we have the foil—representing the actual weapon, but slight, pliant, and carefully buttoned at the point; for the bayonet we have a similar modification in the long spring by which the bayonet is forced back on touching the opponent's body—the bayonet being also carefully buttoned; for the broadsword we have a stick of the length of the sword-blade with a leather or basket-guard for the protection of the hand; nay, for boxing or sparring, have we not the carefully muffled or padded glove to clothe the only half-shut hand? The law is universal and undisputed in all defensive exercises. Now, what means of practising his system of sword-exercise does Captain Burton propose? In simple fact, he does not in his book propose *any* substitute for the sword for loose or friendly play, and we believe we are not misinterpreting his views on this head when we say he means it to be carried on with the actual swords themselves! As he recommends these swords to be made "as sharp as razors," we trust this is not to be done until the learner has finished his practice. We believe the explanation of all this is that Captain Burton has been using his own sword so frequently, and with such queer adversaries, that he has forgotten the requirements of beginners and the "properties" necessary to friendly play. The reason which he assigns for discarding the stick is the danger of hitting with the *side* of it, which is really no danger at all; for the grasp of the sword being correct (and as he gives it it is perfect), the part of the stick corresponding to the sword-edge will always give the coup.

In conclusion, we can only say that Captain Burton has made another claim on the gratitude of his countrymen by his gift of this work—and, to use a phrase not now used for the first time, "*no soldier should be without it.*"

ARCHIBALD MACLAREN.

Merry Drollery Compleat; being Jovial Poems, Merry Songs, etc., collected by M.N., C.B., R. S., and J. G., Lovers of Wit, both parts: 1661, 1670, 1691. Now first reprinted from the final edition, 1691. Edited by J. Woodfall Ebsworth, M.A. Cantab. (Boston, Lincolnshire: Robert Roberts, 1875.)

IT is not long since the first volume of this series, the *Westminster Drollery* of 1671, was re-published with a genial and jubilant preface by Mr. Ebsworth; and here we have a similar collection of ten years earlier, with another preface from his pen. The *Westminster*, it is true, included many well-known pieces, and but few of great rarity; yet taken altogether it had a distinct character of its own, with a charm of piquancy which the introduction prepared us to appreciate. But, in Malvolio's phrase, "this simulation is not as the former." Mr. Ebsworth appears to anticipate some difficulty in "educating his party" of readers to the needful pitch of Cavalier enthusiasm. He is diffident, and with delightful candour lets us know as much at the outset. He remembers his praises of W. D., when he "deliberately proclaimed:" "There is no collection of songs surpassing it in the language." He remembers, and tells with wonted quaintness, Dean Ramsay's Aberdonian anecdote (removing the venue southwards to Falkirk) of the owner of the guinea, who exhibited it for a penny, and when the precious coin was gone offered to let his neighbours see "the cloutie it was row't in for a bawbee." He gets so far as to say that he is "like that Scottish wight;" but draws back somewhat appalled at the comparison, "Have we nothing but an empty bag to offer?" He then manfully resolves to make the best of matters, and the most of the merits of *Merry Drollery*.

The contents are then set forth with great skill, though (one fancies) with recurrence of slight tremors as to their real value. There is every justification for this feeling. There are some old favourites, trite and badly printed ("wofully corrupt" in one instance, as Mr. Ebsworth allows)—Suckling's "Wedding" and "Session of Poets," Herrick's "Roses," Cowley's "Lines after Anacreon." There are, too, some love-verses by Dryden that are not hackneyed, and have all his easy directness: *e.g.*—

"When with unkindness our love at a stand is,
And both have punished ourselves with the pain,
Ah, what a pleasure the touch of her hand is!
Ah, what a pleasure to touch it again!"

But the editor is obliged to allow that the collection has less of the sweeter graces of poetry than its successor, the *Westminster*. It would be difficult to discover much poetic grace in the pieces not included in the class just referred to. Mr. Ebsworth is driven to insist, in a *crescendo* of emphasis, on the historical importance of the book. It is dedicated to "all students of history who desire to learn the true state of England at the close of the Civil Wars." His own caution as to the danger of over-rating the importance of ballads is only put in to be set aside and forgotten. "As helping us materially to understand those times, which can never be without the gravest interest to us while we remain a nation, the *Merry Drollery Complete* is truly valuable and is now reprinted."

The historical value of the *Drollery* consists in a few ballads on passing events, such as that containing the spirited realisation of "the anarchy" in its varied burden: *e.g.*—

"'Come, then, let's have peace,' says Nell,
'No, no, but we won't,' says Meg,
'But I say we will,' says fiery-face Phil,
'We will, and we wont,' says Hodge."

The Bishops' war, the Puritan emigration to New England, the execution of the regicides, the discontent of the returned Cavaliers, are topics of other rough-and-ready rhymes. The editor, staunch Cavalier though he be, does not slur over the "gross mismanagement" and "foul orgies" of the dominant party. The other side gets scant sympathy, as might be expected. They are the "rabble rout of rebellion." But when Mr. Ebsworth calls Hugh Peters, the companion of Cromwell in his Welsh and Irish expeditions, "miserable and cowardly," the reason of the phrase is less evident than its animus. Bradshaw is "gloomy," and Marten a "licentious buffoon," which reproach, even were it deserved, is not quite in place here. For the bulk of the collection consists of lyrics treating of love "in its coarsest satyr-shape," of liberty in gipsy guise, and of revelry in its maddest or most sottish varieties. The most noteworthy strains of a somewhat higher mood are "Love lies a bleeding"—a seasonable reproof of the continual bickering in which "men fell out they knew not why"—and the reply of the loyal Cavalier to his malcontent brother. But we have too often to lament with Master Holofernes that "for the elegancy, the facility, the golden cadence of poesy—*caret*."

In this *Drollery* there is much level dulness, broken but too often by some rock of offence. The Restoration bard "calls out o' sack," and "o' women"—but not in the penitent strain of the dying Falstaff—till even Mr. Ebsworth's good humour gives way to his "intense disgust at such things." His "honest acknowledgement is, that if the four original editors had exercised a more rigid censorship, the book would have been doubly welcome to nearly everybody two hundred years ago, *and now*." If the first half of this assertion were true, it would damage the representative character of the book. We could not then infer from its popularity that "already among the Cavaliers were spreading immorality and licentiousness" — though most people would think that conclusion tolerably safe on other grounds. It would seem the most natural thing in the world to do now what the "Lovers of Wit" should have done at first. But the editor thinks differently:—

"An expurgated edition is wholly valueless for antiquaries and historical students. If an editor tampers with his original by excision few persons

know where he may stop, or can rely upon his discretion. Scissors are dangerous in the hands of infants or pedants. Worse still, if he leave out six bad things, and in mere ignorance or slovenliness retain a seventh, readers are more shocked and disgusted than when he tells them plainly that he is not answerable for such selection, but preserves the text with all its manifest corruptions. He marks up *Cave canem*, with a hint of spring-guns and Upas-trees. If anybody wander into quagmires after this, it must be intentionally."

There is no analogy between Bowdlerising a play of Shakspere—an organic whole—and striking out the unbearable indecencies from a miscellany of *Jovial Poems*, *Merry Songs*, *&c.*, as the title-page has it. "Historical students" would be no losers by the excision of what is utterly worthless. Mr. Ebsworth is neither pedant nor infant, neither slovenly nor ignorant, and he might have trusted himself with the scissors. Nobody would like Upas-trees and spring-guns for his private walking, and as to quagmires —"if the water come to the man, and drown *him*." It is the editor's duty to drain off the superfluity of nastiness—"utterly destitute of humour as of excuse"—for the circulation of the book is not now, it appears, restricted to subscribing antiquarians. It is announced in the ordinary way by a London publisher, and "that this volume will never be seen by anyone belonging to the gentler sex" is rather to be desired than expected.

Every reader of this volume will be glad to see Mr. Ebsworth well through the *Choice Drollery*, and at the end of the series. He may then, perhaps, give us his own collection of seventeenth-century poetry—a posy culled with discerning hand from the lanes and by-ways of our literature. By that time, it is to be hoped, he will have paid sufficient deference to the prevalent fashion of textually reproducing what was never worth production. There will then be no need for his final appeal and apology :—

> "Some readers, leaving what are choice and rare
> May take exception to these ancient posies:
> We grant, some look like weeds; we hardly dare
> Commend them to your bosoms or your noses.
> What then? In *Hortus Siccus* placed with care
> They'll gain historical metempsychosis."

If a few faded flowers deserve this immortality, it is not every one who would care to garner in his library the whole mass of decaying rubbish on which they may have reposed. R. C. Browne.

Wälsches und Deutsches. Von Karl Hillebrand. (Berlin: R. Oppenheim, 1875.)

This is a book which, according to a favourite expression of the author, "does one good." The writer is always calm and dignified, and perfectly sincere both with himself and us. He knows precisely what he means, and says precisely what he means; he never says anything unless he is sure that it is worth saying, and never writes in a hurry, so that he is always in the full possession of his thought. In fact, he is almost or quite the only living German who might plausibly claim Goethe as his intellectual ancestor—as plausibly as Voltaire is claimed as the ancestor of M. Edmond About. It is not surprising that Herr Hillebrand regrets the days of Goethe, so far as regrets are possible to a well-disciplined mind, which finds the secret of repose in regulated activity in such directions as happen to be practical at a given moment. Certainly a writer has carried Goethe's favourite virtue of "Entsagung" very far who can recommend his countrymen to acquiesce in a national culture independent of literature and art, and based upon the temper and bearing characteristic of Prussian officers in time of peace.

It is probable that he resigns himself more readily to seeing his country pass through this very uninviting phase because one of the points which has been most impressed upon him by his observation of the spiritual history of Germany is that it consists of a succession of phases, each of which stamps itself irresistibly on the minds of all who were young in the twelve or fifteen years that it lasts. One of these phases shows that in certain directions the German mind moves more rapidly than the English; the Germans passed through "muscular Christianity" and came out the other side some five-and-twenty or thirty years before the English had made themselves well acquainted with the name. On the other hand, there is no evidence that the young gentlemen who wore their hair long and believed in Barbarossa and practised gymnastics, and generally went in for being fresh and free, and good and glad, ever occasioned anything that had so much literary value as Canon Kingsley's best things have still. Of course the literature of the period of the Restoration in Germany had worthy representatives in Uhland and Heine, but neither had much in common with the "frisch-frei-fromm-fröhlich" school. The Restoration is a time to which Herr Hillebrand is fond of returning. We might almost suspect him of a weakness for it, for he is not content with purely rational grounds for his admiration: he is not satisfied with saying that the Restoration was a time when society was very charming, and when there was a great deal of literary activity all over Europe; he will have it that the society of the Restoration was a survival from the society of the eighteenth century. Considering that the society of the eighteenth century was influenced and penetrated by pre-revolutionary literature, and the society of the Restoration by post-revolutionary literature, the spirit of the two societies must be admitted to be different, though there was much analogy in the forms, and especially in what attracts Herr Hillebrand, their aristocratic character. Certainly Herr Hillebrand is an aristocrat himself, he insists that much of what was good in the first French Revolution was due to the liberal part of the French aristocracy; he even goes so far as to say that when he speaks of the German nation he means always and only the educated part of it, and it is one of his most serious charges against Gervinus that he prefers "Gambetta'sche Freiheit" to the beneficent rule of Bismarck. The essay on Gervinus is one of the longest in the volume, and quite the most powerful; it would probably have more weight with readers out of Germany, if the author's dislike of a publicist who exercised such a strong influence under such a curious form was not due to the fidelity of Gervinus to his original programme. Herr Hillebrand cannot forgive a man who remembered what he had wanted all his life after Bismarck had given him something else; and he makes the same charge against Guerazzi and Tommaseo, who could not accept the bastard and languid parliamentarism whose reign has been extended over the whole peninsula since Sedan, as the realised ideal of their youth. In fact, he thinks ingratitude to events is a natural fault with all Italian patriots, from Dante downwards. Though, to be sure, "Dante belonged to the tribe of grumblers as the lion belongs to the tribe of cats." Such quotable felicities are rare in a writer whose chief excellence is an even perfection of finish, both in expression and thought; there is another in the essay on Gregorovius' *Lucrezia Borgia*, who is regarded as a sort of superior Madame Récamier. The Court of Alexander VI., Herr Hillebrand thinks, must have been worse than the society of the Directory, and as it was wonderful that Madame Récamier, after charming the society of the Directory, was able to charm the romantic society of 1830, so it was yet more wonderful that Lucrezia, passing, without an interval, from Rome to Ferrara, should have carried all before her by sheer easy-going sweetness. Though Lucrezia is a much less important person than Lorenzo the Magnificent, she is made the subject of a much more suggestive study, and quite one of the best things in the book is the full-length portrait of Prince Pückler-Muskau, who wrote the book which supplied a not very conspicuous gap in German literature and created two very beautiful examples of landscape-gardening without knowing or caring how either of them was to be kept up, and exceeded even his contemporaries in the eccentricity of his domestic arrangements, which Herr Hillebrand records in a tone of disinterested and respectful curiosity. He does not exactly approve such conduct, in fact he regards it as an advantage that it has become impossible; still he has more sympathy with the liberties which aristocrats could once take with rules which are necessary for common mortals, than with the purely utilitarian esteem for marriage and property, and the monarchy, which apparently are the only things in which educated Germans can still be said to believe. Another element in the free life of Rahel, Varnhagen, and their circle, which the author regrets, perhaps rather more than it deserves, is their "religiosity," as distinguished from "religion." They had a fine sense of what is solemn and touching and incalculable in life, and they indulged this sense without cultivating it—at any rate without regulating it; and they did not molest themselves or others by unintelligent efforts to hold fast the treasure bequeathed to us by the times and the men in whom the religious life attained a development which it certainly did not attain in Rahel or in Gentz. It is quite true that those who are most zealous in defence of this treasure are often least able to profit by it; but, after all, the generation of 1810 took pains to train themselves to appreciate all classics except religious classics, and we can scarcely admire them for not training themselves to appreciate these. On the other hand, the

Digitized by Google

author objects quite impartially to systematic irreligion: he sympathises with Nitsche's polemic against Strauss, and the tendency to find everything for the best in the best of all possible Empires; for though Herr Hillebrand does not wish his readers to find fault with their rulers, he thinks they can hardly be too ready to find fault with themselves. In fact, he comes as near being a pessimist in theory as is possible to a man who cultivates a regulated hopefulness in practice; and one of the best of his minor points is, that the acceptance of Schopenhauer's philosophy would not lower practical energy more than the acceptance of Calvin's theology.

It should be added that this volume forms a sequel to the author's well-known *Frankreich und die Franzosen*, and it is to be followed by another, *England und die Engländer*. It will be very interesting to see what an observer like Herr Hillebrand says of us.

G. A. Simcox.

Matthaei Parisiensis, Monachi sancti Albani, Chronica Majora. Edited by Henry Richards Luard, M.A. Vol. II. A.D. 1067–A.D. 1216. (London: Rolls Series, 1874.)

Mr. Luard's second volume of Matthew Paris loses nothing in value from the fact that, unlike the contents of the first, the Chronicle from the Conquest has already been more than once printed. The patchwork character of Parker's edition, upon which all others up to the present have been founded, has been pointed out in Sir F. Madden's preface to the *Historia Minor*, and elsewhere; and, if any doubt remained of its utter untrustworthiness in other respects, it is effectually disposed of by the further specimens given by Mr. Luard. Not to speak of a more than ordinary propensity to blunder, the Archbishop—if he is to be held personally responsible for the edition which bears his name—seems to have entertained the most eccentric views of his duty as an editor. The way in which he treated his author may be seen from a single example, the most glaring, perhaps, out of many. In giving the character of the Conqueror, the St. Albans compiler adopts almost *verbatim* from Malmesbury a well-known sentence in illustration of William's reputation for chastity. It is scarcely credible that this appears in Parker's edition with what Mr. Luard justly terms the "shameful alteration" of *respexit* into *respuit* and *nihil* into *quidvis*, by which the sense of the passage is exactly inverted. Such audacity may well move the indignation of a conscientious editor of the *Chronicles and Memorials*, and the more so in Mr. Luard's case, as he has to confess himself to be one of those "editors of other historians" who have given various readings from Matthew Paris, which prove to be merely the blunders, distortions, and interpolations of his original editor.

It is needless to say that there are no such blemishes in the present edition. On the contrary, the accuracy of the text, to judge from so much of it as we have had the opportunity of testing, is unimpeachable. Its value and usefulness are, moreover, increased by the laborious care with which Mr. Luard has noted in the margin the manifold sources from which the history is compiled, and by a convenient summary of the additions made by Paris to the work of those who preceded him at St. Albans in the office of Chronicler.

The attempt to determine who these predecessors were forms one of the most interesting features of the preface of this, as of the previous volume. As, however, it is with the second volume only that we are at present concerned, there is no need to discuss here Mr. Luard's former arguments against the popular theory that the Chronicle of Paris is founded entirely upon that of Wendover, to the close of the latter in 1235. It is enough to say that the evidence adduced to show that for the earlier portion of their histories—whether, as he argues, to the end of 1188, or to some earlier date—Paris and Wendover merely had recourse to the same original, is strong, if not altogether conclusive; although it is difficult to see why Paris, having Wendover's work at hand, and using it after 1188, should for the previous period have gone back to the earlier and unrevised compilation. Granting, however, that, from whatever motive, such was the fact, a further question arises as to the authorship of the common prototype. Mr. Luard's answer to this is given with less confidence; in the first volume, indeed, it was limited to the suggestion as a "very possible theory" that the compiler may have been identical with the author of the *Life of Offa*, sometimes, but, as it seems, erroneously assigned to Paris himself. Although, as will presently be seen, he has now advanced beyond this, his examination of the subject can hardly be called exhaustive, from the strange neglect to consider, or even to mention, the claims of that Walter of St. Albans who is said by Pits to have written "quaedam Anglicarum rerum chronica" about the period when the compilation must have been made. It is true that the statement of Pits, though precise enough, is unaccompanied by any reference to the source of his information. It is at least, however, accepted by so high an authority as Sir T. D. Hardy, who, in his *Descriptive Catalogue*, argues not only that Walter was the author of the compilation used by Wendover, but that this compilation forms the earlier portion of the *Flores Historiarum* of "Matthew of Westminster," contained in the Chetham MS. 6,712. As this MS. is believed by Mr. Luard in his turn to be "a transcript with additions and omissions" from the Corpus Christi MS. xxvi. which in its original form represents the compilation used by Paris, there can be no doubt of the identity of the work attributed by the deputy-keeper to Walter and that of which the authorship is here in question. Mr. Luard's reticence, therefore, is the more unaccountable, and not, perhaps, altogether fair to his readers. On the other hand, the suggestion he himself now makes as to the authorship is both original and ingenious. At the end of 1188 in the Douce MS. of Wendover—corresponding to the end of the Corpus Christi MS. xxvi.—is the entry "Huc usque in lib. cronic. Johannis Abbatis." Identifying this Abbot John with John de Cella, Abbot of St. Albans from 1195 to 1214, he is "inclined to think that we have here the clue to the author's name, and that the St. Albans compilation was made by Abbot John de Cella himself up to the year 1189, when Wendover took it up and carried it on in the same style and from the same sources." Beyond the entry quoted above, there is unfortunately no positive evidence to support this theory. The most that can be said is, that it is not inconsistent with the generally studious character of Abbot John as depicted by Paris himself in the *Gesta Abbatum*. As, too, he had been prior of Wallingford, it may be thought to receive incidental confirmation from the fact, which Mr. Luard ingeniously points out, that in taking from Robert de Monte his account of the reconciliation between Stephen and Henry II. the compiler inserts the words "apud Walingeford" as the place where the conference was held. On the other hand, independently of the words in the Douce MS. being, as Mr. Luard admits, readily susceptible of a different interpretation, it is a more serious objection than he seems to consider it that, although Paris in the work above mentioned enumerates somewhat minutely John de Cella's attainments, he not only does not ascribe the Chronicle—not to speak of the *Life of Offa*—to him by name, but says nothing which in any way countenances the idea that he was a writer, or even a student, of history. This would be significant even if Paris did not use the compilation directly, but through the medium of Wendover's recension; for its recent date, the eminence of its supposed author, and the official position of Paris himself, still render it impossible that he could have been ignorant of the existence of the work or the name of the writer. But when it is remembered that, on Mr. Luard's own showing, the work was not only well known to Paris, but was the object of his particular preference and study, it appears equally impossible that he should not have taken the trouble to ascertain who was its author, and that, had the author been John de Cella, he would not have mentioned so important a fact in his biography. For the present, therefore, the claim of Abbot John to the honour of being the first of the illustrious series of the St. Albans historians, must be regarded, like that of the somewhat shadowy Walter, as "not proven;" but it is not, perhaps, too late to hope that, as the work of editing the MS. materials of English history proceeds, further evidence on one side or the other—the source, for example, of Pits's statement—may be forthcoming.

Upon the contents of the volume we have not left ourselves room to dwell. This, however, is of the less consequence, since the most valuable, as being the most original, part of Paris's work is yet to come, and Mr. Luard has himself, therefore, deferred his general estimate of its character and importance. At the same time the additions of Paris, both to the anonymous compiler and to Wendover, in the period here included are neither few nor uninteresting; and towards the end especially—as, for instance, the graphic account of the proceedings and demeanour of John in the eventful year of Magna Charta—they have all the authority of contemporary history. As regards the great Charta itself, Mr. Luard calls attention

to a curious fact—that the revision of it given by Paris under the year 1215 is in reality a combination or "piece of patchwork" between the Charter of John and that of Henry III., besides actually containing matter which does not occur in either. The same is the case with Wendover's version, which is not altogether the same as that of Paris. A more striking instance of the licence claimed by mediæval historians in the treatment even of formal documents it would be difficult to find.

GEORGE F. WARNER.

NEW NOVELS.

Our Fräulein; an Anglo-Teuton Story. By W. H. Watts. Two Vols. (London: Chapman & Hall, 1875.)

Sojourners Together. By Frank Frankfort Moore. (London: Smith, Elder & Co., 1875.)

Sherborne, or the House at the Four Ways. By Edward Heneage Dering. Three Vols. (London: Smith, Elder & Co., 1875.)

Anderida; or, the Briton and the Saxon, A.D. CCCCXLI. Three Vols. (London: Bickers & Son, 1875.)

The Story of Sevenoaks. By Dr. J. G. Holland. (London: F. Warne & Co., 1876.)

THERE is one particular form of the "penny awful" which is said to be more actively mischievous than any other. It is that to which works like the *Boy Pirate*, *Boy Detective*, and so forth, belong, wherein lads barely in their teens go through all kinds of adventures, in which they invariably get the better, physically and morally, of all the strength and craft of their elders whom they encounter. The result of this wholesome and credible teaching, greedily swallowed by inexperienced youngsters with a strong distaste for regular work, is that they attempt to carry out its lessons into practice, and end by finding the arm of the policeman and the brain of the magistrate more than a match for their undeveloped and misdirected powers of mind and body. Any spread of the contagion by the adaptation of books written on the same principle to another sex and class is much to be deprecated, and *Our Fräulein* comes perilously near being something of the sort. For the gist of the story is that a German military doctor, of strong Anglomaniacal tendencies, requests a friend, Herr Delbrück, Principal and Professor in the University of Eisenberg, to receive as lady-housekeeper and governess in his disorderly and unmistressed North-German household a young English orphan lady, Clarice Mansel, the daughter of a ruined squire, who had managed her father's domestic affairs with skill and tact until his death. The request is granted, and the young lady soon begins the task of reform. She wins over the old housekeeper whom she has come to displace, the housemaid whose tasks she has to reassign and increase, and all the servant-men about the establishment. She makes paragon pupils of the Professor's two nieces; cleans and furbishes up every room in the house, including at last the master's own study and bedroom; regulates the orchard and dairy till she clears all the household expenses by the sale of fruit and butter at market; causes the Electress to become her fast friend by some of this butter applied to her Highness's palate, and some other butter not less charmingly administered to her vanity; starts a school for all the waifs and strays whose education had been neglected—in North Germany, be it noted—secures the conviction of a gang of smugglers, and delivers the Professor by her evidence from being condemned on a charge of high treason at a State trial; of course marrying him at last, and thereby ending her certainly dubious position as the only lady in the house of an unmarried man. Those who have read the sketches of "German Home Life" which have lately appeared in *Fraser's Magazine*, and Mr. Julian Hawthorne's Saxon experiences in the *Contemporary Review*, will be able to conjecture the probability of that part of the narrative which depicts the German servants as being broken in with such ease and rapidity to English ways, even if they have had no personal experience of similar efforts of their own when residing in Scotland and Ireland. And the marvel becomes even more inexplicable if Miss Clarice Mansel's school-learnt German were not better than that of Mr. Watts, who, though he makes a fine linguistic burst by calling his preface ΠΡΟΛΕΓΟΜΕΝΑ (*sic*), supplies us with Teutonic vocables at discretion of the following character: *Gützbeseitzer*, *einspanner*, *dochter* (twenty times at least), *Platte-Deutsh*, *der mütter*, *der Landhaus*, *fräu*, *fräuleinen*, *spracht-zimmer*, sprinkled with French which is not very much better. It is appalling to think of what may happen if this dangerous book should fall into the hands of the numerous English young ladies who go governessing in Germany. It would be bringing fire and tow together, and, besides countless rows in private households, might make an enterprising young person who attempted to get at State documents in Berlin through the aid of the hereditary princelet of a dependent territory go far towards bringing about a rupture between Germany and England, in feeling if not in diplomacy, which is worse than anything the penny awfuls have done yet.

Sojourners Together is a slight novelette, treating of courtship and marriage springing out of companionship at an Alpine hotel. The structure of the story is too frail to demand much attention, but one or two of the characters are cleverly sketched, and the heroine, though extremely sentimental, is yet not made silly. We are shown, with some skill, that her romantic fancies are simply the remains of her recent school-girl experience, and are not incompatible with practical tact in social matters. It is a pleasant little book to while away an hour with, and has a shrewd turn of expression here and there to flavour the salad of its *table d'hôte*.

Sherborne is not what might be looked for from its appearance as a three-volume novel issued by the publishers of the *Cornhill Magazine*. It is a Roman Catholic story, designed for controversial purposes, in which all the good characters are either hereditary Roman Catholics or ardent 'Verts, all the middling characters are converted in the course of the story and so become good, and all the insignificant and bad ones are either Italian Freemasons or members of the Established Church of England, and remain so. The author has laboured diligently to write a book which should not be merely clever, but brilliant and philosophical, and has the reward of a conscience which must have approved such excellent intentions. The story, which runs entirely on the return of an inheritance to the right heir after having been legally diverted in the last century through the action of the penal laws, is worked out by the antiquated machinery of a document discovered in a secret hiding-place, a device which charms Mr. Dering so much that he employs it twice, with a different result from each find. Although the date of his narrative includes the Italian entry into Rome in 1870, he has much to say about the long-continued action of the penal laws, which would have been appropriate enough had he cast the drama into the period before the Emancipation Act of 1829, like Mr. Disraeli in *Henrietta Temple*. It is hardly reasonable to grumble now, seeing that the last legal fetters went a generation and a half back; and it is not inexpedient to remind Mr. Dering that it is but the other day that Cardinal Simeoni, Papal Nuncio at Madrid, was instructed to insist on the strict maintenance of the Concordat, which forbids toleration in Spain, while the young gentleman who is pleased to call himself Charles VII. has undertaken to visit Nonconformity with severe penalties laid down in his Penal Code, so soon as he shall be able to enforce it. As to the complaint that English constituencies will not elect Roman Catholic representatives to Parliament, while making no difficulty about Unitarians, Jews, and others much further removed from the Established Church, Mr. Dering has only to disprove the notion that his Church is a political system inconsistent with that of Great Britain, and he will do away with this disability at once. If the Jews still had a Patriarch at Tiberias, and he occasionally required his co-religionists to rig the market on every European exchange to promote exclusively Mosaic ends, Baron Rothschild would never have sat for the City of London. Two things, however, Mr. Dering has done. Quite unintentionally and unwittingly, he has shown the marvellous cleverness of Mr. Disraeli's *Lothair*, by making his wooden puppets say and do very much what Lady St. Julians and Clare Arundel say and do in that book. And he has depicted as the three 'Verts of the story a young man who failed, first in the army and afterwards in Australia, from want of faculty for getting on; a half-crazy woman who had lived by herself for half a century; and a loafing squire in love with two Roman Catholic ladies, neither of whom would marry a Protestant: all which may be a very correct description of the class of people from whom 'Verts are now obtainable, but certainly not a very flattering one. Two things he has not done, and therein has not been true to the realities of the society he has undertaken to sketch. He has left the clergy entirely in the back ground of all the proselytising, for the one who appears as

a subordinate character has almost nothing to do in the story; and not one of his Papal Zouaves has a word to say about Infallibility, nor his devout young ladies about the moral and sanatory virtues of Lourdes water—a silence which is simply incredible in circles where Liberal Catholicism is, as in Mr. Dering's eyes, the one unpardonable sin. His competence in polemics may be gauged from his objection to the phrase "Roman Catholic" as applied to his communion, for he denounces the former of the two adjectives as either superfluous or misleading; in obvious ignorance that "Roman Catholic" is the formal and official title adopted by the Latin Church itself in all its most authoritative documents, and notably in the Tridentine Creed of Pope Pius IV.

Anderida is a bold and clever attempt to reconstruct a period of which singularly little is known—that of the forcible settlement of our English forefathers in Britain fourteen centuries ago. The British ruin was too complete, the English barbarism too complete also, for any trustworthy details to have been preserved by either side. A few broad outlines meet us in the Saxon Chronicle, a few legendary hints in Welsh englyns and ballads, and of these the author of *Anderida* has availed himself, not forgetting to turn for aid to Kemble, Guest, and Lappenberg. The story, which is skilfully constructed, lies within a period of fifty days, and moves with more spirit and vivacity than would be looked for under the mass of antiquarian details with which it is necessarily clothed. The author, obviously a practised penman, has not troubled himself to invent an impossible dialect for his characters, but makes them speak as much nineteenth-century English as is consistent with their surroundings. More versed in philology than Canon Kingsley, he presents to us a real Smith, and not a spurious Smid, among the invaders. The descriptions of battles and sieges bespeak one who has studied Icelandic sagas, which supply the details omitted by the terse entries of the Saxon Chronicle, and they add much to the *verve* of the book. It is impossible to give stories of so distant a date, whose scene is cast amid an unfamiliar and inferior civilisation, the personal interest which attaches to a brilliant psychological novel of the present day, but *Anderida* grapples boldly and not unsuccessfully with a very difficult problem, and shows that a soil hitherto deemed barren is not unsuitable for bearing gold.

The Story of Sevenoaks is an American, not a Kentish, tale, written somewhat in the style of Mr. Bayard Taylor, and not without a certain rough vigour and humour. It discloses early the fact that in the crowded Eastern States paupers, especially lunatic paupers, are much worse treated than in England, being literally sold by auction to the person who will board and lodge them for the smallest sum per head to be raised by the ratepayers. Dr. Holland has not the literary power of Dr. Oliver Wendell Holmes, but as a shrewd American man he sees and records other aspects of New England life besides those which Mrs. Stowe, Mrs. Whitney, and Miss Alcott have made familiar to English readers, so that *Sevenoaks* very conveniently supplements their stories, which need a masculine bass to steady their soprano and treble. R. F. Littledale.

CURRENT LITERATURE.

Shakespeare's Plutarch. Being a Selection from the Lives in North's Plutarch, which illustrate Shakespeare's Plays. Edited with a preface, notes, index of names, and glossarial index, by the Rev. W. W. Skeat, M.A. (Macmillan.) When Mr. Collier published his *Shakspere's Library* thirty-five years ago, and Mr. Hazlitt lately reprinted it, neither editor thought it necessary to give either the Lives from Plutarch upon which Shakspere's classical plays were founded, or the Chronicles upon which the strictly historical plays were built. The former of these omissions has been supplied by Mr. Skeat with an editorial care which far surpasses that of either of the other two. If some one equally accurate and methodical would undertake a similar selection from the English Chronicles to illustrate the historical plays, and would give as good notes and as full indexes as Mr. Skeat gives us, our apparatus for studying Shakspere's originals would be nearly complete. We can only suggest one alteration: namely, that, instead of the marginal summaries, the contents of the page should be indicated by the head-line, and the margin used for continuous reference to the corresponding act, scene, and line in the play, with indications either in the margin or in the notes of any alteration of or addition to the Chronicles, with references, where possible, to the authorities or reasons for such changes. This would be a laborious undertaking, but it is one in which the labour might easily be distributed among many workers. No editorial care, however, will ever make any other section of *Shakspere's Library* such charming reading as Plutarch's Lives in North's racy and vigorous, if not always strictly accurate, version. A mechanical innovation has been introduced by Mr. Skeat, which saves much trouble in counting the lines; the marginal notes are numbered, and the index refers not only to the page, but to the marginal number. In his preface, where he calls attention to this, he adds:—

"I beg leave here to express the hope that glossarists will always in future give the references. The explanations of the words are comparatively of small value, for they may be wrong; but the reference is a fact, and often by supplying the context, is more satisfactory than any explanation. Besides which, such references often enable a reader to recover a passage. . . . Glossaries without references are nearly worthless."

Pilgrimages to Saint Mary of Walsingham, and Saint Thomas of Canterbury; with the Colloquy on Rash Vows. By Desiderius Erasmus. Translated by John Gough Nichols, F.S.A. Second Edition. (Murray.) The first edition of this work was published more than a quarter of a century ago. It attracted considerable attention on its appearance, as few beside antiquaries and historical students were then aware that Erasmus had left us such graphic pictures of one side of the religious life of our forefathers. Translations, it is true, existed of these and the other *Colloquies*, but they were old, in awkward English, and consequently had been forgotten by the multitude. Mr. Nichols did his work well. Nothing better could reasonably be hoped for in the way of translation, and the notes were numerous, scholarlike, and to the point. The second edition is not a mere reprint. As far as we can make out, after a pretty close comparison of the two books, all that was in the first edition is to be found in the second: but much valuable matter has been added. In 1849 it seemed unlikely that England would ever witness another pilgrimage for the sake of religion. This, with other mediaeval customs, has, however, been revived of late, and we have therefore, most appropriately, a portion of the Introduction devoted to accounts, extracted from the *Times*, of the recent pilgrimages to Pontigny, Paray-le-Monial, and Oostacher. These descriptions are well written and have considerable historical and social interest. It is well that they should be rescued from the *Hades* of a newspaper-file and preserved where they will be handy of reference. The note (p. 80) on the sacred oil which was believed to flow from the mortal remains of certain saints has been much corrected and enlarged. The names of Saints Anthony, Hugh, Nicholas, and Demetrius, however, might have been added to those given whose relics were supposed to have this property. Sir John Mandeville, in his picturesque account of the sepulchre of Saint Katherine on Mount Sinai, tells us that when the priest who showed the relics touched them with a silver instrument, "ther gothe out a lytylle oyle, as thoughe it were a maner swetynge." The oil of Saint Katherine was, after the true cross, probably the most widely distributed relic in existence. Scarcely a church treasury was to be found where it was not exhibited. The tomb of Saint Katherine, with the holy oil welling from it, formed sometimes a subject for embroidery on ecclesiastical vestments. Morton, Archbishop of Canterbury, gave a cope with this device worked thereon to Lincoln Cathedral. A note tells us that the editor is not aware that there is any English translation of the *Colloquies* later than that of Bailey. This is correct, as to the whole book; but a version of certain select *Colloquies* was made by John Clarke, and published at Gloucester in 1789. We believe also that a few of them have been rendered into English in very recent days by the Rev. Edward Clarke Lowe.

Introduction to Practical Farming for the Use of Schools. By T. Baldwin. (Macmillan.) Mr. Baldwin knows how to present in an acceptable form an immense number of facts and much sound advice concerning the material and work of the farm. His little book on *Irish Farming* published last year and the work which is now before us prove, however, on careful examination, to be virtually identical. Some transpositions of the contents of a few chapters have been made, a few expressions have been altered, and a few paragraphs added, but the two small volumes are so far the same as to serve indiscriminately the useful purpose of teaching the elements of practical farming, so far as they can be taught by a book. There are concise accounts in Mr. Baldwin's *Introduction to Farming* of manures, crops, live-stock, the dairy, the poultry-yard, cottage-gardening, and farm-management. His suggestions are based on actual experience, and are explained in forcible language. Were the teachers of our elementary schools to take up this little volume, which costs but a single shilling, and to give lessons to their pupils from its several chapters, the prevalent ignorance of farming processes and products might some day give place to an intelligent interest in such matters. The present, like all books small and large on farming, is not without defects of scope and language. To quote the expressive phrase of Emerson, "Man on the Farm" is here merely "the Farmer." And we cannot approve of the forced meanings given to some words, common though such usage may be in agricultural circles. Why should clovers and Italian rye-grasses be called "artificial grasses"? Why should Peruvian guano be called an "artificial manure"? An eminent agricultural writer like Mr. Baldwin, who sees the inappropriateness of such an employment of a word, might have introduced some more suitable term. Although in the main passable, the chemistry of this *Introduction* is a little behind the day, and in a few places decidedly requires revision.

The Principles of Book-Keeping by Double-Entry, by Henry Manly (Stanford), begins by cautioning the student that the book is not intended to supersede the aid of a master; and the author might have added, that even with a master book-keeping is an art scarcely to be attained

except practically. However that may be, the book seems carefully compiled and likely to prove very useful and instructive to those who have already had some initiation into book-keeping in an office.

Book-Keeping, by John Dalziel Maclean (W. Collins, Sons & Co.), is more modest in its object, having a great portion of its contents devoted to single entry, which is adapted to the shop rather than to the merchant's office. It enters minutely into detail, and the exercises appear to be well calculated to advance the pupil as far as possible before entering upon the care of a set of books.

Caedmon, the first English Poet. By Robert Spence Watson. (Longmans.) Mr. Watson is a leading member of the Society of Friends, and a solicitor, at Newcastle-on-Tyne. He is honourably known as a helper of all good works there, and as one who left business and profit to carry alms and comfort to suffering French villagers in the last German war. He also for many years gave the evenings of busy days to teach, in his northern town, English language and literature to working folk. The present little book contains his lectures on Caedmon, our first religious poet, who, in the seventh century, was bidden from heaven to "sing the beginning of created beings,' and who, learning all of the Bible story that he could by hearing, "as a clean animal, ruminating, turned (it) into the sweetest verse." After a short account of the political and intellectual state of Europe in the seventh century, Mr. Watson gives a spirited sketch of the old Maker's poem, bringing out its touches of contemporary life, and flavouring them with hits at modern abuses; as on the Anglo-Saxon virtue of gold-giving in chiefs, he says:—"Nepotism was esteemed a virtue then, although nowadays only spiritual leaders and judges are permitted to look upon it as such, and to practise it freely." He then gives a short account of the Ruthwell Cross, and the Vercelli MS. "Dream of the Holy Rood," which is undoubtedly Cynewulf's, though Mr. Haigh, and Professor Stephens, &c., have somewhat confused Mr. Watson's mind about it, as others have puzzled it much about *Beowulf*, which is clearly earlier than Caedmon. A short account of the noble Anglo-Saxon fragment of Judith—not, of course, Caedmon's—follows: and the book is ended by a chapter showing that England had the earliest vernacular literature in Europe in its fine seventh century Anglo-Saxon school. German and French literature date from the ninth century; Norse, Provençal, and S. Italian from the eleventh; N. Italian and Spanish from the twelfth. Mr. Watson's little book is most pleasant reading, and full of interesting matter. We hope it may circulate widely, and thus help to clear off a little of that contemptible ignorance of their early literature which prevails among English men and women. We should like to have a similar book on Caedmon's greater successor, Cynewulf, from the pen of Mr. Henry Sweet.

A Sermon of Reformation, preached July 27, 1643. By Thomas Fuller, D.D. Edited by John Eglington Bailey. (Pickering.) This sermon is put forth as a specimen of an edition of *Fuller's Collected Sermons* which Mr. Bailey, the author of the *Life of Fuller*, is preparing. It is a fair specimen of Fuller's style. Though it does not contain any of his best sayings, it is from beginning to end saturated with lively and quaint fancy. Fuller was not a time-server in the mean sense of that word, but he waited upon and watched the times. He lived when all religious opinion, within the limits of Trinitarian orthodoxy, and all political opinions whatsoever were fiercely called in question, and he chose rather to endeavour to still the tempest than to swell its volume by his breath. The elemental war had become too bitter for any number of good men such as he was to have a chance of being heard to any good purpose until the contending forces had spent themselves. Wide-minded for his age, he seems narrow in ours; but the attraction in this and all his other writings is not in the ideas but in the humorous garb in which they are clothed. A good edition of Fuller's sermons has long been wanted. Is Mr. Bailey quite sure that he has found them all? The British Museum contains an unmatched collection of the pamphlet literature of his time. The Bodleian, too, is rich in that department; but the two collections taken together by no means furnish a complete set of the tracts printed between 1640 and the fire of London.

EDITOR.

NOTES AND NEWS.

IT is stated that the title of Mr. William Black's new novel, which will begin in the January number of *Macmillan's Magazine*, is *Madcap Violet*. The scene is laid partly in London and partly in the Highlands.

WE understand that the new novel *Owen Gwynne's Great Work*, lately published by Messrs. Macmillan, is by Lady Augusta Noel, daughter of the Earl of Albemarle, and author of several popular works.

MR. RALPH WALDO EMERSON is preparing a collected edition of some of his earlier papers which have hitherto lain buried in the files of the *Dial*, and other papers now forgotten and difficult to obtain. He has re-written them to a large extent.

DR. PISCHEL, who has lately been appointed Professor of Sanskrit at Kiel, has published a pamphlet which is making a sensation in Germany. The title is *The Recensions of Sakuntalâ*. We learn from the pamphlet that Dr. Pischel has collected twenty-one MSS. of *Sakuntalâ*, and wishes to bring out a new edition of that classical play.

WE learn from America that the sale of Miss Alcott's charming story, *Little Women*, has reached the almost incredible number of a million copies. This is an immense sale, even for the United States, where cheapness and perfectly organised means of distribution have brought good books within the reach of "the people" much more completely than is the case in our own country. Miss Alcott is the daughter of Mr. A. B. Alcott, of Concord, Massachusetts, the intimate friend of Emerson, and one of the founders of the New England School of Transcendentalists.

THE Report of the Commission appointed by the National Assembly of France to enquire into the condition and wages of the French labouring classes, and the relations between masters and workmen, has been published. It contains facts and statistics of considerable importance and utility, but its reasoning and conclusions can hardly be said to add much to its value. It urges, however, with truth that the wide distribution of landed property places the working-classes in France, and the questions relating to them, on a different footing from that which they occupy in England.

MR. BAYARD TAYLOR is making elaborate studies for a combined biography of Goethe and Schiller, which will occupy several volumes, and will not be ready for some years to come.

A VALUABLE addition to the history of the English drama is in preparation under the name of *An Old Woman's Gossip*, by Fanny Kemble. Mrs. Kemble, who is at present living near Philadelphia, has already published four numbers of this record of her life in the *Atlantic Monthly* Review. It is understood that she offered the MS. at first to a well-known English magazine, the managers of which let it slip through their fingers, and only when it had been already accepted in Boston found out what a mistake they had made. The book when finished (in about a year) will be published by Messrs. Hurd and Houghton.

MR. SAMUEL CLEMENS (Mark Twain) proposes to visit England next spring.

THE Zoological Station on the Island of Penikese, established by the late Professor Agassiz, has had to be given up. The endowment provided by Mr. Anderson, a cigar-merchant of New York, proved to be insufficient to meet the high cost of living in this cheerless and barren spot; and the persons who came to avail themselves of the advantages of the establishment were found to be quite incompetent to conduct researches into the marine life around them. The place got into debt, and the liberal founder was not disposed to be forthcoming with any considerable addition to his original donation; so that, after some mutual recriminations, the concern was wound up, Mr. Alexander Agassiz paying the deficit out of his own pocket. Mr. Agassiz has recently built himself a house at the southern extremity of Newport, Rhode Island, and proposes to invite one or more students to join him from time to time in investigating the marine animals which the tide brings in great multitudes almost up to his door.

THE *Journal des Economistes* for November contains a spirited and interesting reply by M. Emile de Laveleye to M. Baudrillart's attack on his exposition of the new tendencies of political economy in the *Revue des Deux Mondes* of July 15.

THE question that interested the quidnuncs of the metropolis some years ago—Shall Cromwell have a statue?—has been answered in the affirmative in Manchester. Mrs. Abel Heywood has presented to that city a bronze statue of the Protector. It has been modelled by Mr. Noble, is nine feet high, weighs upwards of a ton, and has cost about 1,600*l*. The pedestal is a solid block of rough hewn granite. Cromwell is represented in the military costume of the period, and the features are dignified and expressive.

THE Chaucer Society's Concordance to Chaucer's Works makes way. Miss Frances Lord, now in charge of the High School for Girls at Oxford, has just sent in her part of the work, "The Man of Law's Tale," begun in the spring of 1872. Mr. Henry Hucks Gibbs is two-thirds through his "Prologue and Knight's Tale." All the other Tales and the few Minor Poems yet published in Parallel Texts by the Society are in hand, except the "Second Nun's and Canon's Yeoman's Tales," which Mr. Adamson, of Hadlow, has thrown up. Another volunteer is wanted for them.

THE Syndics of the Cambridge University Press have undertaken to publish a critical edition of the ancient Latin version of Theodore of Mopsuestia's Commentary on the shorter Epistles of St. Paul. The text will be based upon a collation of the Amiens MS. used by J. B. Pitra in preparing the *Spicilegium Solesmense*, t. I., and a MS. lately detected among the Harleian collection at the British Museum. Together with the version it is proposed to exhibit such fragments of the Greek commentary as can be collected from Cramer's *Catena* and from other sources. The work will be edited by H. B. Swete, B.D., Fellow of Gonville and Caius College.

AMONG Messrs. Hatchards' announcements we notice *Military Caricatures, A to Z.*, by Surgeon-Major Scanlan; *Blameless Knights; or, Lützen and La Vendée*, by Viscountess Enfield; and *Christ, the Greatest of Miracles*, by Lord Stratford de Redcliffe.

MR. SERJEANT COX, the President of the Psychological Society of Great Britain, will publish early in January the first volume of a treatise on *The Mechanism of Man*, as composed of Body, Mind, and Soul; being a reproduction, rewritten, re-arranged, and greatly extended of his book on the question "What am I?" which has been for some months out of print.

With the January number of the *Argonaut*, edited by Mr. George Gladstone, a new series will commence, and a special department will be opened for the purpose of giving monthly *résumés* of the advance of science. Among the contributors for the new year will be:—Mr. John Macgregor, Dr. John Rae, Professor Gladstone, Mr. Wyke Bayliss, the Rev. J. Baldwin Brown, B.A., Sir Charles Reed, and others.

Messrs. Puttick and Simpson, of Leicester Square, will offer for sale in December some original MSS. of Hans Christian Andersen, including the complete tales of "My Life's Adventures," "The Rags," "The Potatoes," "The Most Impossible," "The Bishop of Börgland and his Friend," &c., together with Gertner's original crayon-drawings of portraits of H. C. Andersen and Albert Thorwaldsen, signed by themselves.

The annual income of the Bodleian Library, we learn from the recently published accounts, is quite inadequate to meet the expenditure. There is already a considerable deficit, which must increase year by year, the salaries of the officials having been permanently augmented, while no addition has been made to the fund at the disposal of the Curators. Some time back it was reported by the Curators to the authorities that an additional sum of 2,000*l.* per annum should be allowed.

In a notice of the poem entitled *Jonas Fisher*, a Scotch daily newspaper attributes the authorship to Mr. Robert Buchanan in these words:—"If Robert Buchanan, who has sought such disguises before, has not written it, I don't know who has." We are requested to state that Mr. Robert Buchanan is not the writer, but that *Jonas Fisher* is by an author who has not before been known as a writer of verse.

We hear that Miss Helen Mathers is the author of the novel entitled *Comin' thro' the Rye*.

Mr. D. Bikélas has translated into Modern Greek three of Shakspere's Tragedies. The translations are now in the press, and will be published early next year at Athens.

We remind Shakspere readers in search of illustrations for his words that Sir Richard Warner's Shakspere *Glossary*, in forty volumes, is in the British Museum, Additional Manuscripts, 10,472–10,511, in alphabetical order. Though a cursory glance through the first half dozen volumes does not show much worth seeing, yet the collection may be worth turning to on an emergency. Mr. Dyce's collection at the South Kensington Museum is likely to yield more.

We are glad to hear that Mr. Bond and the officers of the Manuscript Department of the British Museum have not only through the press their Catalogue of the Additional Manuscripts from 1854 to 1860, but that the rest of the work up to 1875 is well in hand. The department has thus not only given its students the great boon of a classified catalogue of its MSS., but will soon have worked off all the old arrears and done its ordinary work besides. Great credit is due to Mr. Bond and his staff.

Some of the members of the Palaeographical Society, who are also working at English manuscripts of from the eleventh to the fifteenth century, have from time to time asked that the Society would, for the sake of practical use, publish fac-similes of some late dated English manuscripts to serve as standards of reference in cases of editorial puzzlement. We are informed that in the next part of the Society's publications two fac-similes of eleventh and twelfth century English work will appear. But, as the great bulk of the English MSS. now printed are of the fourteenth and fifteenth centuries, we plead with the Palaeographical Society's Committee for dated specimens of those times. Uncials and the like are, of course, pleasant to the antiquarian mind, but our working English editors may fairly claim regard in every number of the Society's issues.

Mr. R. E. Francillon, author of *Olympia*, *A Dog and His Shadow*, &c., is the author of "Streaked with Gold," the Christmas number of the *Gentleman's Magazine*, but the section called "Pedlar Solomon's Pocket-Book," written to harmonise with Mr. Francillon's plot, is by Mr. W. Senior ("Red Spinner"). The poem called "The Changeling: A Legend of the Moonlight," which comes in as an episode, and forms no part of the main story, is by Robert Buchanan.

Mr. Whitaker, whose *Almanack* is so widely known, is about to publish a weekly penny journal for popular reading. By providing a really interesting magazine, in which high-class fiction will form a considerable portion, and by making the work thoroughly attractive, he hopes in some measure to counteract the influence now unhappily exercised by criminal and unwholesome literature, especially upon young readers.

Switzerland has lost two eminent men within the last few days, Dr. J. J. Blumer, of Glarus, and Dr. Casimir Pfyffer, of Luzern. Both were jurists and active politicians, and contributors to the historical literature of their nation. Dr. Blumer, who was born in 1819, studied jurisprudence at Zürich, Bonn, and Berlin, and on his return to his native canton, where he threw himself eagerly into politics, was chosen a member of the Landrath, and later became President of the cantonal Civilgericht and of the Appellationshof, situations which he held until the beginning of this year. Last autumn he was appointed with the universal consent of all parties to the Presidentship of the new Gerichtshof for the whole Confederation organised under the reformed Bundesverfassung of 1874. His judgment on questions of State law was valued beyond the Swiss boundary. His literary activity, which began as soon as he returned to his native land, kept pace with his political. Its first fruit was a treatise entitled *Das Thal Glarus unter Säckingen und Oesterreich*; this was followed later by his *Staats- und Rechtsgeschichte der Schweizerischen Demokratie*. In 1860 appeared his *Handbuch des Schweizerischen Staatsrechtes*. His most strictly literary writings were related in great degree to his professional. He was one of the founders of the Historische Verein of Glarus, whose *Jahrbuch* is among the best of the many excellent historical and antiquarian serials of the Swiss Confederacy. The "Urkundenbuch" of the Society's journal was edited by Dr. Blumer, and its transcripts and historical elucidations are reckoned by Swiss scholars as the best work done among them in this province. Blumer described himself as a Conservative by family and by nature, but his historical studies of the past, and the contemporary struggles of the Sonderbund period, made him an eager Liberal. He took a lively and active part in the recent work of the revision of the Federal Constitution. Dr. Pfyffer was born in Rome, in the year 1794, where his father was a captain of the Pope's Swiss Guard. He was sent as student of Jurisprudence to the universities of Heidelberg and Tübingen, and after the completion of his course worked as an advocate in his ancestral canton of Luzern. He and his brother Edward, the sons of the Papal soldier, were both of them strongly pronounced Liberals, and, indeed, the founders of the Liberal reaction in the canton of Luzern. The old man greeted warmly the appearance of the new Bundesverfassung. He held for several years the Presidentship of the Luzerner Obergericht, and was for some time a member of the Swiss Nationalrath. His principal literary work was historical, *Geschichte des Kantons Luzerns*. It is a significant fact that the Swiss historical students are in almost all cases active politicians, and divide their time between making history and writing it. He was a link between the past and present generations of Swiss patriots and authors. We recollect the admiration and affection with which he is spoken of in the autobiography of Heinrich Zschokke, to whose *Schweizerbofen* he contributed in the most dangerous days of press censorship. Dr. Pfyffer was buried at Luzern on the 15th of this month. Dr. Blumer's funeral took place at Glarus on the same day. His body was followed to the grave by a galaxy of Swiss political and literary notables, and an address was delivered by the most august official person in the confederacy, the Bundespräsident Scherer.

In accordance with the will of Professor Jüngken, of Berlin, his collection of scientific works and all his surgical instruments have been presented by his widow to the Augusta hospital. A still more important bequest is reported from Leipzig, where the Royal Saxon Academy of Sciences has received a donation from the late Dr. Hermann Härtel of 30,000 marks, to be expended by them in helping German students to prosecute scientific enquiries.

The University of Göttingen has lost an able teacher by the death of Dr. Ludwig Duncker, Professor of Theology, and the author of several valuable contributions to patristic literature, one of the best of which is his *Life of Irenaeus*.

The death is also announced at Rome of Dr. Albert Dressel, for many years correspondent of the leading German papers. As a critical scholar and Latinist, Dr. Dressel early acquired a distinguished reputation by his able editions of some of the Epistles, of a work of the Presbyter Epiphanius, Selections from the Archives in the Vatican, the letters of Clemens Romanus and the poems of Aurelius Prudentius, beside numerous lesser treatises on historical and archaeological questions.

The sale of the remaining portion of the choice library of John Dunn Gardner, Esq., the chief part of which was sold in 1854, took place at Messrs. Sotheby, Wilkinson & Hodge's on the 18th instant, and extraordinary prices were obtained. The *New Testament*, in Latin and English, translated by Myles Coverdale, black letter, printed in Paris, in 1538, by Regnault, at the expense of Bishop Bonner, but seized and destroyed by the Inquisition, 160*l.*, the highest price hitherto obtained for a copy being 82*l.*; *The Whole Byble*, translated by Myles Coverdale, with Hester's title-page of 1550, black letter, printed at Zürich by Christopher Froschauer, the preliminary leaves being added by Hester, 63*l.*; *Newe Testament*, both Latine and Englishe, by Myles Coverdale, black letter, J. Nicolson, 1538, 71*l.*; *Newe Testament*, corrected by Willyam Tyndale, black letter, 1536, supposed to have been printed by Vorsterman at Antwerp, 56*l.* 10*s.*; *Byble*, black letter, 1549, printed by Daye and Seres, 55*l.*; *Boke of Common Prayer*, First Edition of King Edward VI.'s Second Book, 1552, black letter, Whytchurche, 35*l.*; *Henricus VIII. de vera differentia regiae potestatis et ecclesiasticae*, 1538, 16*l.* 5*s.*; *Parrot, Laquei ridiculosi*, or Springes for Woodcocks, 1613, 13*l.*; *Patten, Expedicion into Scotlande*, black letter, 1548, 40*l.* 10*s.*, nearly double the price the Roxburghe copy sold for; *Prymer in Englysshe*, after the use of Sarum, 1555, usually cited as Queen Mary's book, and for the destruction of which penal orders were issued by Queen Elizabeth and James I., 29*l.*; *Aesopi vita per Maximum Planydem et Fabulae*, Greek and Latin, first edition, printed at Milan *circa* 1480, 38*l.* 10*s.*; *Churchyarde's Chippes*, 1578, and *Challenge*, 1593, black letter, 46*l.* 10*s.*; Cranmer, Archbishop, *Defence of the Doctrine of the Sacrament*, black letter, Wolfe, 1550, 9*l.* 5*s.*; Forbes' *Carolles, Songs, and Fancies*, 1682, 20*l.* 5*s.*; *Mistere de la Passion nostre seigneur Jesu crist*, black letter, 25*l.* 10*s.*; Prynne, *Collection of Records*, all but twenty-five copies burnt in the great Fire of London, 164*l.*; Roderique de Zamora, *Myrouer de la Vie Humaine*, Lyon, 1482, 64*l.* The 286 lots sold for 1,982*l.*

We have received *The Life and Times of Henry Cooke, D.D., LL.D.*, by Professor J. L. Porter, people's edition (Belfast: Mullan); *Climate and Phthisis*, by John Parkin (Longmans); *The In-*

goldsby Legends, new edition, 3 vols. (Bentley); *Journal of the Lady Beatrix Graham*, by Mrs. Fowler Smith, second edition (Bell); *The Keys of the Creeds*, second edition, revised (Trübner); *Among the Zulus and Amatongas*, by the late David Leslie, second edition (Edinburgh: Edmonston and Douglas); *The History of Protestantism*, by the Rev. J. A. Wylie, Vol. I. (Cassell).

THE following Parliamentary Papers have lately been published:—Reports of H.M.'s Secretaries of Embassy and Legation on Manufactures, Commerce, &c., Part IV. (price 6½*d.*); the Fifty-third Report of the Commissioners of H.M.'s Woods, Forests, and Land Revenues (price 2*s.* 6*d.*); Reports of Inspecting Officers on Railway Accidents during May, June, and July, 1875, with Plates (price 5*s.*); Eleventh Annual Report of Inspector under Alkali Acts (price 2*s.* 6*d.*); Memorandum on the Census of British India of 1871-72 (price 8½*d.*); Annual Statement of the Navigation and Shipping of the United Kingdom for the Year 1874, Part I. (price 1*s.* 2*d.*); Annual Statement of the Trade of the United Kingdom with Foreign Countries and British Possessions for the Year 1874; Copy of Instructions issued by the Board of Trade relative to the Survey of Merchant Ships, with Plans, Diagrams, &c. (price 1*s.* 6*d.*); Report of Board of Visitors of Royal Military Academy, Woolwich (price 1*d.*); Report of the Directors of Convict Prisons on the Discipline and Management of Millbank, Pentonville, and other Prisons, also on the Convict Establishments at Gibraltar and in Western Australia (price 3*s.* 2*d.*); Index to Report of Select Committee on Police Superannuation Funds (price 7*d.*); Commercial Report of H.M.'s Consular Officers in Siam for 1874 (price 2*d.*).

GLEANINGS FROM THE VENETIAN ARCHIVES (1628–1637).

(*Concluded from page* 528.)

CORRER was undoubtedly interested in the levy of ship-money. But it was of much less importance to him to know whether Charles had a right to the money than it was to know what he would do with it when he got it. For some time he reports that the general impression was that he would simply keep it without fitting out any fleet at all. As the summer approached, however, it became evident that the fleet would be a reality, and there seemed every probability that it would be used against France. Just at this time Charles was left without his chief adviser by Portland's death, and, if Correr was well informed, he was desirous of appointing Wentworth Lord High Treasurer in the place of the deceased Minister, and only desisted from the intention on the ground that his services in Ireland could not be dispensed with—a statement which is entirely opposed to the notion frequently entertained that Charles was jealous of Wentworth's commanding abilities. It is useless to speculate on the effect which would have been produced at this time by Wentworth's presence in Charles's Council. It is enough to point to a scene which at the same time illustrates the well-known opposition of Laud to Cottington, and throws no favourable light upon the conduct of the latter.

The King wished to enclose a deer-park at Oatlands, and directed the Commissioners of the Treasury to find the money, some 50,000*l.* according to Correr. But—

"The Archbishop of Canterbury, moved by his irascible nature, began to say in great heat that these were not the times to spend so considerable a sum in vanities of building, and that he much wondered at those who fomented such thoughts in the King, as they showed but little application to his service, or little wisdom in understanding it. To this Cottington, who knew well that no one who did not wish to displease the King ought to refuse to give him satisfaction, answered coolly and curtly to the Archbishop, who had spoken ardently and freely. He said then that they were not met to consult whether the thing proposed to them by His Majesty was good or bad. Whatever it was, as long as it served for his pleasure it was not fitting to put it in consultation. They were only called upon to consider the mode of putting it in execution. He could not believe that the King was so poor that there was no way of satisfying him in a particular pleasure, even if it brought with it a considerable expense. It was himself—knowing that he was not doing wrong—who had advised His Majesty to resolve on this. At these words the Archbishop was the more inflamed, and, blaming and condemning with severe and biting words the proceeding of the other, gave him cause for resentment, so that the meeting broke up with some confusion. The King was much pleased that Cottington had taken his part, and that in order to support him the better he had taken upon himself the fault of having given the advice, a thing which he had not expected, as Cottington had never spoken a word to His Majesty on the subject."

This last touch is highly characteristic of Charles. Correr was of opinion that Cottington's chances of the Treasurer's staff were considerably increased, and was proportionately surprised when, some months after this scene, it was unexpectedly put into Juxon's hands. His description of Juxon, however, was favourable. Just after the appointment had been made, he writes—

"Certainly he is a person of great integrity, not at all passionate for any party, a condition of mind which is considered very praiseworthy, as at the present time it is not usually to be found in any one."

Is it not possible that we have here one at least of Laud's reasons for proposing a clerical treasurer? Self-interest, combined with carelessness for the interests of the State, was an evil which he may have thought rooted in the lay candidates for the office, and one which could only be combated in this way. Correr, however, points out that the nobility were offended by the step, and that many of them ceased to frequent the Court.

It is of course only a little way that a foreigner could in those days see into the workings of public opinion. Not one of the Venetian ambassadors paid any attention whatever to those Church questions which contributed so much to the overthrow of Charles's Government until they were absolutely forced upon their notice; and when they speak of the feeling of the nation, as they often do, they can hardly have meant more than the feeling which prevailed at Court and in London. Still, so far as their evidence goes, it agrees with those indications which we gather from other evidence. After the breach with Parliament in 1629, there was a warm indignation among the commercial classes at the exaction of tonnage and poundage. This, however, died away, and though there was evidently a good deal of latent dissatisfaction it was not till the middle or end of 1634 that it acquired a dangerous character. Then came the ship-money, the forest investigations, and the ecclesiastical despotism of Laud, and the situation in consequence becomes serious. This distinction between the years 1629–34, and the years 1634 onwards, is one which has been lost sight of by historians, but which nevertheless impresses itself clearly upon any one who seriously consults the original records of the time. It is the distinction in short between the Milton of the *Penseroso* and the Milton of the *Lycidas*, the *Comus* standing on the border-ground between the two.

From the first exaction of ship-money onwards, Correr's despatches possess the highest interest. It would be premature to tell here the story which results from them. Every point must be compared with notices gained from other sources of information before that is possible. It is enough to say that the most striking feature in the picture which they present is Charles's isolation, not merely in the nation but in the Court. Even Cottington and Windebank, the representatives of Weston's policy, are no comfort to him. They disobey him to please the agents of the King of Spain, and he openly tells them that he knows that they are in receipt of Spanish bribes. At the end of 1636 remonstrances showered thickly upon him, and there was even a plan for getting up a general petition to summon Parliament. In 1629 he had had to deal with the opposition of the Commons alone; in 1636 he would have had to deal with the opposition of the Lords as well. Then came what he hoped would prove a diversion. Arundel returned from his hopeless mission to induce the Emperor to admit the claims of the young Electors Palatine. The Court, the Council, the peers loudly asked for war and a Parliament. Charles offered to send his nephew at the head of an armed force to be paid partly by himself, partly by a voluntary subscription. Twelve years before, when trying to induce Parliament to vote money for a Spanish war, he had said, "My father has a long sword; when it is drawn, he will not be able to put it up again." The same policy was now used against himself. If once the King's nephew were engaged in war, men argued, he would be obliged to support him, and without Parliament no support could be given. The chief nobility came round the young Charles Lewis, assuring him that he should not lack for money. Lord Craven, for one, offered to give him 30,000*l.* But they did not relax their outcry for a Parliament.

The state of feeling among the nobility may be gathered from a letter which had been shortly before this written to the King by the Earl of Danby. Danby, Correr informs us in his despatch of December 2 (12), 1636, had been in the King's service from childhood. He had commanded the troops sent to guard the Channel Islands in the French war, had been offered the embassy to France after the peace, and had even been thought of as Falkland's successor in Ireland. He now wrote to represent to Charles—

"what was the feeling of the people, the discontent of the nobility, and the disasters which were everywhere seen to be imminent, on account of the resolution taken to continue in a way before unprecedented and in direct opposition to the fundamental laws of the realm, to load the subjects with impositions and extraordinary payments, without thought for the violation of those privileges which their predecessors in every time, and themselves up to this hour, have freely and most fully enjoyed. He added that, though every one was greatly dissatisfied with the form of the present contribution, there would be no one who would be discontented with the burden itself, if it was obtained in the proper way. He ventured to assure His Majesty that he would have found the greatest readiness in every one of his subjects to join, not only with their substance, but even with their blood in giving him every kind of satisfaction. To disburden his own conscience, and as a mark of his ever-constant and most devoted loyalty, for the sake of the safety and peace of the kingdom, and above all for the sake of the particular greatness of His Majesty, he could not do less than make this representation, being sure that he would thus meet the King's wishes, and supplicating him to reflect and consider how well it would be for him to satisfy his subjects by summoning Parliament, which would undoubtedly be of the greatest service to him."

When the letter was given to the King—

"he was seen, as he read it, suddenly to change colour, and without speaking a word he walked up and down the room, giving the greatest signs of a perturbed and angry mind."

A few weeks later Charles had a still more outspoken remonstrance from the Earl of Warwick, whom he had taken to task as a leader of the Opposition. Warwick's answer was in the following style:—

"That his tenants and farmers being all old men and accustomed to the mildness of the Government of Queen Elizabeth and of King James, His Majesty's father of glorious memory, were unable to bring their minds to consent to such notable prejudices, thinking that their fault would be too great if they died under the stigma of having subscribed at the end of their lives to the destruction of the liberty of the realm, and of having voluntarily taken from their posterity that blessing which had been left to them uncon-

taminated by their ancestors as a sacred treasure. . . . Though he was ready to join not only with his treasure but with his blood to give every satisfaction to His Majesty he did not know how to do violence to the minds of his tenants or to blame their resolution. For he could not call it unjust without giving way to the most dangerous consequences."

In these despatches the importance of the extra-judicial opinion of the Judges in favour of ship-money is well brought out. February, 1637, in which it was delivered, was clearly the high-tide mark of royal authority—

> "Ex illo fluere ac retro sublapsa referri
> Res Caroli."

Correr shows how for a time men held their breath, crushed for a moment by the unexpected blow. Then one by one they took up the cry again. In the summer of 1637 everything was going against Charles. Not only had the disturbances in Edinburgh broken out, but his apparent triumphs in London were in reality so many points scored against him. The sentences upon Burton, Bastwick and Prynne did him more harm than good, and the popular feeling was far more strengthened by the arguments of Hampden's advocates than it was allayed by the decision of the Judges. A year later, in July, 1638, we have a picture of the effect of all this upon Charles. He had just been informing the Council of the state of the Scotch troubles. The King's mind, writes Secretary Zonca, who had again temporarily assumed the place of the Venetian minister—

> ' is inwardly afflicted enough, as is shown by his outward gestures, although he forces himself as much as possible to conceal it. The exercise of hunting, which is his chief delight, is now only occasionally used by him; the games of pall-mall and tennis (*di palamaggio, di racchetta*), with which he relieves himself after his labours, are now neglected, and other recreations are in like manner laid aside. His own face testifies manifestly to the feelings of his mind."

Such extracts as these may serve to show the sort of light which these Venetian despatches throw upon the history of the time. If they are not the utterances of men who actually took part in the making of history, they express the views of shrewd and dispassionate observers. Correr never for an instant, it may be observed, gives the slightest credit to the belief that Laud was intentionally working in favour of Rome, and while he recounts pretty fully the doings of Panzani and Con, one can detect a smile of incredulity as to the chances of their success, which goes deeper than the actual words which he employs.

SAMUEL R. GARDINER.

A VISIT TO WALT WHITMAN.

Philadelphia: November 1, 1875.

Camden is reached by a ferry crossing the Delaware River from this city, and, but for being in a different State, might be spoken of as a suburb of Philadelphia. It was there that I hastened to seek my old friend Walt Whitman on the first morning after my arrival here. Stopping at a neat brick residence at the corner of Stevens and West Streets, I learned that he was absent, and perhaps at the printing-office of the *Republic*, where his new book was in the press. In a sense this was an agreeable disappointment, for it showed that, notwithstanding ominous rumours concerning his health, the "good grey poet" was able to move about. But, as I went off to look him up, I could not help remembering how like it was to the first attempt I made, nearly twenty years ago, to find Walt in Brooklyn. Then also I was told I should find him at a printing-office, where he was printing his book. After so many years, in which he has achieved fame, the poet has still to print his books at a job-office, pay for each detail of the work himself, and personally supervise the mechanical execution. No American publisher will issue his works: the booksellers seem to regard him as a fair victim for fraud; no magazine will accept his MSS., and the orthodox compendia of poetry contain none of his notably American productions—not even Emerson's *Parnassus*. At the printing-office I learned that Whitman had gone across to Philadelphia, and I returned to his place of residence. It is the abode of his brother, with whom Walt boards. I had the privilege of conversing with the wife of this brother, who gave me somewhat happier accounts of the poet than we had received in London, both as to health and other circumstances. Although his health is considerably shattered, from an attack of paralysis which impedes the movement of his lower limbs, he is still able to go over to Philadelphia and enjoy its various fine libraries and reading-rooms. Subsequently I met his brother, and it was a pleasure to know that the afflicted poet was dwelling with a younger brother and a sister-in-law whose intelligence and affection could not fail to supply a happy home for his declining years. The mother to whom Walt was so devoted died some years ago, and he seems to have fixed himself permanently at Camden. Mrs. Whitman was kind enough to let me carry away a proof-copy of Walt's new book, *Two Rivulets*, the perusal of which I much enjoyed. The personal interest of this volume is greater than that of any other which Whitman has written. It is one of two volumes which will appear in a few months, the first being his *Leaves of Grass*. This will be the second volume, and, beside the "Passage to India," "After all not to create only," and one or two other poems with which his close readers are familiar, it contains twelve or fifteen poems never printed before. The book alternates quite abruptly with a streak of prose and a streak of poetry. Among the latter there are copious self-criticisms of the *Leaves of Grass*, the chief aim of which the author affirms to have been moral. The book also contains a very remarkable contribution to the literature of the late Secession struggle, entitled "Memoranda during the War." Some portions of Whitman's Diary, while ministering in the hospitals in Virginia, have already found their way into print, but the whole Diary is here printed, and will be found of surpassing interest. It so happened that when the Federal troops occupied the village of Falmouth on the Rappahannock river, the house owned by my father, where my early life was passed, was used as a hospital, and it was in that house that Walt began his work of helpfulness. In reading the notes relating to a region with which I was so familiar, I was much impressed by Whitman's graphic outlines of the scenery, and his sympathetic appreciation of the spirit of Old Virginia. These notes were pencilled down sometimes on battlefields, and are often very thrilling. In this volume (*Two Rivulets*) there are some touching, though but casual, allusions to his condition of health, and it is pervaded by a feeling that it represents his final work.

On the day after my call, Walt came to see and dine with me, and I had many hours' conversation with him. He is only in his fifty-seventh year, nor does his face present so many indications of age as I was prepared to see. He is about as handsome an old man as I have seen, his white locks parting over a serene and most noble forehead, the eye clear and sweet, the features manly and refined, and the strength of the large head softened by an aspect at once pensive and simple. Time has not in any sense diminished his sanguine democratic hopes and his enthusiasm for America. He spoke most sadly when saying that he could hardly hope to see those of his readers and critics in England from whom he has received so many expressions of esteem and affection, and he was never wearied in asking questions concerning those among them with whom I was acquainted. He evidently feels that his end cannot be very far, but he is perfectly calm in the prospect, which I hope may be brighter than he at present anticipates. I will only add that, even more than when I first saw him, I have felt that I was in the presence of a man cast in the large mould, both as to heart and brain, and in every sense (as Thoreau describes him) the greatest democrat that lives.

MONCURE D. CONWAY.

SELECTED BOOKS.

General Literature.

EXPLORATIONS in Australia; being Mr. John Forrest's Personal Accounts of his Journeys. Low & Co. 16*s.*

JESSE, Heneage. Memoirs of Celebrated Etonians. Bentley. 28*s.*

LENNOX, Lord William Pitt. Celebrities I have Known; with Episodes, Political, Social, Sporting, and Theatrical. Hurst & Blackett. 30*s.*

Theology.

ARNOLD, Matthew. God and the Bible. Smith, Elder & Co. 9*s.*

SMITH, G. The Chaldean Account of Genesis. Low & Co. 16*s.*

ZIEGLER, L. Italafragmente der Paulinischen Briefe nebst Bruchstücken e. vorhieronymian. Uebersetzg. d. 1. Johannesbriefes. Marburg: Elwert. 16 M.

History.

BRESSLAU, H. Actenstücke zur Geschichte Joseph Augusts d. Cros. e. abenteuernden Diplomaten aus dem Ende d. 18. Jahrh. Berlin: Weidmann. 1 M. 60 Pf.

DEL GIUDICE, G. Don Arrigo, Infante di Castiglia. Napoli: Detken e Rocholl. L. 8.

DORAN, Dr. "Mann" and Manners at the Court of Florence: 1740–1786. Bentley. 30*s.*

PUECKLER-MUSKAU, Fürst H. v. Briefwechsel u. Tagebücher. 8. Bd. Berlin: Wedekind & Schwieger. 9 M.

STUBBS, W. The Constitutional History of England, in its Origin and Development. Vol. II. Clarendon Press. 12*s.*

WESTPHAL, A. Geschichte der Stadt Metz. 1. Thl. Bis zum J. 1552. Metz: Deutsche Buchhandlung. 6 M.

Physical Science and Philosophy, &c.

BEITRÄGE zur Biologie der Pflanzen. Hrsg. v. F. Cohn. 2. Hft. Breslau: Kern. 11 M.

HOH, T. Die Physik in der Medicin. Stuttgart: Enke. 14 M. 80 Pf.

LOHSE, O. Beobachtungen angestellt auf der Sternwarte d. Kammerherrn v. Bülow zu Bothkamp. 3. Hft. Leipzig: Engelmann. 10 M.

REINSCH, P. F. Contributiones ad algologiam et fungologiam. Vol. I. Leipzig: Weigel. 60 M.

STEIN, H. v. Geschichte d. Platonismus. 3. Thl. Verhältniss d. Platonismus zur Philosophie der christlichen Zeit. Göttingen: Vandenhoeck & Ruprecht. 8 M.

STREBEL, H. Beitrag zur Kenntniss der Fauna mexicanischer Land- u. Süsswasser Conchylien. 2. Thl. Hamburg: Friederichsen. 12 M.

THOMPSON, R. E. Social Science. Philadelphia: Porter & Coates.

Philology.

ANECDOTA syriaca. Collegit, edidit, explicuit J. P. N. Land. Tom. 4. Leiden: Brill.

BENSLY, R. The missing fragment of the Latin translation of the Fourth Book of Ezra. Cambridge: University Press. 10*s.*

DINDORF, G. Scholia Graeca in Homeri Iliadem. Ex codicibus aucta et emendata. Clarendon Press. 24*s.*

MUELLER, F. Grundriss der Sprachwissenschaft. 1. Bd. 1. Abth. Wien: Hölder. 3 M. 60 Pf.

NEUBAUER, A. The Book of Hebrew Roots. By Abu 'l-Walîd Marwan ibn Janah. Fasc. II. Clarendon Press. 25*s.*

PISCHEL, R. Die Recensionen der Sakuntalâ. Eine Antwort an Herrn Professor Weber. Breslau.

CORRESPONDENCE.

THE CHALDEAN ORIGIN OF THE SABBATH.

Queen's College: Nov. 22, 1875.

It is now some time since first M. Oppert, and then more fully Dr. Schrader (in the *Studien und Kritiken*, 1873), pointed out the Babylonian origin of the week. Seven was a sacred number among the Accadians, and their lunar months were at an early epoch divided into periods of seven days each. The days were dedicated to the sun and moon and five planets, and to the deities who presided over these. The Northern Semites borrowed this division of time, and carried it with them on their migration to the West. In one of the newly-found fragments which recount the Chaldean version of the Creation, the appointment of the stars called "leaders of the week" is expressly mentioned, and the same fragment records how the moon was made "to go forth from the heaven on the 7th day."

Four years ago Mr. George Smith drew attention to the fact that the 7th, 14th, 21st, and 28th days of the month were termed days of *sulum*, or "rest," on which certain works were forbidden to be done; and that the expression "day of rest" was but the Assyrian translation of an older Accadian equivalent which signified "dies ne-

fastus." Now, a hemerology of the month of the intercalatory Elul, lithographed in the fourth volume of the *Cuneiform Inscriptions of Western Asia*, gives what we may call a Saints' Calendar for the month, with notes upon the religious duties required from the king on each day. The memorandum attached to the seventh day I translate as follows:—

"The 7th day, the festival of Merodach and Zirpanitu; a holy day. A Sabbath for the ruler of great nations. *Sodden* flesh (and) cooked fruit he may not eat. His clothes he may not change. (New) garments he may not put on. Sacrifices he may not offer. The king his chariot may not drive. In royal fashion he may not legislate. A place of assembly *for the judge* he may not establish. Medicine for his ailments of body he may not apply. To make a *measured square* it is suitable. During the (ensuing) night, in the presence of Merodach and Istar, the king should erect his altar, make a sacrifice and, lifting up his hand, worship (in) the high place of the god."

The same memorandum is attached to the 14th, 21st, and 28th days of the month, except that the 14th was consecrated to Beltis and Nergal, the 21st to the moon and the sun, and the 28th to Hea and Nergal, whose "rest-day" it is expressly said to be, the word being written in Accadian. On the 21st, moreover, it was "white garments" which might not be put on, and the sacrifice to the gods had to be performed at dawn. The 19th day was also a Sabbath, "the white day" of the goddess Gula. I have explained, in my monograph upon Babylonian Astronomy (in the *Transactions* of the Society of Biblical Archaeology, 1874, p. 207), how this came to be the case.

Even the word *Sabbath* itself was not unknown to the Assyrians. Mr. Boscawen has pointed out to me that it occurs, under the form *Sabattu*, in W. A. I., ii. 32, 16, where it is explained as "a day of rest for the heart." A. H. Sayce.

THE SIN-EATER.

November 20, 1875.

Mr. Silvan Evans's ignorance of the superstition of the "Sin-eater" as connected with Wales and the Border counties surprises me the more as he has been for some years editor of the *Cambrian Archaeological Journal*; and during those years, if I mistake not, the second series of that valuable work has been carefully indexed. If he will turn to Ser. II., vol. iii. pp. 330, *seq.*, he will find that at the meeting of the Cambrian Archaeologists at Ludlow in 1852 Mr. Moggridge cited a case of this superstition as having occurred within five years at or near Llandebie in the hill-country of Carmarthenshire. That which can be pointed to within a generation back may be said, speaking broadly, to "survive" or linger still; and I have only delayed writing these remarks in the hopes of hunting up a paper where, early in the present year, I found a notice of a still later case. Other of your correspondents have relieved me of the necessity of referring to instances of the "Sin-eater" custom cited by Leland, Aubrey, and others, as having occurred between 1686 and 1715 in three or four Herefordshire parishes, in Shropshire, *in the villages adjoining Wales*, at Llangorse, near Brecon, and elsewhere in North and South Wales.

I regret that my ignorance of Welsh precludes me from giving Mr. Evans the Welsh equivalent for the term. My article in *Blackwood* pretends to no such knowledge, though I regret, as a Borderer, that my education herein is imperfect.

Should I be able to trace the custom to a still later date than 1848 or 1852, no one will be better pleased than myself to communicate the fact to the Academy.

The Author of a Paper on "Legends and Folk-Lore of North Wales" in "Blackwood's Magazine" for November.

SHAKSPERE'S RICHARD II.

1 Oppidans Road, Primrose Hill, Nov. 22, 1875.

May I just mention that a facsimile of the deposition of Augustine Phillips, quoted in my letter of last week, is given by Mr. J. O. Phillipps in that vast storehouse of information, his folio Shakespeare? The document was first discovered by Mr. Collier. The point of my letter was not that it, or the other passage quoted, was altogether unknown, but that their importance had as yet scarcely received general and sufficient recognition.

Also, may I, to avoid misconception, make the last sentence of my letter a little fuller? Let it run: "Is it credible that there were two *Richard II.s* answering to the same description 'in the field' of the Globe?" It would then be clear that the play described in 1611 by Dr. Simon Forman was not forgotten, as indeed it was not.

J. W. Hales.

APPOINTMENTS FOR NEXT WEEK.

The Editor *will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

Saturday, Nov. 27,	3 p.m.	Physical: "On Stationary Waves," by F. Guthrie; Exhibition of Dr. Kerr's experiments on the influence of electrification on polarised light.
	"	Crystal Palace Concert.
	"	Saturday Popular Concert, St. James's Hall.
	3.15 p.m.	Alexandra Palace Concert.
	3.45 p.m.	Royal Botanic.
Monday, Nov. 29,	7 p.m.	Actuaries.
	8 p.m.	British Architects: "Notes on Ancient and Modern Egypt," by Professor T. H. Lewis.
	"	Medical.
	"	Society of Arts: Cantor Lecture.
	"	Monday Popular Concert, St. James's Hall.
	8.30 p.m.	Geographical.
Tuesday, Nov. 30,	4 p.m.	Royal: Anniversary.
	8 p.m.	Civil Engineers.
Wednesday, Dec. 1,	7 p.m.	Entomological.
	8 p.m.	Archaeological Association.
	"	Society of Arts. Geological. Microscopical. Pharmaceutical.
Thursday, Dec. 2,	8 p.m.	Linnean. Chemical.
	8.30 p.m.	Antiquaries.
	"	Psychological: Discussion on Professor Tyndall's article on Materialism.
Friday, Dec. 3,	4 p.m.	Archaeological Institute.
	8 p.m.	Philological: "On Gender-Forms," by Mr. C. B. Cayley.
	"	Geologists' Association.

SCIENCE.

GERLAND'S CONTRIBUTIONS TO ANTHROPOLOGY.

Anthropologische Beiträge. Von Georg Gerland. Vol. I. (Halle: Lippert'sche Buchhandlung, 1875.)

Dr. Gerland is known to the scientific world as having successfully completed the *Anthropologie der Naturvölker* after the death of Professor Theodor Waitz. He had studied under this eminent anthropologist, and fully entered into his view that minute descriptions of the races of mankind and their social conditions would in time become the materials for a systematic philosophy of human nature. The two treatises in the present volume are attempts towards the working out of such a philosophy. Dr. Gerland starts with a doctrine of evolution and an atomistic-mechanical conception of the universe, all whose operations, up to the highest processes of "soul-life," he believes to be mathematically conceivable, and under favourable circumstances actually calculable. On this side Dr. Gerland brings forward the doctrines of Professor Fechner, the author of the remarkable *Elemente der Psychophysik*, holding that it is only from such a strictly scientific point of view that we can attain to an ideal, religious, and aesthetic conception of life and the development of the universe. It is not convenient to discuss here the principles of this system of physical pantheism, with its original cosmic organism, whence all beings have been evolved, and its animation of all matter by souls, ranging upwards from the lowest molecule-souls to the all-producing, all-pervading, Soul of the World. Within the next twenty years the public will hear a good deal more of this branch of philosophical speculation. But the proper way to deal with it will be by critically examining the leading works, from the real science of Fechner's *Psychophysics* to the sham science of Hartmann's *Philosophy of the Unconscious*. The present author brings such speculations in here and there, as it were, sideways. The problems which he takes up seriously and puts his strength into are strictly anthropological questions as to the development of man and his civilisation.

Dr. Gerland considers it clearly proved by zoologists that man was developed from a lower animal form. Taking this as a starting-point, and imagining communities of social and intelligent creatures somewhat below man, the question arises, under what circumstances they developed themselves through the last brute stages into humanity. Our author argues that, though need may have been there as a spur to exertion, the great elements of progressive development were well-being and leisure. Now this prosperous state of life could only be attained by help of a permanent supply of some suitable food, available all the year round. This, he maintains, was not animal food, for the supply of game is too irregular, and can only supplement the vegetable dietary on which a settled population must mainly depend. What, then, was the indispensable element of this vegetable diet?

Our author dismisses as insufficient such tree-fruit as cocoa-nuts and dates, and roots such as yams and potatoes. He will not even be satisfied with the whole mixed diet of a wild forest-tribe, with its miscellaneous items of berries, roots, insects, eggs, small creatures of the land and water, with an irregular supply of fish and large game. With all this, the prae-man would not have risen perhaps beyond apehood. To develope him to man's estate required grain. Suppose, then, a primaeval, not yet human tribe, in some warm region where wild cereal grasses grew in close patches, self-sown crop succeeding crop perpetually. The creatures munched at the ears, till they came to the primitive form of threshing by knocking out the grain against a stone. Then they watched the seed fall and sprout and the new plant ripen, till they learnt to assist nature by sowing it themselves. Thus, developing muscle and brain with abundant food, which gave their life comfort and rest, our ancestors rose gradually, but in a direct line from the condition of lower animals to that of agricultural men, whose condition in this respect was most like that of some modern African tribes, whose grain-food is supplied by a bountiful soil and climate, with slight tillage of the rudest sort. Somewhere near this stage

of mental development, primitive men learnt to use and produce fire; which a low half-apeish race of creatures would never have had the sense to control or benefit by. Thus, according to Dr. Gerland, an agricultural stage is to be reckoned the earliest in the history of civilisation, but when in process of time hordes pressed by need wandered off into the wilds and lived by hunting, they lost the means and the very memory of agriculture, and degenerated into savages.

This is in outline Dr. Gerland's scheme of the origin of civilisation (the word culture would be too confusing here). To the present reviewer, who trusts that he states fairly the ingenious hypothesis, it seems to require two strictures. First, in giving such exclusive importance to grain-food as an agent in developing mankind, Dr. Gerland underrates the value of fruits and roots, which in favourable regions furnish supplies of food all the year round. We do not as yet know much as to the laws of connexion between food and mental development. But one might fancy that if any dietary would feed an ape up into a farm-labourer, this might be done by the regular and plentiful South Sea Island fare of fish, bananas, cocoa-nuts, &c. Such plants might both have furnished nourishment in their wild condition, and have suggested their own cultivation, almost as well as any wild cereal, such as the ancestor of wheat or maize. Second, as to the theory that the agricultural stage came before the wild hunting and fishing stage. On the author's own hypothesis, the prae-human beings at one time fed principally on the seed of wild plants. But creatures living in this way would also have gathered whatever eatable fruits and roots were to be had, and would also have killed and eaten whatever animals of land or water could be easily come by. If it be granted that for these purposes they used sticks and stones (as animals so intelligent would no doubt have done), then this is tantamount to saying that they got their living from wild vegetables and animals in somewhat the same way as Digger Indians, though with ruder appliances. It is really putting an exceedingly low savage state down so early in history as to come not only before the agricultural state, but before the full development of man himself. Thus Dr. Gerland's argument hardly tends to alter the order of progression now generally received by anthropologists—viz., that men lived on wild produce, such as seeds, berries, roots, insects, reptiles, fish, and game, before they attained to the art of planting which brought them to a settled life. The effect of the hypothesis, if proved to be true, would be to take away from human life the two first stages of what we are used to call civilisation, and to transfer them to the remote ages when the ancestral animals had not yet developed into men.

Anthropologists who read Dr. Gerland's argument, though they will consider it overstrained, must at least admit that it has a positive value in the importance it gives to the original wild cereal plants as a direct "lever" of human development. His thesis on the original home of the human race is in like manner too heavy for the evidence it is made to rest upon. He critically examines the various districts of the world as to their claims to being the region of the first men, and states his objections to America, Africa, Australasia, and the hypothetical continent of "Lemuria," now mostly at the bottom of the Indian Ocean. Then, looking for the original districts of cereal plants, and guiding himself by his theory that man was developed by corn, he finds in Asia the earliest site of humanity, somewhere south-west of the Himalaya, where temperate and tropical floras meet. If Dr. Gerland had been working on the minor problem, whether the higher civilisation of the world arose in Asia, much of his reasoning as to the origins of domesticated animals and cultivated plants would be to the purpose. But when it comes to the deeper and wider problem of the origin of mankind, we feel that he is not going to the bottom of the subject. Indeed, the easy casual way in which he admits the possibility of agriculture having been developed from original savagery in America forces the conviction on the reader that the whole problem is too lightly handled. So with the classification of the races of man. Dr. Gerland looks especially to geographical conditions as the main determining cause of differences of race, and, indeed, of the different courses of human life. A sentence quoted by him from K. E. von Baer well expresses this (p. 387):—

"When the earth's axis received its inclination, when the dry land became divided from the water, when the mountains rose and divided the land into districts, then the destiny of the human race was in its broad outlines already pre-determined, and the history of the world is but the fulfilment of this destiny."

No doubt there is a great principle stated here. But the facts on which it is supported are not massive enough. The attempt systematically to correlate regions of the earth with the physical types of their inhabitants is one which science has hitherto failed in. Up to a certain point Dr. Gerland argues successfully against the doctrine of absolute fixity of race-types. In support of this doctrine it is usual to rely on the unchanged appearance of the negro type in Egypt since most ancient times. He meets this by asking why their type should be expected to have changed, seeing that they were living in a country to whose climate and other conditions they had already become adapted. On the other side, he cites Waitz and Darwin to prove that the negro type is in fact altering in America, where the surroundings are different. Now it is very desirable that such alleged alterations in races should be more carefully studied than they have been, and especially information is wanted as to how far they may be due to change of climate, and how far to change of food, work, mode of life, and education. As yet, however, the problem is still wrapped in obscurity, and its solution is hardly advanced by such an assertion as the following, which is not supported by facts, and simply begs the whole question: "Had the Indo-Germans migrated in early times to the steppes of Northern Asia, they would have become a people of Mongolian type, as surely as steppes are steppes" (p. 395).

Dr. Gerland's volume, full of facts and full of ideas, is to be commended to the attention of those engaged in anthropological research, where it makes several important openings. Especially, no writer has so clearly brought into view the extent to which the problem of man's origin and development turns on the problem of the supply of food, especially vegetable food, in prehistoric periods. Here anthropologists, by calling in the aid of botanists, such as Hooker, Martius, and Grisebach, may expect excellent results. The following extract from Dr. Gerland's concluding chapter (p. 422) may be cited, not, indeed, as an established hypothesis, but as the key to his most promising line of investigation. Remarking on the immense importance of assimilation in determining the molecular constitution and movement of organised bodies, he writes:—

"Thence the immense importance of nutrition. By their mode of nourishment we distinguish in the first place between plants and animals. Better, more highly organised food facilitated the development of more highly organised beings, and the striving after particular kinds of nourishment in many respects itself pointed out the way to development. Even the brain stands in the most exact relation to the function of nourishment. The senses, eyes, tactile organs, and afterwards smell, group themselves in the immediate proximity of the mouth, so as to be at once finders of food, and care-takers of the organism in its selection. Thereby the nerve-collar forms itself, and from this, by the continued excitation of more lively and active sensations, is evolved the brain. This formation can only be carried out by increased plenty and security in the supply of food, and *vice versâ*, the more the first progresses, the more it promotes the progress of the second. As now the brain becomes distinctly the centre of nerve-life, it brings hearing also into its neighbourhood—and thus the beauty of the human countenance is ultimately based on the animal function of feeding. It was this which called into existence the different characteristics of animals; it was this which, causing easier and richer assimilation of serviceable molecules, raised man above the beast."

EDWARD B. TYLOR.

A Compendium of the Comparative Grammar of the Indo-European, Sanskrit, Greek and Latin Languages. By August Schleicher. Translated from the third German edition by Herbert Bendall, M.A. Part I. (London: Trübner & Co., 1874.)

SCHLEICHER'S well-known Compendium has long been recognised as the most convenient and trustworthy storehouse of facts for the student of Indo-Germanic philology. It can claim no charms of style; on the contrary, it is at first sight singularly dry and repellent. But its arrangement is excellent, its methods sober and scientific, and, with the exception of a few quasi-heresies, almost peculiar to its gifted author, it represents the most approved results of modern research. These merits caused it to be chosen as one of the text-books of which some knowledge is now expected from candidates for honours in the Classical Tripos at Cambridge; and this choice, again, may be fairly supposed to have prompted the translation of a portion of it by Mr. Bendall. It is to be feared that, if it had not been for the influence in favour of modern scientific philology which has at last, and not at all too soon, been

exerted by the Universities, it would have been long enough before any such translation would have been undertaken. Mr. Bendall's version will be very welcome to those "students of Greek and Latin philology" who are now undergraduates, and who, before its appearance, saw with terror many pages of very odd-looking German lying between them and the fulfilment of their hopes. They will, doubtless, be duly grateful, and not very critical, towards one who has undertaken the irksome task of putting this text-book within somewhat easier reach, but from any other stand-point Mr. Bendall's performance cannot be considered satisfactory. In the first place, the special purpose with which the translation was prepared has led to an unfortunate limitation of its range. Not only the less familiar languages, of which Schleicher makes such good use, but even Gothic, so important for the student of English, and the Italian dialects (Oscan and Umbrian), hardly less needful for the student of Latin, are omitted altogether. And even in the parts which have been translated, the references and notes have been sadly curtailed. But this fragmentary nature of the version, much as it is to be regretted, is accounted for, if not wholly excused, by the object immediately in view. Again, the unattractive character of the original is in the translation made ten times worse by the extraordinary and, for the most part, wholly unexplained abbreviations with which every page is crowded: fm., fmn., labb., bes. gutt. mom., sff., and Gk. (introduced into a German sentence p. 71), will be sufficient specimens out of a very large variety. It is a matter of opinion whether Schleicher's *j* should have been turned (without a word of warning) into *y*: it is certain that much confusion will be caused by a variation, apparently purely capricious, between *u* and *v*. But things like these, which are at most but errors of judgment, are of much less importance than the serious want of fidelity in the version. Sometimes this seems again to be a matter of caprice. One instance of this kind is given on the very title-page. Schleicher chose to speak throughout of *Indogermanisch*; now, doubtless there is much to be said against this name for the primitive *Ursprache*, though if it be rendered by its English equivalent *Indo-Teutonic* it is certainly capable of a plausible defence; but much is also to be said against the term *Indo-European*, which some of our leading English philologists wish to bring into favour. And what is to be said of a translator, who, on a question which is still unsettled, shifts the weight of his author's name from the one scale into the other without a word of explanation or apology? But more often there is something more at fault than capriciousness. Within a dozen lines (p. 158), we read of the terminations in Latin assuming "a more definite existence" (*ein festeres wesen*); of "the earlier national (*volkstümlich*) archaic lang.;" of "later also in the unformed branch of the Roman" (*beim nicht gebildeten teile der Römer sicherlich auch später*). These renderings occur in three out of four consecutive sentences; and the fourth is made barely intelligible and wholly incorrect by ignoring the force of *gerade* with a superlative. Elsewhere, one of the best-known authorities on Latin orthography is quoted as Fleckeisen's 5th Art. (*fünfzig Artikel*, &c.); *levir* is translated "father-in-law" (Mr. Bendall does not explain his notion of levirate marriage); and "it here depends of course from the stem only" is the version of *es kommt hier natürlich nur auf den stamm an*. Schleicher is certainly not responsible for the curious logic of the following sentence:—"Bef. *l*, *x* has died out in *tē-la* (web), which, however (*doch*), can only be explained as prob. coming fr. **tex-la*, cf. *tex-ere* (weave)." Nor did he ever say anything as absurd as this:—"Neither will a fm. **κFακλος* seem to me to be Gk., and yet we must suppose some such form" (*ein *κFακλος u.s.f. will mir weder als griechisch erscheinen, noch ist die voraussetzung solcher formen irgend wie nötig*).

It is right to add that misprints are, on the whole, commendably rare considering the difficulty of correcting the sheets of a work of the kind. But, although it is with reluctance that one passes an adverse judgment on a book that has evidently cost some pains, the plain fact is that Mr. Bendall's version is quite untrustworthy as an interpretation of Schleicher's words. An early demand for a second edition would be a welcome proof of the interest taken in philological studies; it would not be less welcome as giving the opportunity for a careful revision, with the aid of some competent German scholar, of what might have been, and still might be, the best available introduction to the study of Comparative Philology.

AUGUSTUS S. WILKINS.

THE TEXT OF TABARI.

MR. H. W. FREELAND, of Chichester, has forwarded to us the enclosed letter for publication. Mr. Freeland will be happy to receive and transmit to the proper quarter any contributions which the friends of Oriental literature may be willing to make:—

"Leyden, November 2, 1875.

"Dear Sir,—Allow me to give you some more particulars about a great literary undertaking at which I just hinted during your visit to our town; the publication of the large original Chronicle of Tabari, the greatest historical work of the Arabic literature.

"The labour being too great for a single person, it has been divided between several scholars, under the superintendence of my friend and colleague, Professor de Goeje. Dr. Barth, of Berlin, will give the introduction and the Biblical history, Professor Nöldeke, of Strassburg, the Sassanides, Professor Loth of Leipzig the Prophet and the four first Khalifs; Dr. Müller and Dr. Grünert, of Berlin, and Professor Thorbecke, of Heidelberg, the Omaiyades; Professor de Goeje himself the Abbasides.

"'It will be,' as Professor Sprenger writes, 'the task of this age to publish a critical edition of Tabari's history, just as well as to explore the interior of Africa and the Polar regions.'

"In comparison with the two last-named undertakings, the expenses of the first will be small. But expenses there will be—not for the printing, Messrs. Brill of this town being quite ready to do that at their own risk; but for the copying of those MSS. which are inaccessible to the editors. In Constantinople those parts have been copied already which are not to be found in Western Europe, with the exception of a fragment, which will still cost 42*l*. In the British Museum one part has been copied, and another collated. Mr. de Goeje has been able to defray these expenses by a donation of 210*l*. from Professor Stähelin, of Basle, and by a subsidy of 125*l*. from our Government. What remains is to obtain a copy of the other MSS. in Constantinople and the British Museum, which are to be collated with those we have, and a copy of a *complete* MS. which exists in Medina. Mr. de Goeje cannot state precisely the sum he wants for all that, but it certainly will be more than what has been already expended.

"The money is hard to find, and it would be a pity if the splendid undertaking miscarried through a merely pecuniary hindrance. Perhaps you and your friends in England will be disposed to lend a hand towards its realisation. English gentlemen have shown very often that to large fortunes they join the love of Science and the will to promote it; so I come to you as a beggar, the more confidently as I have no personal interest in the matter, my time being wholly taken up by quite another work. Believe me, dear sir, yours very truly, R. DOZY."

SCIENCE NOTES.

PHYSICS.

Rotatory Polarisation of Quartz.—Two papers on this subject have lately appeared in the *Comptes Rendus*, the one by MM. Soret and Sarasin (tom. lxxi., p. 610), the other by M. Croullebois (tom. lxxi., p. 666). The paper of the latter was read before the British Association at its meeting at Brighton in 1872, but the title only was published in the report of the meeting, and its appearance now is due to the publication by MM. Soret and Sarasin of their researches in the same subject. The rotatory effect of quartz is a function of the refrangibility of the light which passes through it, increasing as the wave-length diminishes. MM. Soret and Sarasin have observed the rotation as far as the ultra-violet ray *N* (wave-length = 358·5), employing the method of Fizeau and Foucault. In this method solar light, reflected horizontally by a metallic mirror, is concentrated by a converging lens of $1^{m}\cdot15$ focal length. A little in front of the focus of the lens the beam traverses a large Nicol, next to which is a quartz plate cut perpendicular to the axis, then a second Nicol fixed on a graduated circle: finally the light enters a spectroscope, of which the slit is placed at the focus of the lens. The spectroscope is provided with a fluorescent eye-piece. They also examined the extreme red of the spectrum (from *A* to *a*) by placing in front of the slit of the spectroscope a plate of cobalt glass, which allows the extreme red to pass while it absorbs the neighbouring more refrangible rays. M. Croullebois observed the spectrum as far as the ultra-violet ray *O* (wave-length = 338·3), but was a little doubtful about the extent of rotation in this case. The angle of rotation is a function of the wave-length, and M. Boltzmann has proposed the formula $\phi = \frac{B}{\lambda^2} + \frac{C}{\lambda^4} + \frac{D}{\lambda^6} + \dots$ to connect the two, B, C, D . ., being constants. This formula agrees very satisfactorily with the experimental results of MM. Soret and Sarasin.

Action of Light on the Electric Conductivity of Selenium.—An abstract of Professor W. G. Adams's paper on this subject is published in the *Proceedings* of the Royal Society (No. 163). Several series of experiments were made with the view—(1) To determine whether the change in the electrical resistance of selenium is due to radiant heat, light, or chemical action; (2) To measure the amount of the change of resistance due to exposure to light of different sources transmitted through various absorbing media; and (3) To determine whether the action is instantaneous or gradual, and to measure the rate at which the action takes place. The average resistance of the selenium used was 2½ megohms, and the battery used in most of the experiments consisted of 30 Leclanché cells. The absorbing media employed were bichromate of potash, sulphate of copper, ruby, orange, green, and blue glasses, also plates of rock-salt, alum, mica, and quartz. The general action of light upon selenium is to diminish its

electrical resistance, and Professor Adams found by experiments with the electric light and rock-salt, alum, quartz, and a solution of iodine in bisulphide of carbon, that the resistance diminishes at the same rate as the illumination increases, and, moreover, that the obscure heat-rays have a very slight action. On the whole, Professor Adams's experiments prove that the action on the selenium is due principally, if not entirely, to radiations belonging to the visible portion of the spectrum. Light rays of all kinds, particularly the greenish-yellow, produce an instantaneous effect, followed by a more or less gradual effect, which continues to increase during exposure for several minutes. Two hypotheses are suggested as possible explanations:—(1) That the light falling on the selenium causes an electromotive force in it, which opposes a battery-current passing through it, the effect being similar to the effect due to polarisation in an electrolyte; (2) That the light falling on the selenium causes a change in its surface akin to the change which it produces on the surface of a phosphorescent body, and that in consequence of this change the electric current is enabled to pass more readily over the surface of the selenium.

A new Relation between Electricity and Light.—Faraday, who was acquainted with the method of studying the strains produced in transparent solids by means of polarised light, made many experiments in the hope of detecting some action on polarised light while passing through a medium in which dielectric induction exists. He was not, however, able to detect any action of this kind. Though his experiments were arranged in the way best adapted to discover effects of tension, he was unable to recognise any action on light due to static electric induction. Dr. Kerr, in a paper published in the November number of the *Philosophical Magazine*, describes experiments which he has recently made which show that electrification of a non-conductor when sufficiently powerful is accompanied by optical effect. A piece of polished plate-glass is selected, three-quarters of an inch thick, six inches long, and two wide. Two holes are drilled into the block from its opposite ends, and approach within a quarter of an inch of each other; in these are inserted thick copper wires, sheathed—except at their extremities—in gutta percha. The electrification is effected by means of a powerful Ruhmkorff's induction apparatus, the outer ends of the wires from the glass plate being screwed into the knobs of the secondary coil. When the plate of glass is intensely electrified and traversed by polarised light in a direction perpendicular to the lines of force, Dr. Kerr found that a depolarising action is exerted upon the light, giving an effect which is much more than merely sensible in a common polariscope. Electric force and optical effect increase together. The optical effect of a constant electric action takes a certain time to reach its full intensity, which it does by continuous increase from zero, and it falls again slowly to zero after the electric force has vanished. It was found further that the dielectrification of plate-glass is equivalent optically to a compression of the glass along the lines of electric force. Di-electrified glass acts upon transmitted light as a negative uniaxal crystal, with its axis parallel to the lines of force. Quartz (like glass) acts upon transmitted light as if compressed along the lines of force, while resin (unlike glass) acts as if extended along the lines of force. Dr. Kerr intends to examine the action of liquid dielectrics in the same way.

Development of Dynamic by means of Static Electricity.—The induction coil of Ruhmkorff affords the means of converting dynamic into static electricity. Professor Bichat (*Annales de Chim. et de Phys.*, sér. 5, tom. 6, p. 391) has sought to effect the inverse transformation. In the ordinary mode of using a Ruhmkorff's coil, a current successively made and broken is passed through the thick wire, the result being the production of two currents in opposite directions in the thin wire, equal in quantity but very unequal in tension. If the terminals of the thin wire be separated by a layer of air of sufficient thickness, the *direct* current alone passes. Conversely it would seem that the machine of Ruhmkorff ought to be the most suitable apparatus for transforming static into dynamic electricity, and experiment fully confirms this prevision. If a series of sparks produced by a Holtz machine be passed through the fine wire of the bobbin, there are developed in the thick wire induced currents, which are distinguished from other induced currents produced by statical electricity by the facility with which they decompose water and saline solutions, and by the energy with which they deflect a galvanometer needle. In a voltameter with acidulated water we should expect to find equal volumes of detonating mixture produced at each of the electrodes, since the induced currents are equal in quantity and in opposite directions. On the contrary, however, we find that oxygen is disengaged on one side and hydrogen on the other, the gases forming water being thus separated from each other and almost pure. It would thus seem that there is a *single* current passing through the voltameter, which contradicts the known facts of induction. To explain this apparent contradiction the author availed himself of the phenomenon of the polarisation of the electrodes, a method previously adopted by Verdet with success in his experiments on static induction. The method consists simply in this—that the voltameter, after its electrodes have become polarised by the passage through it for a short time of the induced current, is disconnected from the coil and put into communication with an insulated galvanometer, the change of connexions being effected by means of a commutator. The direction and amount of the deflection of the galvanometer indicate the direction and strength of the induced current passing through the thick wire of the Ruhmkorff. The result showed that the current is *inverse*—*i.e.*, in contrary direction to the principal current furnished by the Holtz. These apparent anomalies are due to the difference in tension of the *two* currents which in reality are produced whether in the thick or thin wire. The explanation is simple:—the balls of the discharger, included in the principal circuit, are charged slowly, owing to the great resistance of the fine primary wire, and discharged abruptly. The tension of the direct current, which corresponds to the rupture, is enormous in comparison with that of the inverse current, which proceeds from the slow establishment of the spark constituting the inducing current. The inverse current, which is produced first, arrives at the voltameter and decomposes the water. This decomposition results in the deposition on the platinum wires of a large quantity of microscopic gas-bubbles, which are not disengaged, and which hence are eminently adapted to the production of polarisation-currents. The direct current which then arrives also decomposes the water, but, as it exists only during a very short time, it follows that the decomposition takes place rapidly. The bubbles of gas are larger, less adherent, and are disengaged at once, and are thus unable to effect more than a feeble polarisation, quite incapable of destroying that due to the inverse current. Thus the apparent production of a single inverse current is owing to the difference in tension of the two induced currents.

BOTANY.

The Asparagaceae.—Uniform with the three previous papers on sections of the *Liliaceae*, Mr. Baker has contributed a fourth, of which we have a reprint before us, to the *Journal* of the Linnaean Society. This embraces all the genera having a baccate fruit. As here characterised this sub-order consists of 259 species, under thirty-five genera and eight tribes, including the curious *Aspidistreae*. There are three new genera described—namely, *Speirantha* (*Tovarieae*), *Goniocypha*, and *Campylandra* (*Aspidistreae*). Kunth's genus *Cohnia* is retained for its *perianthium sexpartitum*. *Clintonia* of Rafinesque is kept up for various species of *Smilacina*, *Convallaria*, and *Dracaena* of different writers. We may incidentally mention that the *Clintonia* of Douglas will be reduced in the forthcoming part of Bentham and Hooker's *Genera Plantarum*, which will shortly appear and will contain the remaining gamopetalous orders. The last tribe, *Asparageae*, includes four genera, *Asparagus*, *Ruscus*, *Semele*, and *Danaë*. The first embraces nearly 100 species; and the two last are again separated from *Ruscus*, *Danaë* having hermaphrodite flowers, and in *Semele* the flowers are borne on the margins of the cladodes, instead of on the under-surface.

Vitality of Seeds.—Although there is no doubt that the seeds of many plants retain their vegetative powers for a long period under certain conditions, absolute proof is still wanting to confirm the supposed germination of grains of wheat, &c., taken from Egyptian mummy-cases and other sources. Carefully-conducted experiments by scientific men of different countries have furnished little beyond negative results. We ourselves have tried in vain to raise various seeds, ranging from fifteen to twenty-five years old, which had been more or less exposed to atmospherical influences—that is to say, they were kept in paper bags. Buried in the soil to a certain depth, it seems quite possible that some seeds would retain their vitality for an indefinite number of years. This is so far true that in some districts where the arable land has been very much infested with the charlock, and the farmer has succeeded in nearly exterminating it, he is very careful not to plough deeper than usual, which invariably brings a quantity of fresh seed within germinating distance of the surface of the soil, and is the cause of weed increasing and spreading again with renewed vigour. Having similar facts in view, Dr. H. Hoffmann has been experimenting with soil taken from the diluvial beds of the Rhine districts. We should mention, too, that he hoped to obtain some interesting results affecting the transmutation theory, and some explanation of the peculiar distribution of certain plants found in the Middle Rhine district. The results he has published in the *Botanische Zeitung* (No. 42 and 43, 1875). For the purposes of the experiments, about three-quarters of a hundredweight of the Löss soil was taken out at a depth of 12 feet below the surface, when the earth was being levelled for the railway station at Monsheim, near Worms. A newly-broken spot was selected, and the tools previously cleaned with well-water. In fact, every conceivable precaution was taken throughout the experiment to prevent the intrusion of foreign seeds or spores. Notwithstanding all this care, various mosses and ferns, and even some phanerogams, sprang up in the pots, which were closely covered with bell-glasses. It is noteworthy, too, that all the species that sprang up in this way were common either in the greenhouse or its immediate vicinity, and not in the locality whence the soil was procured. A similar set of experiments was instituted with white tertiary sand, and the result was the same. And the experiment with Löss soil was repeated again. In this instance the only plant that could possibly have sprung from a seed in the experimental soil was *Festuca pratensis*, but this was a delicate plant, probably from a very small light seed, that might have been conveyed thither by the air. It will thus be seen that all these experiments gave results of a negative character. But the author has put them on record, and wisely we think, to show the difficulties in the way of obtaining satisfactory proof in experiments of this nature. Altogether they go to strengthen the view that "Egyptian mummy wheat" was accidentally introduced with the actual grain taken from the cases.

On the Characteristic Colouring-Matters of the Red Groups of Algae.—Mr. H. C. Sorby is continuing his researches in comparative vegetal chromatology; his last contribution (*Linnaean Society's Journal*, vol. xv.) treats of the coloured

substances of the red *Algae*. As far as his investigations go at present, he finds that red *Algae* contain at least six different characteristic colouring-matters soluble in water. Various mixtures of these have been called *Phycocyan* and *Phycoerythrin*, and the writer thinks that one cannot do better than retain these terms generically, and express the differences between the individual species by the addition of words indicating their colours. Thus, for example, the dark species of *Oscillatoria*, *O. nigra*, so common in clear still water, yields a splendid purple solution, which has been called Phycocyan. But the author claims to have shown that it is composed chiefly of a mixture of two distinct substances—one of purple, having a well-marked absorption-band in the spectra, whose centre is at wave-length 621 millionths of a millimètre, and the other a pink, having an absorption-band at 567 millionths of a millimètre. These Mr. Sorby would call respectively *purple Phycocyan* and *pink Phycocyan*. The following table shows the more important differences between the various kinds of Phycocyan and Phycoerythrin. The position of the centres of the principal bands of each substance is shown by the wave-length of the light at that part of the spectrum in millionths of a millimètre, and their width by the difference between the wave-lengths of the opposite sides when the bands are well defined. The lowest temperature at which each of the substances is slowly decomposed when dissolved in syrup is given according to the centigrade scale. O. stands for *Oscillatoria nigra*, and P. for *Porphyra vulgaris*.

Name of Substance	Centre	Width	Fluoresence	Decomposed at
Blue Phycocyan, O. .	650	18	Strong Red	75°C.
Purple Phycocyan, O. .	621	32	Strong Rose	80°
" " P. .	621	32	"	68°
Pink Phycocyan, O. .	567	29	Doubtful	65°
Pink Phycoerythrin, P.	569	18	Strong Orange	80°
Red Phycoerythrin, P.	497	27	None	80°

MEETINGS OF SOCIETIES.

London Mathematical Society.—(*Thursday, November* 11.)

Professor Cayley, F.R.S., in the Chair. The following gentlemen were elected as the Council for the ensuing session:—

President: Professor H. J. S. Smith, F.R.S.; Vice-Presidents: Dr. Hirst, F.R.S., Lord Rayleigh, F.R.S., Mr. W. Spottiswoode, F.R.S.; Treasurer: Mr. S. Roberts; Hon. Secs.: Messrs. M. Jenkins and R. Tucker; Other Members: Mr. J. W. L. Glaisher, F.R.S., Professor Cayley, F.R.S., Professor Clifford, F.R.S., Mr. T. Cotterill, Rev. R. Harley, F.R.S., Professor Henrici, F.R.S., Mr. C. W. Merrifield, F.R.S., Professor Sylvester, F.R.S., and Mr. H. M. Taylor.

Professor Sylvester gave a detailed account of results arrived at in the consideration of "The Fifteen Young Ladies' Problem, and a General Mathematical Theory of Pure Syntax." The following communications were made to the Society:—Mr. J. Hammond on "The Relation between Bernouilli's Numbers and the Binomial Co-efficients;" Mr. S. Roberts on "Three Bar Motion in Plane Space;" Mr. J. W. L. Glaisher on "Values of Certain Infinite Products, with an Application to the Summation of the Geometrical Series of the nth order as a Definite Integral;" Major J. R. Campbell on "The Form of Cam which, acting on a Lever, shall communicate a Motion such that the Angular Velocity Ratio of the Lever and Cam is a given Function of the Angle described by the latter." Mr. Hammond's paper contained some interesting numerical results which follow directly from the division formulae given in a former paper by the same author; it was accompanied by a coloured diagram showing how certain determinant forms of the numbers are formed of selected co-efficients. Mr. Roberts determined three foci, any two of which may be taken as centres of the link-movements, and the nature of the link-work in each case.

Physical Society.—(*Saturday, November* 13.)

Dr. J. H. Gladstone, President, in the Chair.—Dr. Stone read a paper on Thermopiles. He has recently been engaged in some experiments with a view to ascertain the best alloy for use in thermopiles. The thermo-electric power of a metal or alloy appears to be quite unconnected with its power for conducting heat or electricity, or with its voltaic relation to other metals; neither does it appear to have any relation to specific gravities or atomic weights. Dr. Stone first used a couple consisting of German silver rich in nickel. This was characterised by great steadiness, but the electro-motive force developed by moderate differences of temperature was not great. He then used Marcus' negative alloy, consisting of twelve parts of antimony, five of zinc, and one of bismuth, but the crystalline nature and consequent brittleness of this mixture were found to be great objections to its practical use. It occurred to Dr. Stone that the addition of arsenic might diminish the brittleness without injuring the thermo-electric power, and on trial it was found that an alloy of zinc, antimony, and arsenic, with a little tin, formed a much less brittle mass than Marcus' metal, with quite as great or greater thermo-electric power. The electro-motive force of an element formed of this substance and copper was $\frac{1}{105}$ of a Daniell, the temperature-difference being 80° C. Dr. Guthrie suggested that the great influence which alloying one metal slightly with another has on its position in the thermo-electric series may perhaps be connected with its change in conducting power for heat. Mr. Walenn and Professor G. C. Foster also took part in the discussion which followed the reading of Dr. Stone's paper.

Zoological Society of London.—(*Tuesday, November* 16.)

Osbert Salvin, Esq., F.R.S., in the Chair. Mr. Sclater exhibited the horn of a Rhinoceros from Assam, which showed that a two-horned species, probably identical with *Rh. sumatrensis*, is a native of that country. Mr. H. Seebohm exhibited a fine series of rare birds and eggs, collected by Mr. Harvie Brown and himself on the Petschora River in north-eastern Russia. Among the most interesting of the eggs were those of the Grey Plover (*Squatarola helvatica*) and the Little Stint (*Tringa minuta*), which have hitherto been almost unknown, accompanied by the young in down; those of the latter species were especially important as indicating a close relationship to the Dunliv (*T. alpina*). There were also eggs of Bewick's Swan (*Cygnus minor*), which are new to science, and of ten species of Ducks, including those of the Smew (*Mergus albellus*). Of the birds there were many examples of the Yellow-head Wagtail (*Motacilla citreola*), a Warbler (*Phyloscopus tristois*) hitherto only known as Indian, and an undescribed species of Pipit, which has been named *Anthus Seebohmii* by Mr. Dresser. Mr. Garrod made some remarks on the Manatee (*Manatus americanus*) which was recently alive at the Society's Gardens, illustrating the structure of its mouth by an ingenious working model. A communication from Mr. W. H. Hudson gave an account of a remarkable habit of a small South American heron, *Ardetta involucris*, which conceals itself by drawing itself up in a perfectly perpendicular position, so as to mimic the surrounding reeds. Other papers were read by Drs. Günther, Finsch, and Bowerbank, Messrs. Ramsey, Hanley, and Butler.

Geological Society.—(*Wednesday, November* 17.)

J. Evans, Esq., F.R.S., President, in the Chair. Professor Owen described a new modification of Dinosaurian vertebra from lacustrine beds in South Africa. The centrum exhibited on each side a foramen, indicating an arrest of ossification of the primitive notochord. The Rev. J. Gunn called attention to the presence of a forest-bed series at Kessingland and Pakefield, in Suffolk, and described the position of this series as underlying the Chillesford clay. Beneath this clay, which is marine, he has found fluvio-marine beds, which he believed to represent the upper portion of what has been called "Norwich Crag." This was succeeded in descending order by deposits containing rootlets, which had led to its having been mistaken for the forest-bed. Unios occur in some of these deposits, and thus point to their fresh-water origin. The true forest-bed, with stools of trees, rests on the old soil represented by the elephant-bed, which may be of estuarine origin. Mr. Gunn believed that the mammalian remains from the so-called Norwich Crag are exclusively derived from the "stone bed" resting on the chalk. The author's researches had brought to light some interesting mammalian remains from the forest-bed, hitherto undescribed.

The Meteorological Society.—(*Wednesday, November* 17.)

Dr. R. J. Mann, President, in the Chair. The following papers were read:—"Some Remarks on the Reduction of Barometric Readings, with a form of Table for combining the Corrections for Index-error, Temperature and Altitude," by William Marriott, F.M.S. Readings of the barometer to be of any scientific value must be corrected for index-error, temperature, and height above mean sea-level. There is not much difficulty in applying the first two, but it is a very troublesome thing to obtain the proper corrections for altitude if the station be more than 100 feet above sea-level. The author has found that a great number of observers make some very extraordinary mistakes in applying this correction, and gives a few as specimens. He attributes the difficulty in applying this correction to the unsatisfactory explanation accompanying the tables as given in the different manuals on meteorology, and to the fact of the corrections being only given for two pressures—viz., twenty-seven inches and thirty inches. He then submits a table which gives the sea-level pressure on the left hand, and the reading of the barometer at the station corresponding to that pressure on the right hand, with the altitude correction between them. In conclusion he submits a form of table in which are combined the corrections for index-error, temperature, and height above sea-level, which is the means of saving much time, besides reducing the liability to error. "On a Continuous Self-registering Thermometer," by W. Harrison Cripps. The thermometer consists of six coils of glass tubing, the first five being wound concentrically round an axis, each coil lying within the other in such a manner as to form a spiral glass-wheel four inches in diameter. The sixth coil is moved slightly away from the others so that it shall form the circumference of a circle five inches in diameter, the centre being the axis around which the spiral tube is coiled. Pivots are attached to either end of the axis, which rest on two parallel metal uprights. The tubing is filled with spirit, and mercury and a small quantity of air are inclosed in the large coil. The thermometer works in the following manner: when the spirit contracts on cooling, the expansion of the included air keeps the column of mercury in contact with it; this immediately alters the centre of gravity, and the wheel begins to revolve in a direction opposite

to that of the receding mercury. On applying heat, the mercury passes forwards, and the wheel moves in the opposite direction. The thermometer is made to record somewhat in the same way as the recording aneroid barometer.

"On a self-regulating Atmometer," by S. H. Miller, F.R.A.S. After several years' experimenting with evaporating dishes of different forms under various conditions, the author has arrived at the conclusion that none of the contrivances which have come under his own observation are entirely satisfactory. After remarking upon the conditions which a good evaporator should fulfil, he proceeds to describe a self-regulating one which he has devised, and which has now worked satisfactorily for several months. The apparatus consists of an open cylinder, eight inches in diameter, surmounted by a brass rain-gauge rim, which receives the water from which the evaporation takes place. This vessel is surrounded by another cylinder, fifteen inches in diameter, and closed at the top, which is divided into two compartments, upper and lower. The upper one is filled with water, to keep the level in the inner cylinder always constant, and the lower one receives the overflow rainfall. The amount of evaporation is determined by weighing the apparatus.

PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN.—(*Thursday, November* 18.)

MR. SERJEANT COX, President, in the Chair. Mr. George Harris, LL.D., read a paper on "Caligraphy as a Test of Character," which he illustrated by a large number of autographs of distinguished men. An animated debate followed, in which Professor Leone Levi, Dr. Bayham, the President, and others, took part. The President announced that the Council had determined to devote the next meeting to a discussion upon Professor Tyndall's article on "Materialism" in the last *Fortnightly Review*. The Society accepted the challenge there thrown out, and would maintain as a scientific fact the existence in man of something other than the material and mortal body.

FINE ART.

THE SOCIETY OF FRENCH ARTISTS.

THE most conspicuous work in the gallery is *A Page* by M. Roybet—truly a strong, decisive performance. The page, a pallid, pale-haired boy, life-sized, and clothed in light salmon-pink, stands beside a table with a green satin covering of the most positive hue, and crimson hangings come behind: a helmet, a richly-chased musket, and other objects, are on the table. The strength of handling proclaims itself in the fact that, although all the abundant still-life material is thus made beyond any comparison more forcible in colour than the human figure, the latter nevertheless keeps its proper place, without being at all superseded. The same painter sends *Le Buveur*; a trooper in white or whitish uniform with a black sombrero. Neither the quality of the personage nor the general method of treatment seems quite in harmony with his small hands, and contracted pointed features, more attorney-like than military. *A Musketeer* is a third example of the same skilful pencil: here again the drapery is light—white silk—while the general effect is of robust vigour. This is a small work; hardly less exact than a Meissonier, and more obviously strong. *A Pilgrimage*, by Lhermitte, represents about a dozen French peasant women and girls, with a baby, at their devotions in a church; one elderly woman adds a lighted candle to those which already burn before the effigy of the Virgin and Child. There is a strong national similarity, not of a particularly fine type, among the various faces. The work is both true and good, and would seem still better but for the dangerous comparison which it raises with some works of like subject-matter by M. Legros, who remains, and may probably long remain, the *chef d'école* in this line. *Christopher Plantin, the Antwerp Printer*, is a moderately good specimen of Leys; solid certainly, and stolid too in some degree. The master-printer, accompanied by Arias Montanus and Raphelengius, the revisers of the Polyglot Bible, or *Biblia Plantiniana*, is examining a proof-sheet of the work which a compositor holds up. If Leys had not done many better things, this would excite and deserve close attention. Along with numerous "*Sketches*" Mr. Whistler sends one subject of larger size—*Chelsea Reach, Harmony in Grey*. It indicates an extremely dim day, brooding and moist; the forms are blurred, but are nevertheless disposed with great aptitude, and form as important an element in the whole effect as its fused and delicate tone. The Sketches are mostly figures, done in chalk with touches of colour, two or three being from nude models. Their general quality is artistic slightness—a few things told, and made suggestive of others that are only implied: a quality not to be confounded with heedlessness. Indeed, they present a good deal worthy of leisurely examination.

Other figure-subjects not to be overlooked are, *A Carpet-Bazaar*, by Clairin; *Paysanne*, by Jules Breton, a resolute face, with much working energy in it, and no sentimentalising; *Washing at Morlaix*, by Bellenger, a street-scene, with a slope down to the stream-side—the faces and actions not only free from clumsiness, but even elegant, without, however, being untrue to Nature; *Une Almée*, by Gérôme, an unattractive small study for the well-known picture; *The Practising Room, a sketch*, by Degas, ballet-girls trying their paces and graces, the light through the tall windows very truly given; and *Gifts from Japan*, by Mrs. Alma-Tadema, a girl holding a sun-shade, a doll, and a picture-book, the last not quite so characteristically hit off as might be; the sensible well-set face of the juvenile sitter is a praiseworthy piece of painting.

There can be few finer or more important Corots to be seen anywhere than *The Lake of Nemi*, in which a young man is seen helping himself up the bank after bathing. This is truly the work of a master; telling in charm of light—free, strong, and finely-composed, in its forms. Eight other specimens of the painter appear in this exhibition: we may specify *A Windy Day: A Tanner's Yard*, a study outside of his usual line of work, solid and good; and *The Pond at Ville d'Avray*, full of life and lusty grace in the growth of the trees. Mdme. Cazin appears here with almost as many pictures as Corot, and claims once again a very high meed of encomium. Her *Entrance to the Village*, with yellow light in the sky, is especially excellent. Still more observable is *A Storm on the Coast of France*. The deluge of rain, and the ponderous bluff of clouds, sweep over the land; the sea is unperturbed, and the sky above its surface, although diversified by the rapidly-shifting atmospheric conditions, is for the moment tranquil enough. In vigour of perception, and broad, unembarrassed, forthright dealing with her materials, Mdme. Cazin abounds: delicate multiformity of detail is not, so fully as one might wish, co-ordinated with these admirable gifts.

The landscape section of the Gallery includes also *Haymaking*, by Alma-Tadema, a nice simple specimen on a small scale; some examples of Bellenger (already mentioned among the figure-painters)—see especially *Après la Pluie le Beau Temps*; *A Winter Sunset*, by Münthe, rather a self-repetition, but good as such; *Antwerp*, by Boudin; *November*, by Artz, a woman gathering sticks in a clump of trees upon the common; *A Branch of the Sogne Fjord*, by Rasmussen; and *Fallen Leaves*, by Munkacsy—the first landscape that we remember from this energetic realist, and a fine one—the moon rising ghostly but beautiful above a birch-grove nigh denuded, and a man raking together the strewn autumn-leaves, a ruddy profusion of decay.

We re-encounter M. Lhermitte in a combination of landscape and animal painting—*Sheep-washing*—a large work, ably done, yet not ranking among his best successes. The same combination is to be found in *The Last of the Flock*, by M. Burnier—forcible in execution, melancholy in impression. Instead of "the Flock," we should rather read "the Herd." A peasant is bringing three or four cows to market; they all trudge ploddingly along, while the sun sets in calm but sad dignity, and dusk and dark usurp upon his reign.

Among the inevitable flower-pictures by Fantin, six in number, one of the most remarkable is the *Apple-blossom* (74). There are also two excellent terra-cotta busts by Dalou; that of Mr. Boehm the sculptor being particularly vivid (lifelike, or, as one might say, picture-like) in the management of the eyes. W. M. ROSSETTI.

DAUBIGNY'S ETCHINGS, AND ART NEWS.

Paris: November 20, 1875.

M. Frédéric Heuriet, a friend of the painter's employed at the Ministère des Beaux-Arts, has just brought out a work he began a long time ago, entitled *C. Daubigny et son œuvre gravé*, in one octavo volume, published by A. Lévy, and very carefully printed by J. Claye. It contains a portrait of Daubigny by Léon Lhermitte, one of his unpublished etchings, and several facsimiles by his son Karl Daubigny, beside some heliographic plates from very rare pieces, done by Durand's process.

So much for the material part of the work. The same care has been bestowed on the rest, by which I mean the division of the contents and the study on Daubigny the painter and engraver; the catalogue, which is as exact as possible, and takes notice of all the known "states" of the 113 pieces; an essay on the numerous publications for which Daubigny drew so many charming woodcuts; and finally the list of all the paintings he has exhibited at public exhibitions ever since 1838. It is impossible to speak both of the painter and the etcher in one short letter. Of his pleasing talent as a painter, of the useful influence he exercised over the present school of landscape-painters, and the place we assign him in the group which succeeded the Romanticists, and are not to be confounded with the Realists, we shall have other opportunities of speaking. To-day we will devote ourselves to the etcher whose works are, some of them, models of taste, refinement, and French sentiment. We are glad to see men of M. Frédéric Heuriet's stamp engaged in collecting and cataloguing pieces of paper which a few years back were being sold in lots, which began by finding no buyers at all, and then suddenly attracted the attention of fastidious amateurs on both sides of the Channel, in Belgium, and in Russia. This book discloses a curious fact: it makes repeated reference to the reproduction of Daubigny's etchings by Durand's heliographic process, and mentions that the price of the proofs will be at least five francs each. Now, in 1851, Daubigny published a series of twelve etchings, price 10 francs, to which at the time none but artists subscribed, and which now is not to be had. The copies will now fetch five times as much as the originals.

Daubigny (Charles François) was born in Paris on February 18, 1817. His father was a landscape, his uncle a miniature, painter; so that already, as a child, he played with the pencil and the brush. As was formerly often the case in the small Parisian families, his childhood was left very much to chance. Among them the desire to give their sons a good education dates no further back than the Revolution of 1830.

At fifteen the boy was painting the lids of Spa boxes and clock-ornaments. He was soon able to keep himself. Possessed with a wild longing, he and one of his companions, to see Italy, which was then still much talked of in the studios, they made a hole in the wall of their room and dropped

into it every halfpenny they could save out of their daily expenses. Bit by bit they collected, in two years, fourteen hundred francs!

Here I leave him for a while, until the time when he became acquainted with Trimolet, an artist who had a hard struggle both for life and fame, and finally died of misery and want. Amid the conflict of the Classical and Romantic schools, Trimolet had a clear vision of Realism—not our latter-day Realism, but that of the early Flemish painters. He drew a great many second-rate woodcuts simply as a means of livelihood; but I have seen both drawings and paintings by him which reveal a master's hand. He exercised a marked influence on a number of painters and sculptors who have made their way in the world, Meissonier, Daubigny, Steinheil, Pascal, and Geoffroy-Dechaume.

By him Daubigny was introduced to several publishers—to those of the Rue Saint-Jacques in the first place, who publish little pictures of saints, and afterwards to Curmer, who published the most curious books of the time (1840)—*Paul et Virginie*, *Les Français peints par eux-mêmes*, *La Pléiade*, &c. Daubigny drew some hundreds of blocks for Hetzel, Bourdin, &c., which are very delicate and suitable for engraving, and the composition of which is very good. He was most successful in landscape, views of towns and castles—that being the line his natural talent took. M. Peulot's name is to be mentioned here as one of the engravers who did Daubigny's drawing the greatest justice. The day is sure to come when fine proofs from these blocks with a burnisher will be in the greatest request, as some of Lavoignat's wood-engravings from Meissonier and Raffet were.

Daubigny exhibited several etchings at the Salons of 1841 and 1845. He had revived and carefully studied a process, properly speaking never entirely lost, which had been revived and studied about the year 1830 by Paul Huet and Célestin Nanteuil without its, however, exciting much public interest. Daubigny began by engraving colourless and ineffective borders, with Trimolet, for *Chansons populaires illustrées*. They are not interesting, except as regards the composition, which is invariably clever. He did some much more important plates for Curmer's *Beaux-Arts* and several other publications. The trial proofs of these are now the rarest of all. His real talent, which seems to me very great, comes out in the two portfolios, of six plates each, which were published in 1851. In those he shows himself complete master of the process. He attacks the copper as freely as if he were drawing on paper with a pen. He varies the bite, as if he were touching up every point of an oil-painting. *Le lever de soleil*, *Les cerfs courent dans la forêt*, *Le Satyre*, *L'Ondée*, *La Plage de Villerville*, *Le Chant du Coq*, to mention only the most perfect, are works which display genuine poetic feeling, very correct execution, and that sweet, sober charm which is the distinctive peculiarity of French scenery and of those truthful pictures which the modern school has painted under the influence of its inspiration. Their success equalled all expectation. Artists bought them as soon as they were printed, and real amateurs added them to their collections and showed them to each other in private. They are as instinct with national genius as the Dutch etchings are.

I consider that Daubigny's talent at the time he did these was at its zenith. Much later, he published an album called *Le Voyage en bateau*. He had had a boat built, on which, with his son, he could remain stationary for weeks, and paint our beautiful river-scenery undisturbed. This album, of which the pieces are too like caricatures, and too hurriedly done, was originally intended only to be seen by friends.

Daubigny published beside some very violent etchings in *La Société des Aquafortistes*, such as *Le Parc à moutons*, *La Vendange*. I do not much admire this mode of attacking the copper with a big nail. J. F. Millet did it successfully, but J. F. Millet's great knowledge of drawing, and his deep sympathy with the ruggedness and severity of the peasant's life threw the process itself into the shade. Many of the school have adopted the same style, but coarse strokes like these can only render the roughest sketch of the objects, and make it impossible for the artist to express gradations of distance, which no true etcher ever yet despised. Generally speaking, what is now published in this line is deplorable for pretentiousness and false strength.

Daubigny tried another process, by means of which singular effects are produced, but which was never adopted, except as an experiment by Corot, Millet, and a few others. You spread a thin coating of printing-ink over a sheet of glass, and sift over it an impalpable layer of white lead. You then lay the glass on black cloth and draw upon it with an etching-needle, as you would on a varnished and smoked copper-plate. The glass is then printed on sensitive paper, as you print a photographic plate.

This is but a slight sketch of M. Frédéric Heuriet's work. I must refer you to the book itself for details, on which great care has been bestowed. I have collected a large number of Daubigny's etchings, and shall now be able to class them with all the indications respecting the "states"—a pleasure which I hope more than one of my readers will also enjoy.

I should have preferred not to speak of an incident which produced some very strong feeling last week at the Ecole des Beaux-Arts. But there is a question of principle at stake, and I must break silence.

You have already announced that M. Henri Lehmann was nominated on the death of Isidore Pils one of the three official Professors of Painting. Personally M. H. Lehmann is a most worthy gentleman. He is very rich, for he has painted a great number of portraits among the upper classes, and also—a characteristic trait—though himself a Jew, he has painted most of the high dignitaries of the Catholic Church. He is a finished diplomatist, as is proved by his polished manners, his penetrating glance, and his prudent speech. He is a naturalised Frenchman, and his earliest sentimental compositions, *Les Océanides pleurant sur le rocher de Prométhée*, and *Le Mariage de Tobias*, bore witness to his German extraction. He has experienced one of the keenest vexations to which an artist can be exposed, in seeing a series of decorations for the Salle des Fêtes, usually considered his master-piece, destroyed in the fire which consumed the Hôtel de Ville.

His nomination, to which the public would have preferred that of Baudry, has given great dissatisfaction to the pupils of Pils's studio, the superintendence of which he was about to assume. Some of them went to see him. He explained to them that he was about to put in vigour the doctrine of his master, Ingres, in all its purity. This declaration was far from appeasing them; on the contrary, many of them deserted the studio, and took their easels to M. Cabanel's—rather a poor consolation, if the truth must be told.

Will M. Lehmann be reduced to lecture like St. John the Baptist in the wilderness? The question does not concern us. But this incident shows how ill-judged the Empire was in creating these three studios of official painting, when, after the decree of 1863, it restored to the Academy all the privileges of which M. de Nieuwekerke had so unwisely attempted to deprive it. In the first place, painting cannot be taught. But granting the State to admit this heresy, it should, at least, have been logical, and should have allowed the Academy alone, without any administrative control, to regulate such teaching on its own premises, and according to its own pleasure. The Academy would then have nominated whoever seemed good to itself, and would have had copied in its own way all that it itself considered most orthodox. By its side other independent studios might have opened, professed a different doctrine, and fought with it on equal terms. Nothing of the sort has been the case. It is the "Commission Supérieure des Beaux Arts" which nominates the professors, and, as in the present case, brusquely chooses a painter of sanctities and sentimental reveries to succeed a painter of battle-pieces. No wonder the pupils are all at sea!

These official studios, though described as "free," have given a staggering blow to our school. It is very difficult to avoid passing through them, at all events by placing one's name on the registers, if not by actual attendance, when the student is ambitious of devoting himself at a later stage to monumental painting. Any artist would be very unfavourably regarded by ministerial *bureaux* and wealthy architects—all old winners of the "grand prix de Rome"—who solicited important commissions without putting on his card "formerly pupil of such and such a master." This qualification will also cause in time to come sore searchings of heart in the critics of the day. In turning over the catalogues of our Salons, they will see that all the painters from every part of France were pupils of MM. Cabanel, Gérôme, and Pils! Only the landscape-painters, poor despicable crew, will form a battalion of *francs-tireurs*.

M. Jules Claretie, the indefatigable writer, has just published a notice on J. B. Carpeaux (Librairie Illustrée) in a small 32mo volume. It is a very skilful collection of all the scattered facts in the newspaper articles which appeared on the death of the great sculptor. I see nothing of importance to add to what I wrote on the occasion of that deplorable event. Some of these anecdotes might well have been retrenched as being only journalistic gossip. They are excusable in an article written to order on the spur of the moment. Afterwards they should give place to criticism of facts or of ideas.

M. Claretie, for whose kindly nature I have a great esteem, should especially have left in the background the mournful revelations of Carpeaux' family affairs. He should either have passed them over altogether, save for the purpose of quoting what has been made public—such as the judgment which authorised the widow to take possession of her husband's body, and Carpeaux's will with its revelation of secret dramas—or else have boldly sided with one of the two parties. The truth is, I believe, this: Carpeaux, who had received no early education, lost his head with vanity when, after his first successes, he was presented at the Imperial Court. He repeatedly asked the Emperor to create him a baron. He married the daughter of General de Montfort in the hope that this alliance would help him to obtain his patent of nobility. The union between a woman of the world and an artist of a talent, indeed, refined and forcible, but coarse in language and habits, did not long maintain its harmony. Carpeaux used to drink to the last degree of intoxication, in the wine-shop, in the street, with his moulders and his models. Although a certain literary school has been trying for some years past to rehabilitate drunkenness, it is evident that, in the relations of life, drunkenness renders natures originally the gentlest violent and incapable of work. It is after all a form of mental malady.

M. Alexandre Dumas, whom hysterical devotees adopt as their confessor and angry husbands for their counsellor, is one of Carpeaux' executors.

At the moment of writing the exhibition of Barye's works is not open, but it will certainly be so when these lines are published by the ACADEMY. I made my way into the Ecole des Beaux-Arts while the last contributions were being received. They consisted of reduced models of some of his principal decorative works, equestrian statues of Napoleon I., pediments and groups from the new Louvre, animals, &c. There were also a great number of casts, executed from nature, of the paws, loins, and heads of dead lions and tigers at the

Jardin des Plantes. It all came from his own studio—casts full of stains and dust, fragments broken and glued together, a spectral company. I went away full of trouble. I had seen the ghost of Barye, mute and mournful, flitting in the midst of this cemetery of his work.

The exhibition will be very different. Beside the models in bronze or white plaster it will include a number of water-colours, original and masterly in their beauty. I knew Barye as well as one could know that stern, gloomy, and ironical personality, who, if I mistake not, had become yet more shy and sceptical since he had in some sort surrendered his talent to the Empire, and since he had gained admission to the Academy in the Academicians' despite. I shall speak of him at length in a future letter. He is one of the most eminent masters of modern statuary in any country, and his influence has made itself felt to good purpose in the art of industrial bronze-founding.

I was waiting to speak of the reorganisation of our exhibitions till the decree which is to make it public should have appeared in the *Journal Officiel*. I should then have told you all the criticisms for the present, and all the uneasiness for the future, to which this reorganisation gives rise. The decree has not appeared up to the moment of writing. But its chief provisions are sufficiently well-known for its general spirit to be perfectly determined. It is reactionary on all points. It places its seal upon the arrangements which gave over to the Academy and its pupils admission to the Salon and its prizes. It adds an official quinquennial exhibition. This reorganisation has been discussed and decreed by the "Commission Supérieure" established by M. Wallon at the Ministry of Fine-Arts, with the object of annulling the influence of the present Director of Fine-Arts, M. de Chennevières, who had irreparably compromised himself in the eyes of the Assembly and the Government by offering to artists the task of attending to their own material and moral interests for themselves. I told you some time since how decisively the artists refused M. de Chennevières' offers of independence, dignity, and fortune. They preferred with one consent to receive from the ministerial *bureaux* commissions, purchases or promises, instead of accepting the yearly management of their exhibitions, which always attract crowds of visitors. They are great losers by the new code of regulations, which, it should be added, was only carried by twelve votes to nine:—(1) Only two works by each artist will be received for the future; (2) Only members of the Institute, winners of Grandes Médailles, and holders of decorations, will be exempt from the jurisdiction of the hanging-committee; (3) The electoral body—that is, the body entrusted with the election of the jury—will next year be composed of artists "exempted" at preceding Salons. It is promised that in subsequent Salons all the artists shall take part in the election. But these promises are like those in the sphere of politics which hold out the prospect that the state of siege will be raised. Some revolutionary production is sure to present itself, which will prove how seriously moral painting is menaced. The quinquennial exhibition is too distant to be very menacing.

What is to be regretted is, not the modification, sensible or insensible, which this code of regulations will produce in Salons, the monotony of which is becoming from year to year more palpable; it is that in a country whose citizens are so little accustomed to combine as they are in ours these administrative regulations make the public believe that the Government has at last found the principles of a free constitution, and that they render impossible the organisation of any rival exhibition on a liberal basis.

PH. BURTY.

NOTES ON AN OLD PICTURE GALLERY.

A DOCUMENT of some value in showing the progress of the fine arts in this country is to be found among the Treasury Records of the seventeenth century; and in duplicate among the Additional MSS. in the British Museum, an account of which will serve to supplement the particulars we were able to give last year of the pictures of Charles I. It is a return of the Sheriffs of London, Sir Edward Clarke and Sir Francis Child, to a writ commanding them to take possession and an inventory of the goods and chattels of John Drummond, Earl of Melfort, outlawed for high treason. Melfort, it will be remembered, was one of James's secretaries, shared his master's fortunes in Ireland, and afterwards for many years at St. Germains was entrusted with the management of the exiled monarch's affairs. The inquisition was made February 10, 1690, at the sign of the Castle in Paternoster Row, but there is no further clue to the Earl's residence given. The inventory drawn up then is mainly noticeable for its curious catalogue of pictures.

These are some 140 in number, and we notice the following of them put down to Vandyck, thus:—

"A hole length of Vandyke . . 40*l.*
"A head of Van Dyke . . . 10*l.*
"two heads in black & white of Vandyke . . . . . 2*l.*
"four ditto . . . . . 4*l.*
"A young Moses in the Reeds of Van Dyke . . . . . 30*l.*"

There is also one marked

"King Charles Children after Vandyke . . . . . 10*l.*"

Of William Dobson, an imitator of Vandyck, and introduced by him to Charles I., we meet with the following specimen:—

"Prince Robert [Rupert?], &c., of Dobson . . . . . 20*l.*"

Other artists are thus mentioned:—

"A flower piece of Verelst . . 4*l.*
"Count Rochford of Hobens painting . . . . . 12*l.*"

If this is to be understood as a portrait by Holbein of Anne Boleyn's unfortunate brother, the small money value placed upon it is somewhat remarkable. We have next:—

"A peice of Elshamor [Adam Elsheimer?] . . . . . 9*l.*
"The Tent of Derias [Darius?], after Le Brune . . . 5*l.*"

Charles Lebrun, a French artist, though of Scottish extraction, was famous, we remember, for his paintings of Alexander's battles:—

"St. Lawrence after Leure (*sic.*) . 4*l.*
"A peice after Bassan . . . 5*l.*
"Cavalcad of Vander Mulen . 15*l.*
"Head of Anthony Moore . . 5*l.*"

Sir Antonio More, we imagine, is here meant—a native of Utrecht, who was engaged in portrait painting in England during Mary's reign, and at her death followed her husband Philip to Spain.

"A Dominican of Kneller . . 5*l.*
"A head of Holbin . . . 10*l.*
"A Landskipp of Vosterman . 2*l.* 10*s.*
"A halfe length Earle of Perth of Kneller . . . . . 8*l.*
"An Exe homo after Bassan . 5*l.*
"Queene Dowager att length by Mr. Houseman . . . 10*l.*"

James Houseman or Huysman, a native of Antwerp, was a portrait and historical painter of some note, who died in London in 1696.

Among the subjects attributed to no particular artist are:—

"St. Sebastian by an Itallian hand 7*l.*
"Our Saviour and Nicodemus . 3*l.*
"Susanna and the 2 elders . . 4*l.*
"Another . . . . . 6*l.*
"Paris & the 3 Goddesses . . 6*l.*
"Another . . . . . 12*l.*
"A peice of Bores a fighting. . 8*l.*
"A Boy with a Glass of Clarrett . 10*l.*
"A Venus and Cupid . . . 13*l.*
"Our Saviour Dead . . . 15*l.*
"A Night peice . . . . 12*l.*
"A halfe length of King Charles 2d 8*l.*
"A halfe length of Lord Milford . 5*l.*
"Ditto Lady Milford . 6*l.*
"A landskipp with figures . . 15*l.*
"Contry people merry . . . 3*l.* 10*s.*
"Dives & Lazarus . . . 15*l.*
"Lord Melforts picture in his robes 8*l.*
"A large peice of our Saviour and Samaritan . . . . 5*l.*
"A large Battle . . . . 30*l.*"

Altogether the pictures were valued at 813*l.* 5*s.* The Library, or, as the valuers preferred to call it, "A parcell of books bound," contained 117 folios, ninety-five quartos, ninety-three octavos, and 178 small books, supposed to be worth 41*l.* 6*s.* 6*d.*

An inventory of the Earl's furniture and miscellaneous goods is also given in the schedule, some items of which, if it fell within our present purpose to quote them, would illustrate curiously enough the household arrangements of that age. It is sufficient to note that the picture-gallery was considered by far the most valuable portion of the personalty, being put down at the amount above stated, while books and furniture together do not reach a figure equal to a quarter of that sum.

J. J. CARTWRIGHT.

ART SALES.

THE prices obtained at a sale at the Hôtel Drouot on the 15th show that ancient textile fabrics are becoming every day more sought after by amateurs. A small carpet of groseille silk, embroidered in coloured silks and gold, 500 fr.; pluvial, or large cope, of garnet-coloured velvet richly embroidered, bearing a double-headed heraldic eagle, from the cathedral at Bruges, 800 fr.; band of unbleached linen, richly embroidered in groseille silk, with floral ornaments, 300 fr.; two bands of scarlet velvet with flowers and ornaments in coloured silks, gold and silver, of Renaissance design, 290 fr.; two portières of scarlet velvet, decorated with applications of gold lama and spangles, in the centre a shield surmounted by a cardinal's hat, 405 fr.; coverlet of unbleached linen, embroidered in rose-coloured silk with flowers, scrolls and birds, and bearing in the centre the double-headed imperial eagle, 500 fr.; coverlet of yellow silk, embroidered with coloured silks, 410 fr.; another of gros-bleu silk, embroidered with horsemen, flowers, &c., in coloured silks, 700 fr.; another of unbleached linen, embroidered with coloured silks, 720 fr.; suite of four pieces of tapestry, Louis XVI. period, with La Fontaine's fables in medallions, 2,600 fr.; tapestry, Louis XIV. period, representing Winter, figured by skaters upon a Dutch canal, 1,210 fr.; Renaissance tapestry, with hunting subjects and rich border, 905 fr.; tapestry of the sixteenth century, with Scripture subjects, rich border of flowers and fruit, 510 fr.; another similar, 435 fr.; ancient Oriental carpet, yellow pattern on red ground, 375 fr.

THE important sales at the Hôtel Drouot will begin this season, as they ended the last, with the extensive collections of M. Couvreur, the well-known dealer, whose taste and judgment in all objects of arts are sufficient guarantee for their being genuine.

ON the 17th began the first sale at Messrs. Christie and Manson's, consisting of a collection of Japanese and Chinese porcelain and earthenware, the property of Mr. Waite. There were specimens of most of the known manufactures, collected during his residence in Japan, but the prices obtained were very inadequate. The specimens now sent over are so much deteriorated from the old ware as to find little favour in the

eyes of the collector. Nor is it matter of surprise if one compares, for instance, the old Satzuma ware exhibited in 1867, its beautiful delicate hue, called by the French "ventre de biche," with its pale, colourless prototype of to-day; or the rich red of the Kutani ware, so minutely pencilled in gold, with the coarse, ill-executed decoration of the ship-loads now imported. Of the Kutani ware, three bottles and two dishes sold for 5*l.* 15*s.*; a deep dish with figures, 5*l.* 7*s.* 6*d.*; bowl and cover, with two other pieces, 7 gs.; two bowls with figures, a plate and cup, old and rich, 15*l.*; three dishes, 5*l.* 10*s.*; and a pair of large dishes with subjects in medallions, 9 gs.; three figures of white Owari ware, 3*l.* 7*s.* 6*d.*; a square dark blue stand with pierced centre, Ruri ware, 2*l.* 4*s.*; a pair of porcelain basins, the outsides decorated to imitate cloisonné enamel, 2 gs.; four grotesque figures, Bizen ware, 2*l.* 16*s.*; group of a man, children, and dogs seated on a drum, old Imari ware, 3 gs.; pear-shaped bottle, with cranes, old Awata ware, and three others, 11 gs.; turquoise jar with purple ornaments, in slight relief, Kochi ware, 2*l.* 18*s.*

NOTES AND NEWS.

Among portraits to be offered this day for sale by Messrs. Christie and Co., we notice a few which would make interesting additions to our National Portrait Gallery. Chief of them is one of the witty and dissipated John Wilmot, Earl of Rochester, "in a cuirass and crimson robe with white sleeves and lace scarf," said to have been painted by Sir Peter Lely for an ancestor of the late Miss Warre, of Hestercomb, Taunton. Holbein's Galen; Sir Thomas Lawrence's portrait of Mary, Duchess of Gloucester; Kneller's portrait of Anne's insignificant husband, Prince George of Denmark; and Leslie's Miss Stephens, Countess of Essex, are also noteworthy. By a remarkable coincidence, Dobson's "Portrait of Prince Rupert" also appears in the catalogue, a work mentioned in another column as having formed part of Lord Melfort's gallery nearly two centuries ago.

A fine collection of engraved English and Foreign Portraits will be on view next week at Messrs. Sotheby and Co.'s, previous to their sale under the hammer. It includes specimens of Wenceslaus Hollar's best work, such as the portraits, after Holbein, of Henry Guldforde, Lady Jane Seymour, and Katharine of Aragon; after Titian, of Giovanni della Casa and Pietro Aretino; Marguerite Lemon and Queen Henrietta Maria, after Vandyck. Among portraits after Sir Joshua Reynolds may be seen those of James, Earl of Kildare, Admiral Rodney, Soame Jenyns, General Elliott, Sir William Hamilton, the Duke of Cumberland, Sir Joshua himself, and many others. Lely and Kneller are perhaps still more largely represented by engravings from portraits done by them of the celebrities of their day. A notable work of art, too, by William de Passe, and of the utmost rarity, is the engraving of James I. on a throne, surrounded by his family, with the superscription, "Triumphus Jacobi Regis augustaeque ipsius prolis," and some verses in English underneath. Earlom, Faber, Valentine Green, Simon, Tompson, Vertue, and other artists of repute figure in this collection, which has been formed by a foreign connoisseur.

An excellent photograph of E. Boehm's statue of Thomas Carlyle has just been published by Mr. J. Hedderly, of Chelsea.

The statue of the late Prince Consort which, after many delays and mishaps, has at last been successfully cast by Messrs. Prince, of Southwark Street, was removed from their casting-yard last week to Hyde Park, and will at once be placed, it is stated, in its destined position on the Albert Memorial.

On the proposition of the French Minister of War, says the *Chronique*, a bronze statue is to be erected to Général de Gribeauval in the centre of one of the courts of the Hôtel des Invalides in front of the new Musée d'Artillerie, of which De Gribeauval may be considered the founder.

The Chilian International Exhibition now open at Santiago, however important it may be in other respects, does not seem to be remarkable for its picture-galleries. The display, it is said, of all works of fine-art is very poor, but at the time of the opening the arrangements were very incomplete, and many of the works then hung would have to give way, it was supposed, to others of greater merit that had not arrived in time. For instance, some 200 works of art were still expected from Italy. Several Chilian artists exhibit.

A third edition of M. Champfleury's important work on Ceramics, *L'Histoire des Faiences sous la Révolution*, will shortly be published by the firm of Dentu in Paris. It will be enriched by several new chapters and new illustrations.

A bronze bust of Antoine Vestier has just been added to the collection in the French Institute.

The Society of the "Amis des Arts de Lyon" will open its annual exhibition on January 7, 1876.

German critics speak very highly of a painting entitled *Home Happiness*, by a young and hitherto unknown artist, named Bruno Piglheim. It represents simply a happy married couple in a comfortable interior surrounded by a number of blooming children and cheerful servants—not a very exalted theme, but one which is sure to be popular, appealing as it does to the domestic sympathies of mankind. Although treated entirely as a *genre* subject, *Home Happiness* is of colossal dimensions, the figures being nearly life-size, and a large number being introduced. The effect is said to be most striking, the treatment masterly and the broad bold execution of the new painter to resemble that of no less a master than Franz Hals. "With Piglheim," says one reviewer, "a fresh force has entered the arena of painting which will make itself felt in many battles."

A prize has been awarded by the Belgian Academy to Karl Marchal for his *History of Sculpture in Belgium in the Seventeenth and Eighteenth Centuries*.

Among the purchases made this year for the National Gallery in Berlin, the German papers mention the following as being the most important:—*Young Germany*, a painting by Karl Hertel, of Düsseldorf; *The Widower*, painting by Otto Gunther, of Weimar; *At Pasturage*, painting by Wilhelm Kühling, of Berlin; *Hunting Scene in the Time of Louis XV.*, by M. Gierzinski; *The Rose*, painting by Moritz von Schwind; *The Emperor Nicolas of Russia*, oil sketch by Kruger; *A Dancing Satyr and a Dancing Bacchante*, bronze statuettes by Karl Echtermeyer, of Dresden; *Maternal Love*, marble group by Professor Schulz, of Berlin; and *Mercury and Psyche*, in marble, by the sculptor Reinhold Begas, of Berlin, from his much-admired clay-model of the subject recently exhibited at the Berlin Academy. Beside these purchases numerous commissions have been given to German artists for works of art to adorn the new gallery.

An important national exhibition of works of art and industry will be held at Munich next year to celebrate the jubilee of the "Kunst-gewerbe-Verein." It will be opened on June 15, and will comprehend an exhibition of paintings by old German masters and other works of ancient German art, and a modern section, including industrial art and art applied to educational purposes.

An interesting biographical and critical sketch of Thomas Seddon by P. G. Hamerton appears in the last two numbers of *L'Art*. "The name of Thomas Seddon is probably entirely unknown in France," says Mr. Hamerton, "and even in England it is far from being celebrated." So far, indeed, that we could have wished that this appreciative critique had been bestowed upon an English rather than upon a French journal. Except to artists and connoisseurs, the works of this artist, who died at the age of thirty-five at Cairo in 1856, are very little known. Several of his weird landscapes in Egypt and in Palestine are reproduced as illustrations to the articles.

Unlike most French journals, which generally ignore the existence of English art altogether, *L'Art* not only deigns to notice it, but devotes a large proportion of its columns to making its merits and peculiarities known to French readers. We have before mentioned the articles on the last Royal Academy Exhibition and the excellent illustrations that accompanied them, and would now draw attention to a capital series on Contemporary English Caricature, by Victor Champier. In the current number he gives a slight sketch of the early history of *Punch*, and repeats many *mots* of its contributors well-known to English readers, but which will doubtless be new on the other side of the Channel. Though, without the philosophic insight of Taine into the delicate shades and national peculiarities of our English wit and humour, M. Champier yet writes of it with hearty sympathy and appreciation.

Four large panel-paintings of an entirely peculiar order of merit have recently been finished by the Belgian artist, M. Van Moer, for his Majesty the King of the Belgians. An amusing anecdote is told concerning the *raison d'être* of these pictures. It appears that they were a commission from the King for the decoration of a certain gallery or staircase in the royal castle of Ciergnon, but that the unfortunate artist on going to see this gallery was dismayed to find that it was lit by a sort of dim twilight that only allowed objects to be very imperfectly visible. On remonstrating with the King on these unfavourable conditions for his paintings, he was answered:—"Yes, Sir, I know the gallery is dark; but I count on your pictures to lighten it." This, then, is the object the painter has had in view, and he is said to have succeeded wonderfully. In the dark his paintings—views of Venice—stand out with truly marvellous effect. Whether they will bear the light of day is perhaps doubtful.

The Municipal Council of Valenciennes have bestowed a piece of ground for the erection of a monument to Carpeaux, and have resolved that a national subscription shall immediately be entered upon for defraying the expenses of this monument. Mdme. Carpeaux has informed the mayor that she is desirous of contributing to it by the gift of a work of her husband's. The body of the great sculptor will be carried to Valenciennes, it is supposed, this month.

An exhibition of the works of M. Pils will be held in the course of next January, at the Ecole des Beaux-Arts. Some of his most important pictures, *The Battle of the Alma*, *The Landing in the Crimea*, and *Prayer at the Hospital*, &c., will be lent for the exhibition.

The death of the well-known German illustrator, Theodor Hosemann, took place lately in Berlin. Hosemann was especially an artist for children, some of his most charming productions being his illustrations to Grimm's and other fairy tales.

THE STAGE.

MR. PHELPS AS CARDINAL WOLSEY.

The return of Mr. Phelps, who is unfortunately only to be seen at present at the Gaiety Saturday morning performances, affords another opportunity to all who are interested in the stage of studying acting of the highest kind. The play selected is *Henry VIII.*, which is now generally regarded as the latest work of Shakspere—that is, so far as his hand is traceable in it; for the opinion that great part of this play was the production of Fletcher—originally merely a notion of Mr. Tennyson's on scarcely any other guidance than that of an

ear incomparably well tuned to niceties of rhythm—may now be considered to be established by the painstaking analysis and varied tests of many independent scholars. There is ground almost for a homily on the vanity of criticism in the total absence even of any doubt of the authenticity of the entire play among editors and Shakspere critics down to a very recent time. It has been asserted that certain passages would have evidenced the superiority of Shakspere's genius "had he never written another line;" yet the very passages thus referred to are among those which it is now generally agreed were Fletcher's contribution. Although this play, however, on the whole, and with the exception of the masterly portraiture of the Queen, the King and Cardinal Wolsey, is more adapted for its manifest purpose of displaying theatrical pageantry than for a vehicle for the talents of the actors, nearly every great tragic actress has been ambitious of moving audiences in the noble and pathetic part of Katharine, and certainly no great serious actor has regarded the character of the Cardinal as beneath his powers. Its very paucity of action and lack of aid from anything like skilful intrigue have, perhaps, even contributed to render it attractive to performers who are conscious of their power of reaching the sympathies of their hearers by the more subtle qualities of the player's difficult art. This play was one of the long list of revivals of old poetical dramas for which Mr. Phelps's management of Sadler's Wells Theatre was honourably distinguished: but it was not played by him as other Shaksperian plays were, with scrupulous regard to the text. There had always been an acting-version which had been looked upon as equally useful, whether because the manager had a passable Katharine or "a good Wolsey" among his company, or because a recent accession to the throne had directed the public mind to the subject of Coronations. It was on this latter ground that *Henry VIII.* was performed at Drury Lane shortly after the accession of George II., when Colley Cibber was deemed a sufficiently good representative of Wolsey, for the chief object was to render the Coronation scene, as far as possible, a fac-simile of the Coronation of the new King. One thousand pounds—a very large sum in those times—are said to have been expended on this revival; and it is noted, as an extraordinary circumstance, that the play was performed for twenty nights before the public curiosity was satisfied. Mr. Charles Kean's revival of the same play at the Princess's Theatre just twenty years ago restored much of the text which the Kembles and their predecessors had been accustomed to omit; and Mr. and Mrs. Kean won much applause in the characters of Wolsey and Queen Katharine; but the spectacular features of that revival were ostentatiously put forward as a claim to public favour, great stress being laid on the pains that had been taken to render the costumes and all other accessories strictly historical. Mr. Phelps, though he has never been indifferent to the aid of the scene-painter, or even of the machinist and stage-carpenter, when this aid is duly subordinated to poetical effect, has not treated *Henry VIII.* in this way—probably because he has felt that its claims to the admiration of an intellectual audience lay chiefly in the powerfully-contrasted characters of its three leading personages. At the Gaiety he appears in an acting-version, from which the last two acts have been mercilessly cut away—the play thus ending with the fall of Wolsey. In this form the drama necessarily wears a certain unfinished air; but the remainder, when performed with any approach to completeness, has always been found rather wearisome to audiences; and admirers of Shakspere may be consoled by the fact that, save one short scene, little doubt is now entertained that the whole of this excised portion was from another hand.

It was satisfactory to observe how many distinguished actors and actresses were present among the occupants of the stalls and boxes at the Gaiety on this occasion. For a young and ambitious performer there is no more instructive study than can be derived from observing closely the means by which Mr. Phelps in this part holds an easy command over the imaginations and the feelings of the audience. The spectator who merely gives himself up to the pleasure to be derived from the truth and beauty of the performance would probably find it difficult afterwards to say in what particulars lies the secret of this power. Nor is it even by careful watching to be easily detected at all times. The actor has to indicate power and prosperity almost unexampled, in its height and its sudden collapse, and to supplement this by a grand resignation and dignified self-possession not less striking. Even the meditative Prince of Denmark has his great "chances," as the actors say, his outbursts of fury, his displays of picturesque action; and he is the central figure of a story which is always more or less moving on to an end. Wolsey is seen only as the all-powerful Churchman influencing others by his inborn strength of will, the dignity of his character, the habitual consciousness of power. When he falls, the fall is terrible; but its effects are revealed not so much from without as from within. If a character so majestic in spite of its failings as the dramatist—whether Shakspere or Fletcher be the inspiring genius—has here drawn had not exhibited, even under a reverse of fortune so sudden and tremendous, something above the common type of ruined favourites, the portrait would have been wanting in consistency and completeness; but this something is to be found almost entirely in spoken words, which, full as they are of nobility and pathos, could have but little effect in the mouth of a performer lacking either imagination or the subtlest resources of his art. It is herein that this great actor's power is most conspicuous. In the sovereign quality of sincerity of utterance Mr. Phelps is not even approached by any living rival. It is customary to speak of this rare attribute as consisting chiefly in "justness of emphasis;" and this is correct enough if we take the term in its largest sense and not in the narrow meaning which actors are in the habit of attaching to it. It is not merely that there is some word in a line or a passage which more than another requires emphasising to make the meaning clear. When a speaker is uttering his own words with any degree of warmth or feeling, there are nice shades of pressure throughout his sentences which give to his utterances that quality which is known as "speaking in earnest." To impart without perceptible effort to simulated emotions, and to lines acquired by rote, this stamp and outward sign of real passion is one of the most difficult of all the actor's attainments; and it is probably impossible without a fine imagination and an ear cultivated with this special object. Over and above this there are the delicate variations of tone which changing moods of mind and feeling produce. When it is considered that even the presence of these qualities will leave in the mind of an educated listener a feeling of something wanting unless the actor in speaking verse can at the same time satisfy the sense of rhythm, it becomes obvious that it is in his speech that the greater part of the art of the actor really lies. What is technically known as "elocution" on the stage is a widely different thing, its qualities being almost entirely conventional; while the tones which convey a sincerity that even the uneducated are quick to feel are deeply seated in nature. For example, Mr. Ryder, a coarse actor, apparently deficient in imagination, enjoys a reputation for elocutionary powers; and no notion of the worthlessness of this spurious art could be given so easily as it could be got by comparing the delivery of this gentleman with that of Mr. Phelps. Mr. Irving is certainly not an "elocutionist." in this sense; but when the relief which playgoers have felt in finding a new actor who breaks up old tradition shall have been succeeded by a calm view of his powers, it will be seen how greatly deficient he is in the quality of tone and emphasis so managed as to touch the heart and imagination of his hearers. Even these requisites, it is true, would in great measure fail to impress without command of attitude and gesture, soberly and moderately used as well as appropriate. All this is conspicuous in Mr. Phelps's Wolsey; and there is yet another quality, only to be thoroughly appreciated in a survey of the whole performance—that is, proportion in the employment of all the actor's resources. An action, a gesture, a tone may in itself be true, and yet, if not employed as part of a harmonious design, may mar instead of helping the actor's object. For a performance like that of Mr. Phelps in the part of Wolsey is set, like a piece of music, in a certain key, and all its parts stand in some relation to each other. It is a common fault of inferior performers to overload every passage with action and emphasis, till, like a letter which is underscored in every sentence, the peculiarities trouble the eye while they have ceased to arrest the attention. Most great results on the stage, in serious parts, are achieved by moderation in the strain on the attention until the moment arrives for penetrating more deeply into the feeling and sympathy of the audience. The human mind, in fact, is incapable of being kept by fictitious scenes in a permanent state of tension; and the attempt to attain this impossible end necessarily defeats its own object.

Mr. Phelps will appear again in the character of Wolsey this afternoon, supported, as before, by Mrs. Calvert, as Queen Katharine, Mr. Harcourt, as Buckingham, and Mr. Clayton, as King Henry. Those who have the good fortune to be present would do well to note particularly the changes of tone—never too broadly marked, but always full of significance—with which he passes from calm contempt to nettled pride and involuntary sarcasm in the scene with the Dukes of Norfolk and Suffolk and the Earl of Surrey, when these noblemen come to taunt him in his disgrace and to enjoy the spectacle of his downfall. Few can fail to feel the power with which the great Cardinal's unabated superiority over those around him is indicated in the countenance and in the whole bearing of the actor while uttering the lines:—

> "How much, methinks, I could despise this man
> But that I am bound in charity against it."

The retort—

> "If I blush
> It is to see a nobleman want manners,"

is a rather perilous commonplace of colloquial encounters; but Mr. Phelps—who here turns away from his assailants in token of declining further words—speaks this passage with a depth of quiet contempt in the voice that renders it one of the most effective of his speeches. Throughout the performance there is no fuming or chafing; no petty explosions like those by which some actors strive incessantly to gain attention; no undue raising of the voice at any point. It is only in speaking the famous last words, beginning

> "Oh, Cromwell, Cromwell,
> Had I but served my God . . ."

that the old man's grand self-possession, resignation, and chastened but unbroken spirit, give way in a passionate outburst, which carries with it all hearts. It would be so evil an omen for the future of the stage if this beautiful performance should fail to obtain due recognition that I am glad to be able to record the fact that never was an audience more closely packed, more attentive, or more enthusiastic than that which had gathered at the Gaiety on Saturday last to welcome Mr. Phelps's return.

MOY THOMAS.

Plot and Passion, a well-constructed and interesting drama by Mr. Tom Taylor, has been revived for a few nights at the Olympic, with Mr. Anson, Miss Carlotta Leclercq, and Mr. Harcourt in the leading characters. The performance is necessarily unsatisfactory to those who remember the

Digitized by Google

appearance of Mrs. Stirling, Mr. Alfred Wigan, Mr. Emery, and the late Mr. Robson, in this play some years ago. The revival, however, is manifestly only designed to bridge over the brief space between the withdrawal of the *Ticket of Leave Man* and the production here of Mr. W. S. Wills' *Buckingham*. An after-piece with an outlandish title now performing at this theatre is only remarkable for its attempt to extract humour out of the oddities of a comic Welshman, whose labials are uncertain, and whose pockets are full of green leeks. The eccentricities of the Welsh seem to have been relished on the stage in Elizabethan times; though their frequent recurrence in Shakspere may have been due to the proximity of the poet's birthplace and home to the Welsh-speaking borders. Doubtless, the traditional feud between the English and the inhabitants of the Principality then added a zest to this kind of sport—just as the lean and shoulder-shrugging "mounseer" afforded pleasure to the patriotic British playgoer in later times. All this feeling, however, if it once existed, has vanished now; and though Mr. Anson mimics very skilfully the accent of North Wales, and besprinkles his dialogue freely with such ejaculations as "Dead to goodness!" and "Yes, indeed," the spectators, as a rule, only stare and listen in mournful silence.

Mr. Gilbert's new fairy-comedy, entitled *Broken Hearts*, is in active preparation at the Court Theatre, where it will be produced on December 9. It is in three acts and in blank verse. The characters are remarkably few; the interest is of a pathetic character, without any attempt to relieve it by the conventional interpolation of humorous scenes; and the ending is distinctly tragic. Miss Bessie Hollingshead will sustain the character of the heroine.

Miss Nelly Farren has returned to the Gaiety after a long absence as a member of one of Mr. Hollingshead's peripatetic companies. She appeared on Monday evening in Mr. Tom Taylor's comedietta *Our Clerks*, in which Mr. Toole, whose humour is never seen to more advantage than in this piece, performs his old part.

So much importance nowadays is attached to strict historical accuracy on the stage that it is perhaps not at all surprising that the question of the propriety of the portraits which appear on the walls—supposed to be those of the Green Room of Covent Garden Theatre—in the first scene of *Masks and Faces* at the Prince of Wales's has given rise to much private discussion between critics and managers. Would it be likely, it has been asked, that Rich, then the manager and autocrat of Covent Garden, would hang on his walls portraits of Mrs. Pritchard and Garrick? As an abstract question, this would perhaps be deemed to depend on the period. The date of the novelette on which the play is founded is vaguely stated to be "about the middle of the last century;" and from certain internal evidence the period of the play may be assumed to be about 1750. At that time it is true that Garrick and Mrs. Pritchard were members of the rival company, under Lacy, at Drury Lane; but Mr. Bancroft is understood to have urged that Rich, though a harlequin, might be assumed to have sufficient magnanimity of soul to have remembered that both these distinguished performers had served under his banner as late as 1747. But then the pictures represented are well-known theatrical scenes painted by Dance and Zoffany, who were both born about 1735, and presumptively, therefore, were little boys at school in 1747. The average playgoer, however, is not likely to be distressed by considerations of this kind; though he may possibly think it odd that Aaron Hill's *Prompter* should be quoted in the Green Room of Covent Garden as if it were something fresh in 1750: and few who know anything of the history of the stage can fail to be startled at hearing "Mistress Margaret Woffington" described as "an ex-orange wench" of the Goodman's Fields Theatre. But these are matters which concern the authors only.

There have been two revivals of popular burlesques during the last few days—Mr. Burnand's *Black Eyed Susan* at the Opéra Comique, and the burlesque of *Blue Beard* at the Globe. The former, which is well remembered for its enormous success at the Royalty, seems to have pleased rather by reason of its unbridled absurdity than from any more intellectual quality. Mr. Dewar's gigantic epaulettes, however, appear to give as much delight as ever, and the song and chorus with the refrain "Captain Crosstree is my name," as heretofore, only ceases to be repeated when the performers are weary of acknowledging *encores*. In this piece Mr. Danvers again shows how potent is the spectacle of an actor in petticoats in awakening demonstrations of satisfaction; though some spectators possibly feel more joy in the contemplation of Miss Oliver's genuine vivacity and grace. *Blue Beard*, at the Globe, has been too recently performing to require more than a mention. It is reproduced with all its previous splendours, and has still the advantage of the services of Miss Lydia Thompson, Mr. Lionel Brough, and Mr. Edouin—though the latter gentleman's performance of the "Heathen Chinee" is much too deliberately overwrought to be amusing on a second visit.

M. Sardou's new comedy produced at the Gymnase bears the title of *Ferréol*, and, like *Les Pattes de Mouches* and other pieces of the same author, is founded on a notion which is rather slight when regarded as the germ of a comedy in four acts. The action, it is true, is maintained with spirit throughout: but this result is achieved by rather arbitrary expedients. By way of foundation there is nothing but the fact that the hero Ferréol de Mairan is by accident a witness of a murder; but is, for some time, prevented from denouncing the assassin, although an innocent man is in danger of conviction, because in so doing he would be compelled to state how he came to be in a position to see what he had seen, and because this must necessarily involve a lady in compromising revelations. It has been remarked that the notion is not new, at least in narrative fiction, and that it seems to have been first suggested by the *cause célèbre* known as the *procès Fualdès*. In the hands of M. Sardou it can hardly be said to form part of any regular plan. It simply *grows* into four acts by the new and unexpected turns which are assumed by the situation of affairs from time to time. The piece, however, is acknowledged to be amusing, and there are some strong dramatic scenes, and much amusing satire on *la vie provinciale*. The part of the hero Ferréol is sustained by M. Worms, who has taken recently a high position on the French stage in characters of the kind associated with the name of M. Delaunay. The ladies seem to have given less satisfaction, though rather by reason of the ungrateful nature of their parts than from shortcomings of their own. M. Barrière's new comedy, entitled *Les Scandales d'hier*, at the Vaudeville, passed fairly through the ordeal of a first night in spite of the perils of a dull first act which is occupied by incidents that have neither significance nor interest until they are suddenly discovered, later on, to have an important influence on the peace and happiness of the heroine. It is a story of a young lady, reader or companion in a noble family, who marries a young nobleman, and is subsequently rendered miserable by the slanders of offended relatives and jealous rivals. The main incident of the first act then for the first time comes into play. The young lady in her "companion" days had been startled by seeing a man escaping from a window of her room. He was, in fact, the lover of her mistress; but, as no clue was obtained to the mystery, the incident remained unexplained. This is the circumstance which, having come to the knowledge of the enemies of the heroine, is used against her. Scandals are abroad, and to crown her troubles her husband is hence involved in duels. The remainder of the plot consists of the efforts of the lady to recall all the circumstances of that forgotten incident, and to clear herself from the base imputations with which she is assailed. The dialogue of the piece is remarkable for spirit and high finish, and some of the scenes are endowed with a strong interest. The reception of the comedy, however, in spite of the acting of Barton, Mdlle. Pierson, and Mdlle. Massin, was hardly enthusiastic; though the piece is generally regarded as successful.

MUSIC.

CRYSTAL PALACE CONCERTS.

The performance at the Crystal Palace on Saturday last of one of Schubert's manuscript symphonies was the more welcome as it is very seldom that an opportunity of hearing them is afforded. Of the nine symphonies (including the unfinished ones in E major and B minor) which Schubert wrote, only two are published in a complete shape. These are the last great symphony in C (No. 9) which Schumann was the first to rescue from oblivion, and the unfinished work in B minor, No. 8, of which only the first two movements are complete. Two others—the so-called "Tragic" symphony (No. 4) in C minor, and the fifth in B flat—are published as pianoforte duets by Peters of Leipzig, and the Crystal Palace Company has in its library a nearly complete set of manuscript scores of the series; but to musicians in general they are inaccessible. Yet such masterpieces as the two symphonies in B minor and C naturally excite curiosity as to their predecessors. One feels instinctively that Schubert could not have obtained at once such complete mastery of the highest form of composition as that which is shown in the works just named; and even if his earlier symphonic efforts had possessed nothing more than a historical interest they would still be worthy of an occasional hearing. As a matter of fact, however, they abound in beauties, and though we do not find in them the Schubert of the "Rosamunde," of the great quartett in D minor, or of the Mass in E flat, they yet contain within themselves the germs of their composer's later style.

The work selected for performance last Saturday was the fifth symphony, in B flat. It had been only once previously given at the Crystal Palace, on February 1, 1873. It differs from the rest of the series in being written for only a small orchestra. The wind instruments employed are: one flute, two oboes, two bassoons, and two horns. The score is thus identical with that of Mozart's symphony in G minor, and of many of Haydn's. The original manuscript bears the date "September, 1816;" the composer was, therefore, in the twentieth year of his age. In its general characteristics the symphony bears considerable resemblance to the style of Mozart, and, in the Finale, of Haydn. There is more lightheartedness and less depth and passion than are to be met with in Schubert's later works. It is in the charming Andante that most individuality is perceptible; several of the sudden modulations here are very characteristic of the author. As a whole, however, the work breathes the spirit of his great predecessors. It abounds in charming melodies, and is full of grace and delicacy; but any one who heard it without knowing the name of the composer would, as a whole, hardly attribute it to Schubert. Its performance under the direction of Mr. Manns left nothing to desire.

At the same concert Mdme. Essipoff made her first appearance this season at the Crystal Palace, playing Mendelssohn's G minor concerto, and solos by Chopin, Liszt, and Leschetizky. A finer performance of Mendelssohn's well-known and always popular work could not be wished for than that given by Mdme. Essipoff on this occasion. The last movement was taken at a tremendous pace.

but clearness was never lost, and the whole reading was full of fire and spirit in no ordinary degree. In her short solos the lady was no less successful, her performance of Chopin's Nocturne in D flat being given with wonderful taste and delicacy. The overtures on Saturday were those to the *Freischütz* and *Egmont*; and the vocalists were Mdme. Patey, who brought forward a new and interesting air from Massenet's oratorio *Marie Madeleine* and a song by Mr. Barnby, and Miss Sophie Löwe, who gave "Und ob die Wolke" from *Der Freischütz* and the two songs from *Egmont*.

This afternoon's concert will include a revival of some interest. One of Handel's organ concertos has been arranged for piano and full orchestra by M. Mortier de Fontaine, and is to be played by that gentleman. The experiment is a novel one; how far it will succeed can only be proved by the test of performance. EBENEZER PROUT.

MDME. NORMAN-NÉRUDA made her first appearance this season at the Monday Popular Concerts last Monday evening, selecting for her first piece Mozart's quartett in C, the sixth of the set dedicated to Haydn, and one of its composer's most mature and beautiful works. The performance, in which the lady was supported by Messrs. L. Ries, Zerbini, and Pezze, was an excellent one, though its enjoyment was much marred (at least, for those who sat near the entrances of St. James's Hall) by the nuisance of late arrivals. For a solo Mdme. Norman-Néruda gave F. W. Rust's interesting, though old-fashioned, violin sonata in D minor, which had been twice previously introduced at these concerts. The pianist of the evening was Mdlle. Anna Mehlig, who, we understand, was suffering from indisposition, and who certainly appeared very nervous and ill at her ease. Under these circumstances, it is not surprising that she failed to do full justice either to herself or to the solo which she selected — Schumann's "Variations Symphoniques." Mendelssohn's trio in D minor (played on this occasion for the twentieth time at these concerts) was the concluding piece. The sisters Badia were the vocalists, and the finish of their duet-singing was thoroughly appreciated and warmly applauded. Next Monday Mdme. Norman-Néruda will again lead, and the pianist will be Miss Agnes Zimmermann.

MONDAY last being the feast of St. Cecilia, the College of Organists celebrated their annual festival on that evening in St. Paul's Cathedral by a special service. The music performed included Purcell's "Te Deum," and Dr. Stainer's "Magnificat" and "Nunc Dimittis" in A (both with orchestral accompaniments), Croft's anthem "God is gone up," &c. Mr. E. H. Turpin officiated as conductor, and Mr. C. Warwick Jordan presided at the organ.

MDME. ESSIPOFF gave the first of two recitals at St. James's Hall on Wednesday afternoon, when her programme included Beethoven's sonata in A flat, Op. 110, two of Schumann's "Kreisleriana," and smaller pieces by Chopin, Liszt, Raff, Field, Schubert and Leschetizky.

AN interesting present has been made to the German Emperor by some inhabitants of Berlin. It consists of a collection of autograph manuscripts by celebrated composers, and includes two quartetts by Spohr; a pianoforte-piece by Thalberg; an Italian air, with orchestral accompaniment, by Weber; a symphony by Schubert; and other works. The most important, however, is said to be a first sketch in four volumes (?) of the eighth symphony by Beethoven. Written partly with ink, partly with different coloured pencils, in some parts with extreme haste, in others with minute accuracy, the whole presents a curiously variegated appearance, and is often hard to decipher. Several pages are crossed through with the remark, "Nothing will ever come of that!" or "That's nothing!" In another place is written "Shall I repeat this?" These notes imply a careful revision of the whole work. We give the above particulars on the authority of a Berlin paper; but they seem to us of doubtful authenticity, because it is known that Beethoven's habit was to sketch his works not in score, but in his note-books, and an account of the sketches for the very work in question was given by Herr Nottebohm in the *Musikalisches Wochenblatt* of May 21 last. Perhaps Herr Nottebohm can throw a little light on the subject.

MDME. SERAPHINE TAUSIG, the widow of the late distinguished virtuoso Carl Tausig, and herself an excellent pianist, intends this winter to reappear in public, and to give concerts.

ON the 14th inst., Mdme. Julie Schunck, *née* Jeanrenaud, a sister of the wife of Mendelssohn, died at Leipzig.

TABLE OF CONTENTS.

	PAGE
BROWNING'S INN ALBUM, by J. A. SYMONDS	543
LETTERS OF SARAH, DUCHESS OF MARLBOROUGH, by J. J. CARTWRIGHT	544
BURTON'S NEW SYSTEM OF SWORD EXERCISE, by A. MACLAREN	545
EBSWORTH'S EDITION OF "MERRY DROLLERY COMPLEAT," by R. C. BROWNE	546
HILLEBRAND'S WÄLSCHES UND DEUTSCHES, by G. A. SIMCOX	547
LUARD'S MATTHEW PARIS, by G. F. WARNER	548
NEW NOVELS, by Dr. LITTLEDALE	549
CURRENT LITERATURE	550
NOTES AND NEWS	551
GLEANINGS FROM THE VENETIAN ARCHIVES, II., by S. R. GARDINER	553
A VISIT TO WALT WHITMAN, by MONCURE D. CONWAY	554
SELECTED BOOKS	554
CORRESPONDENCE:— *The Chaldean Origin of the Sabbath*, by the Rev. A. H. Sayce; *The Sin-Eater*, by the Author of the Article in *Blackwood*; *Shakspere's Richard II.*, by J. W. HALES	554–5
APPOINTMENTS FOR NEXT WEEK	555
GERLAND'S CONTRIBUTIONS TO ANTHROPOLOGY, by E. B. TYLOR	555
BENDALL'S TRANSLATION OF SCHLEICHER'S COMPENDIUM, by Professor WILKINS	556
THE TEXT OF TABARI: LETTER FROM PROFESSOR DOZY OF LEYDEN	557
SCIENCE NOTES (PHYSICS, BOTANY)	557–559
MEETINGS OF SOCIETIES	559
SOCIETY OF FRENCH ARTISTS, by W. M. ROSSETTI	560
DAUBIGNY'S ETCHINGS, &c., by PH. BURTY	560–562
NOTES ON AN OLD PICTURE GALLERY, by J. J. CARTWRIGHT	562
ART SALES	562
NOTES AND NEWS (ART)	563
MR. PHELPS AS CARDINAL WOLSEY, by MOY THOMAS	563
STAGE NOTES	564
CRYSTAL PALACE CONCERTS, by EBENEZER PROUT	565
MUSIC NOTES AND TABLE OF CONTENTS	566

TERMS OF SUBSCRIPTION.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

Now ready, price 10*s.* 6*d.*

HOLY TRUTH; or, the Coming Reformation. By HUGH JUNOR BROWNE.

THE SPIRITUAL PHILOSOPHY.

SCIENCE AND RELIGION RECONCILED.

ADDRESS TO THOUGHTFUL CHRISTIANS.

MESSAGES FROM THE SPIRIT WORLD.

SHAKSPERE. BEN JONSON. G. V. BROOKE.

London: ARTHUR HALL & Co., Paternoster Row, and all Booksellers.

SEELEY & CO.'S NEW BOOKS.

ETCHINGS from the NATIONAL GALLERY: PROOFS. Second Series. Twelve Plates, Proofs on Japanese Paper (100 only), Mounted on hand-made Boards, in a handsome Portfolio, with Notes by R. N. WORNUM. Price 5*l.* 5*s.*

ETCHINGS from the NATIONAL GALLERY: PRINTS. Eighteen Plates. Notes by R. N. WORNUM. Large 4to, cloth, gilt edges, 31*s.* 6*d.*

The PORTFOLIO for 1875. Containing numerous Etchings from Pictures in the National Gallery, beautiful Facsimile Engravings from French Pictures, and other Illustrations. Half morocco, 42*s.*; or cloth, gilt edges, 35*s.*

FRENCH ARTISTS of the PRESENT DAY. Twelve Facsimile Engravings after Pictures. With Notices of the Painters, by RENÉ MÉNARD. Large 4to, cloth, gilt edges, 21*s.*

The SYLVAN YEAR. By P. G. HAMERTON. With Twenty Etchings. 8vo, cloth, gilt edges, 12*s.* 6*d.*

"Few men of similar tastes will read these pages without extreme satisfaction, even when what are called common-place themes are treated.....The pretty and simple etchings which illustrate the book are thoroughly in keeping; and rustic as they are in pathos and in subjects, they do credit to the skill of the draughtsman."—*Athenæum.*

ROUND MY HOUSE: Notes of Rural Life in France in Peace and War. By PHILIP GILBERT HAMERTON. In post 8vo, price 7*s.* 6*d.* cloth.

TROPICAL NATURE: an Account of the most remarkable Phenomena of Life in the Tropics. With numerous Engravings on Wood. In large 8vo, price 12*s.* 6*d.* cloth.

"The engravings are full of expression;—realistic force is combined with beauty of finish.....The book is beautifully printed, and well-finished everyway."—*Nonconformist.*

MICHELINE: a Tale. By Madame BIGOT-SHER. Translated by Mrs. CAREY BROCK. In crown 8vo, with 12 Engravings, price 5*s.* cloth.

HALF-HOURS with the ANIMALS: Narratives exhibiting Intelligence, Instinct, and Affection in 8vo, with 32 Illustrations after Landseer, Herring, HARRISON WEIR and others. Price 5*s.* in cloth.

The LIFE of SAMUEL HEBICH, Missionary in South-Western India. By TWO of his FELLOW LABOURERS. Translated from the German by the Rev. J. G. HALLIDAY. With a Preface by Rev. G. T. FOX, M.A. Crown 8vo, with Portrait, 5*s.* cloth.

"Samuel Hebich was unquestionably a very remarkable man, and his memoir is one of much more than ordinary interest."—*Freeman.*

COULYNG CASTLE; or, a Knight of the Olden Time. By AGNES GIBERNE. Crown 8vo, Frontispiece, 5*s.* cloth.

The LAND of the LION. Large 16mo, 32 Illustrations, 5*s.* cloth.

SUNDAY ECHOES in WEEKDAY HOURS. By Mrs. CAREY BROCK. A New Volume. On the Parables. Price 5*s.* cloth. [*In December.*

Also,

A THIRTY-FIFTH THOUSAND OF THE FIRST VOLUME.

SEELEY, JACKSON, & HALLIDAY, 54 Fleet Street.

Digitized by Google

SATURDAY, DECEMBER 4, 1875.
No. 187, *New Series.*

The Editor *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the Publisher, *and not to the* Editor.

LITERATURE.

Life of the Earl of Mayo, Fourth Viceroy of India. With a Narrative of his Indian Administration. By W. W. Hunter, B.A., LL.D. (London: Smith, Elder & Co., 1875.)

When the Duke of Wellington was asked what he believed would be the result of Sir De Lacey Evans' appointment in Spain, he replied, probably two volumes in octavo; and such it appears must be the result whenever Dr. Hunter, the *littérateur* of Bengal, takes any work in hand. The presumed necessity has unquestionably been injurious in the present case, and what might have been a most interesting work is disfigured by errors of haste, the necessary consequence of hurried book-making.

It would be difficult to find anything more discreditable to the party press of England than the outcry which was raised upon Lord Mayo's appointment to the Indian Viceroyalty, and it was natural for his friends and relatives to wish for a record of the manner in which he proved himself so eminently fitted to fill that post. His distinguished career as an administrator, his manly character, and his tragical end deserved such a record; and it is his misfortune that the trade-necessity to produce the two octavo volumes within a certain limited period from his death should have weakened the form in which that record has been given to the world. Had Dr. Hunter enjoyed the time and leisure necessary to condense his two volumes into one, he would have produced a work more worthy of his reputation, which might have lived as the well-told story of a well-spent life.

Dr. Hunter's work is disfigured by slipshod English, the necessary consequence of hasty composition. He uses such phrases as "exploitation," "demitting," and the like, which assuredly are not English, and should not be admitted into good English prose. But worse than this, undue haste has prevented artistic use being made of the ample materials which were placed at his disposal. The work is not an artistic biography, but a mere heaping together of the materials from which a biography might have been written, without cohesion, symmetry, or any due feeling of proportion. The first volume is eminently unsatisfactory, and fails in giving any adequate impression of the early portion of Lord Mayo's career. We are, indeed, favoured with an account of the Bourke pedigree, with details of the Elizabethan Bourkes, the Kildare Bourkes, and the more immediate ancestors of the subject of the memoir, which can only interest the members of the family. Nothing could be more meagre than the sketch of Lord Mayo's Parliamentary career, which entirely fails to throw any light upon the process by which a very second-rate English administrator ripened into a first-class Indian statesman. It is not till he touches Indian ground that Dr. Hunter seems to feel his footing sure. The story of Lord Mayo's Viceroyalty is given with completeness, and this portion of the work will be found to contain an invaluable repertory of facts connected with Lord Mayo's Indian administration, and depicts him, I believe truthfully, as a ruler of whom his country and his own family may alike be proud. The story is given in six long chapters, the materials for each of which were supplied by the highest Indian authorities, and are but loosely connected by the compiler. The chapter on "Legislation" appears in the form of a letter to the author from Mr. FitzJames Stephen, and has in reality as much connexion with the life of the Earl of Mayo as it would have with that of Queen Victoria. It may have been difficult for Dr. Hunter to refuse a paper of this nature, offered him from such a source, but its bodily insertion in the work is an artistic blemish.

Having performed my duty in noticing the faults of haste that mar Dr. Hunter's book, I can promise the general reader that he will find in it a faithful record of the details of Lord Mayo's laborious Indian life, and may gather the secret which there ensured to the second-rate English statesman a first-class Indian reputation. The secret was honesty of purpose, untiring industry, and that genial nature which distinguishes the best class of Irish gentleman. The sterling qualities of the English statesman were adorned by a sympathy for show and splendour which peculiarly fitted him for Oriental rule. In this respect he was a marked contrast to his immediate predecessor, also an Irishman, whose love of simplicity and Puritanic austerity were some drawbacks to his success as Viceroy. But the highest praise that can be awarded to Lord Mayo is that it was only of his private means that he was profuse. Of the public finances India was never blessed with a more careful guardian. From his rule our Indian statesmen might learn "quam magnum sit vectigal parsimonia." On landing in the country he was confronted with the standing Indian difficulty of false budgets and a growing deficit—an estimated surplus turning, surely as the year advanced, into an ever-increasing deficiency. He met the difficulty as it can only be met either in public or private life, by reduction of expenditure. During the three years preceding his arrival in India, the expenditure had exceeded the receipts by the enormous sum of nearly six millions. As soon as his eyes were open to the stupendous fact, he determined that it should cease. He took the public and the local Governments at once into his confidence, disclosed the real state of the finances, and appealed to the loyalty of every subordinate ruler to help him in his task. I was in Madras when his circular was received by the Government there, and can remember the cordial feeling of co-operation which it inspired. Men felt that it was no time for local jealousies, and that everything must give way to the financial credit of the Empire. And the result is matter of history. In the second year after his first budget he had reduced the expenditure by four-and-a-half millions, and by thus restoring an equilibrium saved the Empire from bankruptcy. It was found possible to take off in the year of his assassination the income-tax, which he had imposed against his will to meet the exigency of the time, and on so solid a basis was the restoration of the finances effected that it was not necessary to reimpose it, even to meet the expenses of the Bengal famine.

In effect, Lord Mayo faced successfully that eternal problem which confronts our Oriental statesmen, how to carry on the government of a poor country according to the exigencies of an advanced imported civilisation. He had to satisfy the demands of English opinion, the apostles of sanitary improvement, irrigation, and all the other schemes which like the horse-leech ever cry for more, and to respect as far as possible native opinion, which wants none of these things, and objects to pay taxes for what it does not see the need of. His success was due to his inflexible honesty of purpose, his determination to give India the best possible return for the money it expended in every department of the Government, his hatred of personal jobs, his ruthless disregard for private interests as opposed to those of the public, and the scrupulous supervision he exercised in stamping out all public waste. He was, to all intents and purposes, his own Finance and Foreign Minister, and he also kept under his own control the Department of Public Works—or Profligate Waste—and for the first time in India made that department feel that it had a master. He effectually stopped for a time that mania for bricks and mortar which is the besetting sin of our Indian Governments. He would not permit works to be undertaken for the proper construction of which there was no efficient supervision; he insisted on the personal responsibility of the officers engaged in such constructions, and so checked the running sore of waste and peculation which had disgraced the department. For the first time in our Indian administration, the control and responsibility for local improvements was left to the local authorities, and the bugbear of intense centralisation, which had hitherto imposed on the Imperial Government the duties of a parish vestry, was met and overcome.

The budget-system introduced by Mr. Wilson had confirmed the worst faults of over-centralisation. Yearly assignments were made to the Provincial Governments for provincial purposes, on the discretion of the central authority at Calcutta, which lapsed at the close of each year, and the amount of which was fixed, and could be fixed, on no known principles. Each Government asked for as much as it could, and the central authority granted as little as the pressure put upon it permitted. There was thus a general scramble on the part of the Provincial Governments for the greatest share obtainable of Imperial revenue, and the most importunate and the most extravagant was generally the most successful

The system created a premium on waste, for the credit of such expenditure, generally required for useful purposes, rested with the local authorities, who had no incentive to economy. The remedy applied by Lord Mayo had, of course, been the subject of long previous discussion, but the credit of its success may fairly be attributed to him who carried it into execution. He allotted certain portions of the revenue to the control of the local authorities, transferring to them at the same time the control over and responsibility for all expenditure on the departments of the administration involved. The experiment is acknowledged on all hands to have succeeded. It healed the long-standing jealousies which the local Governments had previously felt for the central financial authority, and gave them for the first time a sense of responsibility and a motive for economy. The only danger lurking in the system is the power of local taxation necessarily granted to the local authorities. This requires careful watching. An energetic local ruler may be too prone to impose burdens on the people for expensive reforms which they do not want. Insurrection would be a high price to pay for the luxuries of civilisation, and the safest Indian ruler is he who resists the foreign demand for brilliant reforms too costly for the means at his disposal.

I have said nothing on Lord Mayo's foreign policy, to which an interesting chapter of Dr. Hunter's book is devoted. He accepted as a cardinal principle of his policy the teaching left by Augustus to his successors, not to increase under any circumstances the limits of the Empire. The doctrine of annexation had been killed before his time, but under him dependant Princes felt that there was no chance of its revival. By these men Lord Mayo was regarded as a personal friend, on whose sympathy they might safely rely; and when the beloved Viceroy fell under the knife of the fanatical assassin, by these throughout India his loss was mourned, not only as a public calamity, but as a private sorrow. His singleness of purpose, his indefatigable industry, his genial nature, had won for him the regard of all who had watched him in the performance of his arduous duties, and the man whom a party press had stigmatised as unfit for the post for which he had been improperly selected was acknowledged to have proved himself emphatically a man, and probably the best Viceroy that had yet exercised Indian sway. James Innes Minchin.

A Complete Collection of the Protests of the Lords, with Historical Introductions. By James E. Thorold Rogers. (Oxford: At the Clarendon Press, 1875.)

That the position of the House of Commons towards the other branches of the Legislature has undergone material alterations, in different directions at different times, is generally recognised; but that the House of Lords has undergone similar changes has been much less observed. In the early times the Peers were in reality as well as in name the hereditary counsellors of the Crown, but, after the havoc wrought in their ranks by the wars of the Roses, the Commons, led by the county gentry, naturally took the lead under the Tudors and Stuarts. The Tudors acted with the Commons, the Stuarts against them, yet in either case the Lower House acted the most important part. But, as Mr. Rogers observes, from the Revolution to the Reform Bill the government of this country practically centred in the House of Lords. The reason of this is to be found in the fact that the Lords were the patrons of the boroughs, and returned their nominees in exchange for very valuable considerations. On the other hand, the Ministry of the day bribed both nominees and patrons. Walpole is often charged with having inaugurated this system, yet he did but make use of the corruption which he had not caused and could not cure, as an instrument of good government. The Reform Bill made the House of Commons once more a representation of the nation.

Owing to the position of the Lords, their protests have, at times, a peculiar value, both in a constitutional light, and as showing the successive stages of political opinion. It is strange that the Journals of the Lords between 1515 and 1533 are lost (those of the Commons only begin with Edward VI.). There are similar curious gaps in the Privy Council Books, and in the lists of Members of Parliament, for which we cannot at all account.

At first there are no statements as to differences of opinion in the House. The first occasion on which dissentients from a measure are named is on March 14, 1542, when the Duke of Suffolk and Lord Dacres dissented from a Bill empowering butchers, etc., to sell, "at their liberty," by weight or otherwise. The common histories notice some few additional protests. Hume says, under the year 1543:—

"It is remarkable that Lord Mountjoy entered a protest against this law [making Proclamations equal to Statutes], and it is equally remarkable that that protest is the only one entered against any public bill during this whole reign."

But as soon as the pressure was taken off Parliament—by Henry's death—the case alters. During the six years and a half of Edward VI.'s reign these dissents are entered numerously: thirty-seven are recorded, the principal being notes of the opposition to the progress of the Reformation. Reversely, while there are twenty-two records of dissent during the reign of Mary, they are, with one exception, all against secular measures. In this reign also occurs the first notice of a division. On the same day (May 5, 1554) one Bill is passed *majore procerum numero consentiente*, another rejected *majore procerum numero dissentiente*. At the beginning of Elizabeth's reign, the dissent is from her ecclesiastical policy, but later on all protests disappear. Under James I. there is a notice that Viscount Montague defended Popery, and dissented from the Recusants Bill; and in his last year, 1624, a committee of the Lords protested against a new form of subsidy, which it was thought might injure the rights of the Upper House. This is the first protest given at length, and is of course the first printed by Mr. Rogers.

The practice of entering the names of dissentients was dropped when the Lords began to refer measures to a committee, the chief motive being the desire of keeping their proceedings secret. Secrecy was, in fact, essential to ensure freedom in speech and debate in either House, and that freedom was the original privilege of Parliament, of which all other privileges are developments. It was fully acknowledged by Henry VIII. Strode's Act (4 Henry VIII. cap. 8) relieved Strode and others from penalties incurred in the Stannary Courts of Cornwall, and from any responsibility for what they had said in Parliament; and the immunity is made to extend to all speech in future Parliaments. This was the first legal recognition of the privilege, but probably only confirmed the existing custom. Henry once wrote to the Pope: "The discussions in the English Parliament are free and unrestricted; the Crown has no power to limit their debates or to control the votes of the members. They determine everything for themselves as the interests of the commonwealth require." Hence the Houses always resented any publication of what had been said. In course of time this secrecy became mischievous, but it was preserved longer by the Lords than by the Commons. The *Gentleman's Magazine* was punished in 1747 for publishing an account of Lovat's trial, and but for Horace Walpole and Lord Hardwicke we should know nothing of the Lords' debates for the next generation. In the Commons, Henry Pelham made a good-humoured speech about the Commons' debates being published under fictitious names, and in 1752 he got an order passed for printing the old Journals of Parliament. In 1731 Wyndham had said: "I don't know but what the people have a right to know what their representatives are doing;" but Pulteney declared against it for the very same reason, because it would be like making members "accountable without doors for what they say within." The Lords were still more jealous. Notices of motion were entered without the name of the mover, no hint given as to the numbers by which measures were carried or rejected, and, even to the last twenty years, no division lists published.

Hence the value of the protests of the Lords ever since the practice began in 1641 of "protesting with reasons." This has supplied us with a series of valuable documents, contemporaneous with the events on which they comment, and most illustrative of the history of modern public opinion.

"The protest, in fact, is generally a carefully-condensed summary of the arguments with which the Opposition vainly strove to carry their point. It was intended for publication, and at a time when original and authoritative expositions of political opinion were very rare, and when the publication of any debate was a serious breach of privilege, the protest was eagerly read and highly valued. Sometimes an attempt was made to check the publication of these protests, the last of these repressive motions having been carried on February 7, 1770."

A few protests, fifteen in all, were erased by order of the House, but Mr. Rogers has recovered them, either from the Journals themselves or from contemporary pamphlets.

Perhaps the main motive which at first influenced dissentient Lords in publishing their reasons was the wish (given in many

Digitized by Google

of the older protests) to clear themselves from the consequences which they foresaw as likely to ensue from the action of the majority, since the Lords conceived themselves, in their capacity of hereditary counsellors of the Crown, liable to the consequences of having given ill advice, or of having assented to an injudicious act of legislation. But the Commons in the case of the Grand Remonstrance absolutely refused Hyde leave to protest, the practice being unknown in their House. In signing these documents the Peers adhered to no order of precedence, and it does not appear that the author of the protest always or even usually signed first. It was declared by a rule laid down early in the seventeenth century that the phrase "high-lords" was an irregularity of expression, for that all Lords were equally peers. At first the peers sign with their Christian name as well as with their title, a custom which the bishops still retain; but at last the omission of the Christian name became general. The editor has, however, given the Christian name, surname, and rank of each peer, in addition to his title, as being convenient for reference, together with a full index of the protesting peers.

The protests of the Long Parliament are, with one exception, in favour of the Parliamentary party. After the Restoration, the first protests are against the Reaction, and two are probably the composition of Clarendon himself. Most of the other protests of the reign refer to the judicial proceedings of the Upper House, and its quarrels with the Commons. There is only one protest of constitutional importance under James II.; but the consolidation of the two historical parties at the Revolution led to the systematic use of the privilege, and during this period the protests have a peculiar value, because they are rare and concentrated manifestoes of current opinion. Since the Reform Bill the practice of protesting has, except on a few occasions, survived its older significance, and consequently it draws but little public attention. Besides the political protests, there are a large number relating to judicial cases, and some referring to the constitution of the House itself. The Lords decided in Viscount Purbeck's case, 1678, that a peer could not relinquish his dignity; perhaps Mr. Rogers should have here referred to Sir Harris Nicolas' statement that there had been a similar decision in the case of the claim to the Barony of Grey de Ruthyn, Feb. 1, 1640. A Duke of Bedford had been degraded by Parliament in 1477, on the ground that he had not the means of maintaining his dignity. In the case of the Wiltes peerage, 1869, the decision of the House directly reversed the rule laid down in the Devon peerage case, in 1831, as regards operative words in the grant of a dignity by the Crown, but was in conformity with the general rule governing royal grants. The original grant was made by Richard II., but no Earl of Wiltes had sat since the original grantee was beheaded in 1399; still thirteen peers protested. The jealousy felt by the English peerage towards the Scottish nobility is shown by the famous resolution in the Duke of Hamilton's case, 1711, against which Harley, Ormond, and others in vain protested, which affirmed "that no patent of honour granted to any peer of Great Britain who was a peer of Scotland at the time of the Union can entitle such peer to sit and vote in Parliament, or to sit upon the trials of peers." That the protesters were in the right was shown in 1782, when the Judges unanimously decided that no such disability was created by the Act of Union. The right of protest is itself the cause of several protests, as is the practice of voting by proxy, and the constant claims of superiority to the Commons. The protests of 1777 referring to the addition made to the King's income are couched in very uncourtly terms, one in particular asserting that the King's indebtedness was caused by the money being spent in corrupting Parliament. The protests at the time of the war of American Independence are peculiarly interesting.

The editor has given a general summary of the protests, prefixed a short historical introduction to each protest, and added two excellent indexes. He should, perhaps, have indicated which protests had been already published in the two-volume edition of the last century. The preface discusses the position of the Lords with great fairness; some of the sentiments might be considered even too favourable. Thus that "the House of Lords has never had a railway interest" in it, does not quite correspond with the impressions gained from reading the lives of eminent railway engineers. Mr. Rogers does not notice the protest of the Lords on Feb. 8, 1649, against their own dissolution, an abstract of which is given in the *Calendar of State Papers* for 1648–9, p. 2. Perhaps reference might be made sometimes to the authors who refer to these protests; for instance, there is a most amusing notice in Greville's Journals, May 23, 1834, of Brougham's protest against Lord Wynford's Bill. Hume and Smollett often notice protests. We have noted very few misprints; p. xviii., it should be "left *for* Scotland;" p. xxxii., "*at* its command;" p. xliv., "*Stafford*;" p. 3, "hereditary advisers of the *Crown*;" p. 14, "the Isle of Scilly" seems to be a misprint; p. 93, "Beda, in the time of Henry V., the Corporation of Newbury did surrender to that King," is unintelligible, but the passage runs thus in the printed Journals. The value of the documents here printed is perhaps best stated in Mr. Rogers's own words: "For a long time they are almost the only authoritative materials for constructing a history of political opinion in England."

C. W. Boase.

STUDIES OF "HAMLET."

Vorlesungen über Shakespeare's Hamlet gehalten an der Universität zu Berlin von Karl Werder. (Berlin: Hertz, 1875.)

Hamlet; or, Shakespeare's Philosophy of History. By Mercade. (London: Williams & Norgate, 1875.)

A Study of Hamlet. By Frank A. Marshall. (London: Longmans, Green, & Co., 1875.)

Of a German book on Shakspere when its author does not start from "Pure Being," or "The Idea," and does not end by attaining a standpoint at which the objective and the subjective become one, it is desirable first to mention this fact. Herr Werder writes clearly, brightly, with unflagging animation, and certain passages almost require the lecturer's lifted eyebrows, shoulder-shrug, extended palms, and insisting forefinger; the book does something more than speak, it almost gesticulates. The reader in whom youth and hope are strong, and who is ambitious of finding new points in Hamlet's soul, will feel it refreshing to ascertain that after the solutions of the Hamlet problem offered by Goethe, by Coleridge, by Schlegel, by Gervinus, and the tribe of Gigadibs, the entire problem remains to be attacked anew. Herr Werder, not in the ponderous manner of Flathe, but with *verve* and cheerfully, knocks over, in the course of his first two lectures, all his predecessors in the field of Hamlet criticism. Goethe's celebrated simile of the oak-tree planted in a fragile vase is precisely the weakest point of Goethe's criticism. Schlegel, who attributed to the Danish Prince an inclination for crooked ways, is convicted of libel, and condemned to pay heavy damages. Gervinus, unlucky borrower of Börne's saying (now so strangely out of date), *Hamlet is Germany*, is shown to be led astray by his personal attachment to the practical and the real, and by his political bias on the Schleswig-Holstein question. Four rogues in buckram, by name Ulrici, Kreyssig, Vischer, and Flathe, would fain carry off the Hamlet spoils, and with no more ado Herr Werder takes all their seven points in his target, and "with a thought seven of the eleven" he pays. This is merely clearing the ground for action. The despatching all preceding critics down the descent of Avernus is easy; to bring up the true Hamlet from below—that is the labour, that the work.

Wilhelm Meister, in his puzzlings over the play of *Hamlet*, first began to see light when he tried to view everything in relation to the centre of the piece—that is, the character of the leading personage. Instead of Goethe's starting-point—the character of Hamlet—Herr Werder takes as his starting-point Hamlet's *situation*. "Not the hero, not the character, is the play, but the action." And the result of an enquiry conducted from this side is to reveal Hamlet's character in a new light. The writer is prepared to defend Hamlet from the charges of irresolution, procrastination, morbid reflectiveness, and excessive scrupulosity of conscience, which have been alleged against him. In his general account of Hamlet's character, Herr Werder approaches that recently given by an excellent English critic, Mr. Minto; but on the important point of Hamlet's age, he does not, like Mr. Minto, dismiss as spurious the evidence of the text in order to give a colour to the incredible theory that Hamlet, the utterer of the saddest and most thoughtful soliloquies to be found in Shakspere, is a boy of seventeen. Herr Werder begins by arguing, with great force, that Claudius was no usurper; by virtue of his marriage with Gertrude, "the imperial jointress to this warlike state," and by the election which had gone in his favour, he was the lawful King of

Denmark, and had been accepted as such by the Court, the people, and the army. So cunningly had he contrived the murder of the elder Hamlet that no evidence could possibly be procured against him, except a confession wrung from his own lips. His position was virtually impregnable. Hamlet, indeed, vaguely scented the foul deed, even before it was revealed to him by his father's ghost. But upon obtaining assurance of the crime, was Hamlet forthwith to rush off and stab the legitimate King of Denmark, his own uncle and his mother's husband? Had he done so, he would have altogether failed of his true 'duty—that of unmasking the criminal and executing justice upon him. He would have earned for himself the title of a murderer, almost a parricide, incited to the violent deed by disappointed personal ambition; and Claudius would have gone to the grave as a martyr. No; Hamlet's first and most urgent duty was to compel the King to a disclosure of his guilt, and to effect this was all but a hopeless and impossible task.

The impossibility of action, and Hamlet's consciousness of this, are expressed in a kind of instinctive involuntary pantomine, when, upon the Ghost's terrible disclosure, the Prince draws forth, not his sword, but his "tables." Misery that it should be so! Here is all that he can do—to register the crime in written words. Not that Hamlet literally writes upon the tables, but, thrusting fiercely at the leaf once or twice, as he might thrust a dagger at Claudius's body, he has symbolised to himself with a bitter realism the nature of the situation, and his powerlessness to effect anything for the present. From an intense realisation of the same dreadful situation in which he is placed, there comes upon Hamlet the resolve to assume an antic disposition. It is a situation, he feels, in which a man well might —nay, in which a man almost *must* go mad. And in fact, although his intellect remains clear-sighted, his moral nature is profoundly disturbed. He cannot with ceremonious respect accept the place of chief courtier, cousin, and son of his father's murderer; his bearing cannot be amicable. Why should he not, for possible conveniences and advantages not yet distinctly studied but presumable, permit his intellect to lend itself to an alliance with his disturbed moral being? Why should he not act so very much in accordance with nature and with the situation as to lose his wits? Throughout the Ghost-scene Hamlet is deeply moved, but as yet plays no part, for he distinctly announces his intention of doing so at some future time. And what is most noteworthy about this part that Hamlet plays is, not the fact of his assumption of madness, but the kind and degree of madness which he assumes. So curiously and delicately does Hamlet act the madman that he can hardly be said to conceal himself under a disguise of madness; he only resorts to it so far as to perplex his persecutors, and to conceal, not himself, but his secret.

Going to work with his brain—which is, indeed, his fittest weapon, for what can *hands* do, netted round as he is with fraud and power?—Hamlet devises the experiment of the play of Gonzago's murder. Two months are ordinarily supposed to have elapsed from the opening of the first act to the play-scene. The notes of time are carefully scrutinised by Herr Werder; everything, he believes, indicates that the silent interview with Ophelia took place very shortly after the disclosure of the Ghost; and it is to be observed that the "twice two months" spoken of by Ophelia are not admitted by Hamlet, who maintains his previous date of "two months" (act 3, sc. ii., l. 138). Hamlet, therefore, does not lose time in procrastination. The alarm and sudden rising of Claudius afford decisive evidence to Hamlet and to Horatio of the King's guilt; but as yet no evidence has been procured which can publicly convict the murderer. Hamlet now, throwing off his disguise of madness, which has served its purpose, hastens to his mother to rescue her, and place her upon the side of truth and honour in the deadly encounter which is imminent between himself and the King, from whom his knowledge of the crime is no longer concealed. If on his way to his mother's chamber Hamlet had despatched Claudius at his prayers, still the object of his life would have escaped him; the King was not yet a convicted criminal. Moreover, it is indeed Shakspere's stern intention that the murderer should not be taken at his imperfect devotions and in the purging of his soul, but, as Hamlet declares, when his crime is blossoming at the full. The dreadful words of Hamlet are literally realised by the poet.

Hamlet's one crime, and this is rather a misfortune than a crime, an act of passionate haste and indignation, is the stabbing through the arras. Had Claudius perished then, Hamlet's purpose would have been foiled. Happily, it is only a lesser evil—it is only Polonius, whose habit of espionage has fatally avenged itself. Nevertheless, this hasty act of Hamlet removes him far back from his object, and gives the King an advantage over him which he does not fail to use. Henceforth, indeed, action is in a great measure taken out of Hamlet's hands. The King, under the over-ruling power of Providence, must work out his own destruction; must convict himself of crime, and, through his instrument Laertes, become his own betrayer. The human justiciary fails to effect his purpose; but Divine Justice—the Providence that shapes our ends—takes his place. Hamlet therefore disappears from the fourth act, and in the fifth act is for the most part passive, allowing the King to destroy himself. The cloud of Divine vengeance is gathering steadily, dark and ominous, from which the lightnings will at last suddenly flash forth. Hamlet is needed now chiefly as the weapon in the hand of heaven; his arm and his life are required, but not now his intellect, his skill, his wit, his patience. And therefore a mood of quietness, of preparedness, of weariness, of trust, and of sadness as the end approaches has taken possession of Hamlet. At length that end has come; at length witnesses are not wanting against the King. What had been impossible with men is found possible in the mystery of Divine justice; Laertes, and the body of the Queen, and the blood of the Prince testify against Claudius; victims of their adhesion to him and to his crooked ways appear in Polonius, and Rosencrantz and Guildenstern. The quarry "cries on havock;" only Osric, "this water-fly," slips through, to keep alive the courtier species.

Goethe's interpretation of the character of Ophelia is accepted by Herr Werder. Warned by a challenge sent to the gray-haired scholar Tieck by an English gentleman eager to vindicate the insulted honour of Ophelia, Herr Werder ventures no grave word of reproach against her. It is enough that she was loved by Hamlet. His tears over Polonius' corpse, for whom were they shed if not for her? And Hamlet's rant in her grave is rant which conceals a true passion of grief. But Ophelia is prone to be loved and to be possessed, and Hamlet feels that he must make the severance from her complete, somewhat harsh, and somewhat unintelligible. She has been secluded from the Prince by her father; but more terribly Hamlet's father, by laying the burden of a solemn duty upon him, has cut him off from Ophelia, whose nature is rooted in her family, and whose inferiority of soul unfits her for Hamlet's confidence. It is a tragedy of the heart for both, but fataller to Ophelia than to the Prince, because her whole being had been abandoned to her home which is ruined, and to her love which has so cruelly failed her.

Herr Werder's chief difficulties lie in the soliloquies of Hamlet, which seem designed in an intelligible order of sequence to throw light upon the weakness of his character. The critic struggles gallantly and brilliantly to maintain his theory, and to exhibit each soliloquy as a passionate expression of Hamlet's feeling for his situation. Thus, he argues that it is not Hamlet's character which is contrasted with that of the Player, or of Fortinbras, but the position in which each is placed—Fortinbras so free to wage his strife, so unconstrained by fate; Hamlet, so overmastered and oppressed by difficulties; and therefore it is that Hamlet turns against himself in bitterness, and reproaching himself as though he were blameworthy for what is in fact the inevitable consequence of his position. Herr Werder expends all his strength and ingenuity on these monologues; and that substantially he fails may be taken as the best evidence that his theory is untenable.

What surrounds the character of Hamlet with perennial interest is his loyalty of devotion to the task imposed upon him. He is a sacrificial spirit who renounces every object in life save one. His deep sadness coexists with a certain sternness of fidelity to his purpose; there is no person of Shakspere's creating who is so wholly deprived of all the common joys and blessings of humanity. He first appears before us in that profound dejection and sorrow of which his inky cloak is the emblem. He dies, at the last, a martyr. The play is, indeed, as Goethe described it, "a troubled problem that lays a burden on the soul."

It is hardly fair to Herr Werder's clever book to bracket it with Mercade's unsurpassed nonsense. The international challenge prize for the absurdest book on any subject, hardly contested by a German *Hamlet* critic, Carl Karpf, may now be considered

as fairly held by England. Any one desirous to give his wits a complete holiday may buy and read Mercade's essay. The writer veils his genius under a modest pseudonym, but the readers of Lewis Carroll's pleasant story will unmistakeably recognise in Mercade either the hatter or the March hare who took tea with Alice in Wonderland.

Mr. Marshall's study of *Hamlet* grew out of two lectures given before a Catholic Young Men's Association. It is sane, painstaking and intelligent. The view of Coleridge and Schlegel is accepted as, in the main, correct. I do not think that Mr. Marshall advances the study of the play, as Herr Werder does, in any important respect; but, upon the whole, this view, now traditional, contains more of truth than does that of Herr Werder. What is new in Mr. Marshall's study will be found in detached points; taken altogether there is nothing salient in the book which calls for special remark. Hamlet's age is fixed by Mr. Marshall, between the grave-digger's thirty years and Mr. Minto's seventeen, at five-and-twenty. He defends Ophelia successfully against Tieck's charge that she was Hamlet's mistress, and unsuccessfully attempts to idealise her into a model of virginal purity and passion. He concludes by calling attention to the fact that the conception of such a character as that of Hamlet, weak through incredulity and want of submission to some over-ruling faith or enthusiasm—was singularly appropriate to a time when this country had just broken away from the old Faith, and had abandoned unquestioning obedience to the Church's authority for a partial submission to private judgment. "*L'Amleto c'è il dubbio,*" says Signor Salvini.

Edward Dowden.

Notes on Muhammadanism. By the Rev. T. P. Hughes, C. M. S., Missionary to the Afghans, Peshawar. (London: Allen & Co., 1875.)

Altogether an admirable little book. It combines two excellent qualities, abundance of facts and lack of theories. In most English books on Mohammadanism, with one recent notable exception, we meet with a highly unsatisfactory preponderance of theory over fact. Writers are fond of flooding us with their opinions as to the good and bad in Islám, the morality or immorality of the Arab Prophet, the possible future of his religion, and such like questions; while they carefully abstain from supporting their views with any real statements of fact drawn from the original fountain-heads of the Mohammadan faith. Mr. Hughes adopts precisely the opposite course. After having let off steam, and satisfied his professional instincts in the beginning of his book by giving vent to a few comparisons (rather weak ones, by the way) between the Muslim and the Christian creed, he proceeds to lay before us a sort of "Summa Theologica" of Islám, arranged in chapters under the leading heads. Beginning with the "Rule of Faith," Mr. Hughes gives an admirable account in succession of the Kurán, the Traditions, the Ijma', and the Kiás. (Here we cannot forbear to express the pleasure with which we learned from the pages before us that the author is making efforts to bring about a republication of Captain Matthews' translation of the *Mishkát el-Masábih*, which has long been out of print: he deserves the thanks of all Orientalists.) After the "Rule of Faith" come the actual Articles of Faith, and these again are followed by the "Five Foundations of Practice" (the Profession of Faith, Prayer, Fast, Alms, and Pilgrimage), after which we find a short account of the divisions of Mohammadan Law, chapters on "the Mohammadan Clergy" (a misnomer perhaps excusable in a member of the Church Missionary Society), Theological Literature, Feasts, Rites, Sects, Orders of Darweeshes, the Wahhábis, and most of the other paraphernalia of the creed and professors of Islám. The volume ends with an account of the views entertained by Muslims with regard to the leading doctrines of traditional Christianity. On every one of the numerous heads (over fifty) into which the book is divided Mr. Hughes furnishes a large amount of very valuable information which it would be exceedingly difficult to collect from even a large library of works on the subject. The book might well be called "a Dictionary of Mohammadan Theology:" for we know of no English work which combines a methodical arrangement (and consequent facility of reference) with fullness of information in so high a degree as the little volume before us. It is true that Mr. Hughes enters into no long disquisitions on the different subjects that come under his notice; but that is one of the merits of the book. It is in the very fact that he just gives us what the Mohammadan authorities have to say on each head and adds hardly any lucubrations of his own, unlike the fashion of most of his predecessors, that the excellence and usefulness of the book consists. There are, of course, some weak points, such as the first chapter on Mohammad himself, about which the only advice we would give is, skip it. And Mr. Hughes has made a singular blunder in characterising Dr. Muhleisen Arnold's *Islám and Christianity* as "the most scholarly work which has yet appeared on the subject" and "a most able refutation of Islámism." Mr. Hughes, with his evident acquaintance with the original authorities (some slips in scholarship in this volume notwithstanding), ought not to have committed himself to such a statement even about the book of a fellow missionary of the C. M. S.! But the faults in Mr. Hughes' "Notes" bear no proportion whatever to the excellences. His "dictionary," as we persist in calling it, ought to be within the reach of every one who busies himself with the subject.

Stanley Lane Poole.

Histoire du XIX^e^ Siècle: 2^e^ vol. jusqu'au 18 Brumaire; 3^e^ vol. jusqu'à Waterloo. Par J. Michelet. (Paris: Michel Lévy, 1875.)

In 1869, M. Michelet, after completing his great *History of France*, which, with the *History of the Revolution*, formed a total of twenty-three volumes, undertook, in spite of his great age and enfeebled health, a new work of the utmost importance—the *History of the Nineteenth Century*. The first volume, *Origine des Bonaparte*, carried the narrative from the ninth of Thermidor to 1796. The war of 1870, which interrupted Michelet in his work, was a violent shock which finally destroyed his already failing health. It seemed as though three attacks of apoplexy at the beginning of 1871 must have rendered the work impossible. Yet he resumed his pen in spite of interruptions and constant sufferings, and succeeded in writing between the autumn of 1871 and that of 1873 the two volumes now before us. A few months later, on February 9, 1874, he passed away at the age of seventy-six years.

It is evidently impossible to apply the ordinary canons of criticism to a work written under such conditions. Its very defects are touching when we think of the truly heroic efforts by which the aged historican collected all that remained of life and genius for this work, which he knew he could never finish. How can the reader peruse without emotion the last lines of the preface, dated March 1, 1873:—

"Malgré l'âge, je continue mon œuvre. Si pourtant elle devait finir ici, je ne me plaindrais pas. Je vois qu'en toutes choses le progrès est l'allure constante de cette Puissance de la vie qui va toujours de bien en mieux, et je garde l'espoir, comme un courageux ouvrier, que de mes travaux imparfaits j'irai à un travail meilleur."

There is yet another difficulty in applying an exact code of criticism to the literary will and testament of the most brilliant and most profound of the French historians of our age. For many years back in his volumes of the *History of France* he had not confined himself to giving a complete and consecutive narrative of events. He had devoted his special attention to the task of throwing light on points of history before neglected or unknown. So, while some very important facts were passed over in silence or dismissed in a few words, events of altogether secondary importance were made the subject of long digressions. What Michelet had particularly at heart was to play in history the part of a judge—to punish by stripping them of their borrowed plumes those perverse men who have usurped the admiration of their fellows; to rehabilitate or to glorify men of merit, forgotten or misunderstood. In the eloquent preface prefixed to the second volume of the *History of the Nineteenth Century*, entitled "Des Justices de l'Histoire," Michelet has himself explained what he wished to do. History in his eyes sits on the judgment seat. "The dead are," he says, "to use the language of Roman law, those *miserabiles personae* with which the magistrate should occupy himself. Never in my career have I lost sight of this duty of the historian. I have given to many forgotten dead the assistance that I myself shall need." This tendency is noble and generous, but it is not without its dangers. It causes an inclination to run counter to received opinions, to deny not only any virtue, but also any genius, to the heroes admired by the multitude, and to endow with imaginary qualities and talents unknown men who do not deserve to be drawn from oblivion.

Digitized by Google

From what we have just said it will be seen

that it would be impossible within the limits of an article to undertake to criticise this work of Michelet's point by point. We must confine ourselves to principles, to what is really original in the book. The chief personage in these two volumes is naturally Napoleon; for, though we are dealing with a history of Europe and not a history of France, the author writes from a French point of view, and moreover Napoleon is the great actor in the European drama played between 1796 and 1815. Michelet pursues Napoleon with the most implacable hatred. He has a perfect right—nay, it is his duty—to do so. No one man has done more mischief to France, has more utterly perverted her, has rendered her more odious to the world. Napoleon never regarded the loftiest ideas and the most noble sentiments in any other light than as instruments which he used to beguile men, and to guide them to the selfish end prescribed by his own ambition. Michelet shows marvellously well by what a series of perfidies and treasons Napoleon reared the fabric of his fortunes: all the pettiness and all the baseness of the man who could never brook in his presence, not only the least superiority, but even the least independence of mind and character. He paints to the life his inhumanity, his savage fits of violence, his contempt for men. If he had stopped here we could but applaud the stern justice of the historian. But he goes farther. Not satisfied with denying to Napoleon the possession of moral worth, he denies him that of genius, even of genius for war. The whole merit of the Italian campaign, so universally admired, is attributed to Masséna; the victory of Austerlitz is a lucky *coup de main*, due rather to the valour of the troops than to the plans of the general. The Egyptian campaign, generally characterised as a piece of heedless infatuation, alone finds grace in his eyes. Even the proclamations of Napoleon to the Mussulmans, in which he goes through the farce of addressing them as a faithful disciple of Mahomet, appear to Michelet the sincere expression of his thoughts, while elsewhere he represents him as a charlatan and a liar. As to Napoleon's creations at home, his administration and laws, Michelet does not even mention them save to stigmatise as it deserves the excess of centralisation which he imposed on France. By this partiality, which refuses to recognise the extent, the suppleness, and the potency of the genius of Napoleon, he deprives his just severity of much of its force.

An important part of these two volumes is devoted to England. English critics will point out numerous inaccuracies, but they will be struck with the talent displayed by the historian in his sketch of the gigantic efforts of England against Napoleon, of the terrible financial crisis to which she found herself reduced at the close of the eighteenth century, and of the energy with which, thanks to the Colonies on the one side and her industrial development on the other, she surmounted it and became the very soul of the struggle of Europe against France. Michelet, who always felt but little sympathy for England, was for this once converted to more equitable views by his hatred of Napoleon. His portrait of Pitt has a slight dash of caricature, but is wonderfully lifelike. Two chapters full of spirit and originality are those in which he shows in succession Malthus, whose theories reflect the despair of a time of ruin and misery, and Watt, who by his creation of the steam-engine saves humanity and multiplies its powers of production a hundred-fold. One point on which Englishmen will find it difficult to agree with Michelet is the ethnographical theory which he expounds in the preface to the second volume. In his opinion they are not Anglo-Saxons, but descendants of the ancient Britons, and of French and Flemish emigrants, who flocked to England from the neighbouring coasts throughout the whole of the Middle Ages.

The chapters devoted to Russia and to Paul I. are the most curious and most original in the book. Michelet had received from M. Ivan Tourguéneff some very precise information with regard to that fantastic prince, and with the help of his imagination he has produced a sketch which is truly grand and poetical. Paul felt, as Michelet shows, a profound antipathy for both Germany and England. He formed the project of creating a league of all the small States for the purpose of resisting the maritime tyranny of England, and of dismembering the Turkish Empire with the help of France, which was to have Egypt. Michelet quotes on this subject a very curious memoir by Rostopchin, which Paul annotated with his own hand. Only what Michelet omits to state is that these great projects of Paul originated not in great ideas but in personal antipathies. He detested the English because their merchants had in their hands a great part of the trade of Russia, and because in 1800 they seized the island of Malta, though he was the protector of the Order; he detested the Germans because his mother Catherine, who had murdered his putative father Peter III., and kept Paul himself from the throne, was a German herself, and had governed by the Germans. It was these animosities that controlled his whole policy, allied him to Bonaparte, and rendered him lenient toward the Poles. If he delivered Kosciusko it was because Catherine had imprisoned him. To reverse Catherine's policy in all matters was the main-spring of his conduct. He was none the less a mischievous madman, an Oriental despot.

The last point to which we will call attention is the judgment passed by Michelet on the *coup d'état* of the eighteenth of Fructidor (September 4, 1796), by which three members of the Directory got rid of two colleagues whom they considered too moderate, and of a certain number of members of the Council of Five Hundred whom they accused of conspiring to compass the restoration of monarchy. On this point the historian has been completely blinded by his passion for rehabilitating causes unanimously condemned by public opinion. He has nothing but praise for that act of violence, accomplished, it may be, with more disinterested views, but by means as criminal as the *coup d'état* of the eighteenth of Brumaire, and followed by acts of violence which cannot be too strongly condemned, and by transportations without form of trial. I am quite ready to believe that the Directory was surrounded with Royalist plotters, but then it should have caught them in the act, and given them a legal trial; and it is surprising to see Michelet carried away by pity for Babeuf and the mutineers of the camp at Grenelle, while he is insensible to the lawless acts of violence of which the Royalists were the victims. This is a crying injustice, and I suspect that there are not to be found in France at the present day many persons to join him in the lyric outbursts with which he celebrates the development of the Republic after Fructidor and the greatness of the Government of the Directory.

Space fails me to point out all the originality, brilliancy, and eloquence of these volumes. Wit and novel ideas abound, and those incisive traits which remain engraved in the memory. I will only note a deeply-ironical sketch of the literature of the period of the Empire, entitled "Triomphe de l'Ennui;" a chapter in which he renders the most noble homage to the intellectual and moral grandeur of Germany in the first years of the century; and the touching account of the life of Grainville, the unhappy author of a prose poem entitled *Le Dernier Homme*, a fantastic work in which Michelet endeavours to detect the presence of genius. Despite all their defects, these two volumes are not unworthy of their author, and no reader, when he thinks of the circumstances under which they were written, will be able to study them without admiration.

G. Monod.

NEW NOVELS.

Olivia Raleigh. By W. W. Follett Synge. (London: Chapman & Hall, 1875.)

Owen Gwynne's Great Work. By the Author of "Wandering Willie." (London: Macmillan & Co., 1875.)

Ralph and Bruno. By M. Bramston. (London: Macmillan & Co., 1875.)

Hugh Crichton's Romance. By Christabel R. Coleridge. (London: Macmillan & Co., 1875.)

Pretty Miss Bellew. By Theo Gift. (London: Bentley & Son, 1875.)

Olivia Raleigh is a very pleasant book although (or perhaps because) it is very unambitious. The story is only one of the infinite variations of the old "Lady Clare" and "Love would still be lord of all" theme, of which, somehow or other, neither novelists nor novel-readers seem to tire in the repetition. There is nothing grand, or epic, or homicidal about the heroine or any of the characters. They are not preternaturally wise, or fabulously rich, or portentously wicked, or angelically good. They do not swear, or drink, or quote the newest books, or, indeed, do anything else which they ought to do. But the story is simply and naturally told, and of quite sufficient stuff and substance for its modest volume; and the characters are human beings in the first place, which is not too common, and are (at least most of them) gentlemen and ladies in the second, which is still rarer. Also the language is good; though we should have been contented with a less liberal sprinkling of the French tongue. Altogether Olivia, with her good uncle Silas, and her bad

Digitized by Google

uncle Oliver, and her ancient semi-foreign cousins, the priest Santiago (an odd Christian name surely), and the Viscountess Penelope, may be safely commended to the consumers of such ware.

The next book upon our list deserves rather less general mention. Owen Gwynne is a *ci-devant* schoolmaster, who has abandoned his pleasing vocation in order to devote himself without let or hindrance to his Great Work, which is a History of the Fifteenth Century. In this task he is assisted heart and soul by his energetic and business-like wife, who not only indexes, extracts, translates, and copies for him, but also insists that he shall work so many hours a day, guards him from such interruptions as Isaac Casaubon's Florence permitted or encouraged, and allows him to live upon capital and sacrifice his children to the Moloch. These children are two: an invalid boy, Maxy, who is not at all indebted to Paul Dombey, though, like him, he is made a little too much of; and Lance, a promising artist at Rome. This latter is ruthlessly called home by his mother that he may take a clerkship in a bank and assist the struggling household. He obeys, and is, after a good deal of misery, rewarded by meeting Ursula Ruthven, sister of a former comrade. Business calls Lance back to Rome, and, as it keeps him there, he relapses into painting, which relapse is much helped by Ursula and her brother, who (lest the charm should be broken) keep back a letter from the boy Maxy, which they suspect to be a complaint of ill-health (he has been left to the care of an aunt by his parents, who have gone to Spain to further the Great Work) and a summons to Lance. What follows may be easily divined, as well as the final setting to rights, which, however, is accomplished at the cost, not only of Maxy, but of the Great Work and Ursula's brother, both of whom (for the Work is a character in its way) perish in a retributive or expiatory manner. The story is really well told and is decidedly interesting. It neither drags nor is hurried, and the characters for the most part assist in the exposition duly and properly. But there are some things in the book which, whether improbable or not, are certainly inartistic. To begin with, the Great Work is badly chosen. Such subjects have often been treated in tragedy, comedy and farce, but care has usually been taken to secure the presence of something tragical, comical or farcical. Now, the history of the fifteenth century is neither. It is not great enough, or vague enough, or absurd enough, for the purpose. There is no reason why any man of good talents and industry should not write such a book in a few years of hard work; and, on the other hand, it would scarcely bring him immortal glory if he did. Again, we should like to know that country-bank which gives its clerks at first entering a salary calculated to assist materially in supporting their families. And how did the business-like Mrs. Gwynne make such a ludicrous over-estimate of the money value of the book? Worst of all, perhaps, is Ursula's conduct about the letter. Keeping back a letter is usually regarded by all decent folk as probably *the* unpardonable sin. Many people who would break the sixth, seventh or eighth commandments with a light heart, if it suited them, would hesitate to commit this crime—would know, at least, that it would not be forgiven. Yet Ursula does it with only a little misgiving. However, the book is a very good book of its kind, and in addition to its other merits displays some capital descriptive power.

Ralph and Bruno is an excellent example of a large class of novels, the interest of which varies inversely as their length. With a fairly well constructed but not intricate plot, characters natural but in no way especially remarkable or attractive, scenes and incidents filled in with no glaring inaccuracy, and language tolerably appropriate and correct, they are apt to be pleasant enough if they confine themselves to one or even two of the ordinary thin and loosely-printed novel-volumes, but decidedly wearisome if they go beyond that limit. Now *Ralph and Bruno*, though its volumes are only two, contains, we should say, as much matter as three at least of the usual volumes; and though in most points it deserves even more than the praise which we have given above to its class, yet one decidedly wearies of it before the end is reached. Perhaps this weariness is a little owing to the peculiar pudding-headedness of the hero. He is supposed to be heir to eight thousand a year and madness, and his guardian, by some inscrutable process of reasoning, comes to the conclusion that "Eton and Oxford" would infallibly develope the latter part of his inheritance. So he is sent to Marlborough and Cambridge. It would be interesting to know the specifics which these particular abodes of learning possess for arresting the growth of insanity. Ralph Treguire certainly does not go mad, but, as he turns out not to be Ralph Treguire at all (a fact which the authoress indicates with unnecessary clearness at p. 11), the experiment is not crucial, and loses its interest. The rightful heir's madness takes the direction of Communism, and is arrested by the more summary process of the Chassepôt. What might have become of *him* if he had gone to Eton and Oxford instead of a French *Lycée* is a terrible speculation. It is probable, however, that he would not have talked about "the solidarity of humanity" at sixteen.

There is a good deal in *Hugh Crichton's Romance* which reminds us, though very pleasantly and with no undue imitation, of Miss Yonge's books. There is the same fondness for domestic scenes, and something of the same felicity in rendering them; there is the same command of a certain peculiarly English type of young womanhood, the same familiarity with the ways of boys and old men, and (we must add) the same very limited acquaintance with those of the usual male being between twenty and forty. Hugh Crichton, the hero, is an utterly improbable character. It is possible that there are in the world men as priggish, as dull, as ill-tempered, or as stupidly conscientious; but such a combination of all these amiable characteristics is, we hope and believe, not to be found. Whether he falls in love with a little Italian doll of seventeen, or chooses to believe that she doesn't love him, or sulks with all his relations in consequence, or indirectly causes his cousin's death by his ungraciousness, or, refusing to forgive himself for the accident, becomes a greater nuisance than ever to his unhappy family and friends, he is equally detestable. But somehow we are not angry with the authoress, and only hope that she is not afflicted with many friends at all like her hero. Compassion rather than irritation is aroused by hero No. 2, who (having obtained a second at Oxford) remarks with just pride, "I think I have earned the right to say that I have a good chance of success in whatever career I may choose;" and who behaves in an amiable and virtuous, but youthful, manner throughout. But the women are capital. The Italian Violante is certainly a little fool; but her elder sister Rosa; Mysie Crofton, the betrothed of the young man who associated seconds and success; Flossy Venning, a youthful and unscholastic schoolmistress; and her sister Clarissa (of whom Miss Coleridge ought to have made more), are delightful.

Pretty Miss Bellew is the most unequal novel we have read for a long time—or rather has, in an unusual degree, some of the greatest faults blended with some of the chief excellences of a novel. Mr. or Miss Theo Gift (whose repeated assertions that he is a man almost convince us that she is a woman) can tell a story well (though at somewhat inordinate length); has a certain grasp of character; observes and reports with considerable fidelity; and can even manage something like dialogue. But these good gifts are marred by almost the plentifullest lack of good taste with which any writer could be afflicted. There are passages in the book which make one's flesh creep at their vulgarity, and others which are perfectly astounding in their unsuspecting folly. These latter, however, can be avoided with little difficulty by skipping manfully every paragraph which begins with "Ah, my friends!" or "Go to, I say," and the like, or in which the author affectionately apostrophises his characters as "My dear little So-and-so," and then a rather interesting novel, as novels go, will be obtained. The story being told with some skill, it would not be fair to forestall it. The heroine is not bad, in spite of her occasional vulgarity and more than occasional folly, and the virtuous but disagreeable lawyer is much more natural, and less obnoxious, than is usual with his kind. His rival is a gushing Canadian, with a passionate admiration for all that is noble (*i.e.*, Gustave Doré's pictures), and a withering contempt for all that is base (*i.e.*, Mr. Swinburne's poems), notwithstanding, or in consequence of, which he manages to treat his betrothed in a singularly brutal and ungentlemanly manner. The selfish brother, Dick Bellew, is neither a new character nor altogether a success, and the author rather bores us with children's talk. Vigorous cutting and paring might have made a very good novel of *Pretty Miss Bellew*, and it could certainly have spared some of its thousand pages. But it seems hopeless to expect the ordinary novelist to revise his work.

George Saintsbury.

Digitized by Google

RECENT VERSE.

The New Day: a Poem in Songs and Sonnets. By Richard Watson Gilder. (New York: Scribner & Co.) This is a very dainty little volume of verses from America, armed in its outward guise with all the blandishments that can take by storm the yielding heart of a lover of books. Out of the right-hand lower corner of a dark-green cover there starts into living light a great gold peacock's feather, a marvellous piece of brass-cutting, shifting and shining with almost as much radiance as a real one would. Within, the monotony of the text is broken by vignettes and head-pieces full of charming fancy, now a peacock's feather rising like a sun; now two sweeping across the page; now a whole group hurrying onward in the wind; and last of all, two that say an obvious "good-bye" with human pathos. It is difficult to criticise seriously a song that disputes possession of its page with a lovely cluster of poppies, or a delicately-designed spray of wild roses. The poems themselves are evidently the product of a refined and cultured nature which has identified itself with the artistic school of poetry as represented by Mr. Rossetti and Mr. Swinburne. On such slight grounds as are presented here it would be premature to pronounce too decidedly on the future of the writer. One thing is certain—that Mr. Gilder has every prospect of being an admirable master of the technical art of verse, no small gift if he prove to have the informing qualities of invention and imagination. At present his verses bear all the signs of early youth; they are unequal, and wanting in human interest. We are troubled by the presence of constant blemishes which more practice and more confidence in himself will enable him to throw off with ease. His sonnets have much in common with the Italian love-sonnets of the fifteenth and sixteenth centuries, and they have, in consequence, a slightly faded and unreal air. Yet how well Mr. Gilder can write the following lines may show:—

"And were that best, Love, dreamless, endless sleep!
Gone all the fervour of the mortal day;
The daylight gone and all the starry ray!
And were that best, Love, rest serene and deep!
Gone labour and desire; no arduous steep
To climb, no songs to sing, no prayers to pray,
No help for those who perish by the way,
No laughter 'midst our tears, no tears to weep!
And were that best, Love, sleep with no sweet dream,
No memory of anything in life—
Stark death that neither help nor hurt can know!
Or, rather, Love, the sorrow-bringing gleam,
The living day's long agony and strife!
Rather strong love, in pain—the waking woe."

We notice with regret a vagueness of outline which seems to be a growing characteristic of the young poets. With very much delicacy and sweetness, there is a fatal want of form. Mr. Gilder, for instance, calls his collection of sonnets, songs, and fragments, "*a* poem," and divides it into four sections, with a prelude, interludes, and an after-song, as though it were a continuous work with a definite story. Yet, after having very carefully read the book through twice, and the second time with this matter specially before us, we fail to perceive in what the continuity consists, or that there is any story at all. When will our young poets, too, perceive the necessity of being amusing, or, if the word offends them, let us say interesting? A series of sonnets about faint shades of difficult emotion, with the word love repeated again and again as a verb and as a substantive, is apt to become very tiresome at last, however dainty the rhythm may be, or however subtle the analysis. We prefer some of Mr. Gilder's simpler pieces to his more elaborate and mystical ones. There is much freshness and prettiness in this:—

"O sweet wild roses that bud and blow
Along the way my Love may go;
O moss-green rocks that touch her dress,
And grass that her dear face may press;
O maple-tree whose brooding shade
For her a summer tent has made;
O golden-rod and brave sun-flower
That flame before my lady's bower;

O butterfly on whose light wings
The golden summer sunshine clings;
O birds that flit o'er wheat and wall,
And from cool hollows pipe and call;

O falling waters whose distant roar
Sounds like the waves upon the shore;
O winds that down the valley sweep,
And lightnings from the clouds that leap;

O skies that bend above the hills,
O gentle rains and babbling rills,
O moon and sun that beam and burn—
Keep safe my Love till I return."

We shall be glad to hear again from Mr. Gilder, but not too soon. Let him not disdain to bring labour and self-criticism to bear upon his art.

Nuova Italia; or, Tours and Retours through France, Switzerland, and Italy. Vol. II. By John McCosh. (Chapman & Hall.) We confess that we have no recollection of the first volume of this work, published under the pseudonym of "Nomentino." Dr. McCosh tells us, in a funny self-assertive preface, that, "while his first-lieutenant Nomentino will remain in charge of the Old Skiff, he will take the command of the New Bark in person, and invites the Leaders of the Press and the Touring World at large" to take a trip with him. It seems that the Leaders of the Press were very severe upon the Old Skiff, but he promises that everything shall be "ship-shape and comfortable" in the New Bark. We cannot say very much in favour of this odd craft; had she been content to be a modest trading-vessel, rigged in prose and with "Guide-book" painted on her in plain letters, she might have sailed fairly well alongside of those more imposing merchantmen called Bädeker, Murray, &c. To pass from the author's peculiar imagery, *Nuova Italia* is a rather dull copy of *Childe Harold*, written in six-line stanzas of ten feet, and diversified by so-called lyrics. The comic portions are the worst, the descriptive the best of it, but none is very good or amusingly bad.

Songs of the Noontide Rest. By Lucy Massey. (Macmillan & Co.) When Mrs. Massey was still Miss Fletcher, she achieved a decided success of esteem by her *Thoughts from a Girl's Life*, poems in a minor key, sweet, serious, healthy, and fresh. The present volume is even more subdued than that, and we have no great hopes that the amiable authoress will succeed in gaining a better hearing for her little songs. A poetical revival has gone on since she began to write, but she remains unconscious of the change. Poetry has become a more earnest, a more robust art in England; and the audacity of science, determined to know the truth at all costs, has infected fine-art also with a spirit of innovation and realism. Mrs. Massey's poems sound thin and old-fashioned, like half-forgotten airs on a worn harpsichord. The section entitled "Clouds" is the best; we are taken by it a little out of the small circle of unambitious daily hopes and cares into the wider world of human sorrow, loss, and love. This is a not unfavourable specimen of the authoress's best manner:—

"Sea caves, green dripping weeds enfold,
A fringe of wind-blown rock,
A slippery crag, where limpets hold
And beaten waves fall back;
The seeking of the passionate sea,
Which rises, clings and dies;
The longing, finding voice in me
No answer satisfies.

Far distant dimness of blue mist,
With white clouds flecked and laced;
What found the seeking sea, that kissed
Far, far across the waste?
For me, lives on within my heart
A hopeless, endless quest,
A broken life, that dies apart,
By pain made manifest."

The Golden Journey, and other Verses. By Julia Goddard. (Longmans.) Miss Goddard is more ambitious than Mrs. Massey, but less pleasing. Her verses are correct in form, ornate and even gorgeous in language, but devoid of charm and without individual character. They have mostly appeared in second-class journals, where, without doubt, their glittering raiment found enough admirers. They should not have been collected.

Selina's Story; a Poem. (Hodder & Stoughton.) The first two of the seven books which compose this epic are shapeless enough. They were written in the author's youth, and before she had learned the elements of the technical art of poetry. The five later books are altogether more spirited and vigorous, as well as better wrought, and would be remarkable if every excellence which they possess did not recall the infinitely greater excellence of Mrs. Browning. Indeed, when Selina tells her story best, she then reminds us most vividly of Aurora Leigh.

Occasional Verses. By W. B. Ross. (J. Masters & Son.) The Rev. Mr. Ross does well to indulge his leisure with the pious and sweet pastime of verse-making; but he does ill to admit the scoffing world to his feast of broken music.

Exotics. By J. F. C. and L. C. (Boston: J. R. Osgood.) J. F. C. and L. C. have just and elevated theories of what a good translation ought to be, and discuss the matter learnedly in a pleasant preface. But their actual work disappoints us. We do not find in their own translations the qualities which they insist on in others. They have translated one of the loveliest of *Les Voix Intérieures* of Victor Hugo, but all the melody and perfume have evaporated, and the reader may judge of the accuracy of the translators when we mention that they render—

"Puisqu'avril donne aux chênes
Un bruit charmant"

by—

"Because *May* gives music
To murmuring *streams*!"

and in the other version from the French which we have examined, the *Consolation à M. Du Perrier* of Malherbe, the translators have drowned metre, sentiment and sense so thoroughly that it is impossible to follow them beyond the third stanza. So much for French; this is how the translators render German. It is Heine's divine "Ich hab' im Traum," with its infinite yearning and silent pain:—

"Ich hab' im Traum geweinet,
Mir träumt', du verliessest mich.
Ich wachte auf, und ich weinte
Noch lange bitterlich."

which J. F. C. makes English thus:—

"I dreamed another dream that cruel morn—
O bitter tears! O unavailing sorrow!
For now I thought thy love was dead and gone,
And night which falls on love can know no morrow."

Such clumsy work is below all criticism.

EDITOR.

NOTES AND NEWS.

LIEUTENANT-COLONEL ARTHUR CORY, Bengal Staff-Corps, has a work in the press entitled *The Shadows of Coming Events*, to be published by Messrs. Henry S. King and Co. The book treats of the position of our Indian Empire, as now affected by the progress of Russia in the East, and of its defences in respect of the present condition of our armies, European and native, for war.

MR. EARWAKER has completed the task which he undertook for the Mayor and Corporation of Congleton in arranging their collection of records relating to the borough. Besides a series of charters dating from the reign of Edward III., these documents, as we learn from the *Macclesfield Courier*, contain miscellaneous papers relating to Congleton, chiefly of the time of Elizabeth,

James I., and Charles I.; the Congleton Council Book, dating from the middle of the reign of Elizabeth to that of Charles I.; and the Mayor's accounts from 1584 to 1786.

The forthcoming volumes of the posthumous works of Oliver Madox-Brown are likely to make their appearance very shortly, the publishers being Messrs. Tinsley Brothers. The book, two volumes, will be named *The Dwale Bluth, Hebditch's Legacy, and other Literary Remains of Oliver Madox-Brown.*

At the beginning of the new year Messrs. James R. Osgood and Co., of Boston, will begin the publication of a new periodical, *The American Architect and Building News.* It will be edited by Mr. W. P. P. Longfellow, an architect of Boston. It is to appear weekly, and in style it is to resemble the English architectural papers, covering much the same ground as they do. Each number is to contain from eight to sixteen pages of letterpress, and at least four pages of plates, executed by the heliotype process. The subscription price will be six dollars a year for those who pay in advance; those who prefer to pay at the end of the year have the privilege of paying seven dollars and fifty cents.

Mr. Tegg has collated and arranged a series of wills remarkable by their eccentricity, or some other distinguishing quality. The book will be published immediately under the title of *Wills of their Own.*

Another illustrated journal is about to enter the field, under the title of the *London and Provincial Illustrated Newspaper.* The price will be threepence weekly.

Joaquim Miller's novel, *The One Fair Woman*, will be published serially in America in the *Galaxy.*

Whittier's volume of poetical selections, *Songs of Three Centuries*, will be out in time for the holidays.

The volume by Ralph Waldo Emerson which we mentioned in our last is announced for publication about December 1. It is called *Letters and Social Aims*, and will be issued by James R. Osgood and Co.

A new volume by Lowell, a second series of *Among my Books*, is announced for December. It will contain a very long and exhaustive paper on Dante, essays on Wordsworth and Spenser, and other articles. It may interest the advocates of a more thorough teaching of literature at our universities to learn that Mr. Lowell has been reading critically with one of his classes *Don Quixote* in the Spanish, and with another, Dante.

On Monday last died Mr. Thomas Jones, B.A., F.S.A., a ripe scholar, who for thirty years was the librarian of the fine old library at Manchester, founded by Humphrey Chetham. He edited for the Chetham Society an annotated catalogue of Tracts on the Popish Controversy in the reigns of Charles II. and James II., and in former years was a frequent contributor to *Notes and Queries.* He had made large collections for a life of Dr. John Dee. His loss is one which the library will have much difficulty in making good, so closely had he identified himself with its progress and well-being.

Mr. George Bancroft is to continue his history, the tenth volume of which ended with the termination of the Revolutionary War, and intends bringing it down to a very recent date. The first volume of this continuation may be looked for shortly.

Dr. Charles Rogers is, we hear, engaged in preparing his autobiography. It will embrace interesting details relating to matters of Scottish nationality, including a curious narrative respecting the defunct Society for the Vindication of Scottish Rights. Dr. Rogers' work will probably extend to two volumes, and will include a portion of his voluminous correspondence with eminent literary persons.

Professor Hübner of Berlin, the editor of the *Inscriptiones Britanniae Latinae* (volume VII. of the Berlin *Corpus Inscriptionum Latinarum*), is on the point of publishing a kind of supplement to this volume, entitled *Inscriptiones Britanniae Christianae.* The work will contain in the most comprehensive form all Latin inscriptions found in the different parts of England and Scotland, dating from about A.D. 500 to 1000. The inscriptions are arranged according to the localities where they have been found: Cornwall, Devon, all the Welsh, and several of the Southern and Midland counties (especially Yorkshire); and from the North (Northumberland and Scotland). The Irish monuments are not given, as being in point of date of inferior importance, and already sufficiently edited by Irish scholars. The text of the inscriptions is given in facsimile taken from rubbings of the originals (when still existing), or from the most trustworthy authorities, which are all quoted in full. The often obscure texts have been expanded; the notes are in Latin as well as the introduction, giving a critical survey of the historical and epigraphical importance of this class of monuments. A list of books and MSS. consulted and several careful indexes close the work, to which Professor Kiepert has added a map of the localities where Christian inscriptions are found. The editor has had the valuable assistance of many English scholars, among whom may be named Professor Westwood of Oxford, Mr. John Rhys of Rhyl, Canon Raine, Canon Gresswell, Dr. Bruce, and the Rev. D. H. Haigh. The intended publication has already been referred to in the Academy, and it is now nearly completed. The volume will contain no less than 184 wood-engravings, and will be uniform with the same editor's *Inscriptiones Hispaniae Christianae* (Berlin, 1871). Some sheets of the work may be seen at Messrs. Williams and Norgate's, who will publish the work in England.

We see that a new and much enlarged edition of Dr. Reinhold Pauli's *Pictures of Old England* has recently been brought out in Germany. Since the first appearance of this charming little volume, of which an English translation was published at the time by Messrs. Macmillan and Co., Dr. Pauli has continued to prosecute his studies of English history, and is, as we learn, at present engaged on the closing volumes of his great work on the history of England under Queen Victoria and her immediate predecessors, of which the volume relating to Sir Robert Peel's Ministry has just been published. For Germans under the newly-consolidated Empire, who have been called upon without previous training or experience to take an active share in the conduct and deliberations of a representative mode of legislation, his minute analysis of the course and development of the Parliamentary system of England in recent times has an interest and importance to which works on foreign history can seldom lay claim, and hence Dr. Pauli's present work is being read in Germany with greater avidity than any others that have preceded it.

The German papers state that on the recurrence of the centenary of Goethe the administration of the theatre at Weimar propose giving a series of representations of the principal dramatic works of the great poet. The first piece represented will be *Erwin and Claviso*, to be followed by *Iphigenia, Torquato Tasso, Stella* and *Egmont*, terminating on March 22, 1876, the anniversary of the death of Goethe, when will be performed *Faust* newly arranged for the stage.

In January the *Ladies' Treasury* will commence the nineteenth year of its publication, with a new series at 6*d.* monthly, and will contain the opening chapters of a new tale by the author of "St. Elmo," entitled "Nemesis."

The Rev. Canon Simmons has undertaken to finish his edition of the fourteenth century *Lay Folk's Mass Book*, or directions for prayers, behaviour, &c., during the performance of the service, for issue in January by the Early English Text Society. Canon Simmons was the first to suggest to the society the publication of a series of "Pre-Reformation English Formularies," and this Mass Book will be the second text in it, the first having been the *Myrrour of our Lady*, 1530, a "Rationale of the services which were performed, hour by hour, and day by day, of the week, in the Romish convent of Bridgettine nuns, at Sion, near Brentford, in Middlesex."

The lecturers at the London Institution between Christmas and Easter will be:—Professors Armstrong, Bentley, Bryce, Clifford, Ella, Ferrier, Mivart, Morley, Ray Lankester, Ruskin, and J. R. Seeley; Drs. Carpenter and Tidy; the Hon. G. C. Brodrick; and Messrs. Crookes, Dannreuther, A. J. Ellis, Markham, Pollen, Sayce, Spottiswoode, and E. B. Tylor.

Messrs. G. P. Putnam's Sons have in the press a most unique volume, in the shape of a Japanese romance, entitled *Chinshingura; or, the Loyal League*, translated by Mr. Frederick V. Dickens, with notes, and an appendix containing a metrical version of *The Ballad of Jakasago.* The book will contain specimens of Japanese text in the original character, and will be profusely illustrated by full-page tinted plates drawn and engraved by Japanese artists and printed on Japanese paper. This novel is founded on historical fact, and shows pretty thoroughly the manner of life and thought in Japan, where devotion to clan seems to exceed that of Scotland in its earliest history. The story is highly melodramatic, and is both interesting and amusing. This firm has also in the press a volume entitled *Spiritualism and other Allied Causes of Nervous Derangement in the Medical and Medico-Legal Relations*, by Dr. William A. Hammond, who has made a specialty of this subject.

Catskill Fairies is the name of a holiday-book by Miss Virginia W. Johnson, published by Harper and Bros. In this volume Miss Johnson peoples the Catskill mountains with gnomes and fairies, and throws so much reality into the picture that no boy or girl can read the stories without believing. The field has never been worked in quite this way before, though the Catskills are famous for their legends. It was among those beautiful mountains, as all the world knows, that Irving laid the scenes of his fascinating tales. Miss Johnson is a young writer, and she gives considerable promise as a novelist.

THE DROWNING OF SHELLEY.

Many readers of the Academy will have seen in the *Times* of December 1 a brief letter with my signature, forwarding an extract from another letter (November 22) addressed by Miss Trelawny, from Rome, to her father, so well known as the friend of Shelley and of Byron. Miss Trelawny's statement is to the effect that her friends "the K——s" have received from an intimate of theirs living at Spezia, and believed to be personally acquainted with a certain priest there, an intimation that this priest lately confessed a dying sailor in the same place—who made a startling disclosure regarding the death of Shelley, which took place on July 8, 1822. The sailor confessed, and asked the priest to give publicity to his avowal, "that he was one of the crew that ran down the boat containing Shelley and Williams, which was done under the impression that the rich 'milord' Byron was on board with lots of money. They did not intend to sink the boat, but to board her and murder Byron. 'She sank,' he said, 'as soon as she was struck.'"

Captain Trelawny, I need not say, is a naval man of much and varied experience: he saw Shelley off from Leghorn in the boat, about 3 p.m.,

on July 8, searched for and discovered his corpse, and knows better than anyone else all that can be advanced on the subject. He has expressed in the following terms his belief in the alleged confession of the sailor: "This account so exactly corresponds with the event, that I think it solves that which for half a century has been a mystery to me and others." After this declaration by Trelawny, it would be impossible for others, who only know about the event at second hand, to scout altogether, as a wild tale unworthy of credit or investigation, the alleged confession of the defunct old sailor of execrable memory.

The fact is, however, that the idea that Shelley and Williams were run down, not merely drowned by the action of wind and wave, is nothing new; nor even the idea that there had been foul play in the case. Both notions were started at the very time of the calamity. I propose to collect here the statements made by persons cognisant of the facts that transpired immediately after Shelley's death.

In Trelawny's book, *Recollections of the Last Days of Shelley and Byron*, published in 1858, we read that Captain Daniel Roberts, an old naval friend of Trelawny, superintended the building of the fatal barque, the *Don Juan*; he was still living till very lately, having died, I think, only in 1874. Then (p. 126) Trelawny narrates: "On the 13th of August, 1822, I went on board the *Bolivar* [Byron's yacht]. I had previously engaged two large feluccas, with drags and tackling, to go before, and endeavour to find the place where Shelley's boat had foundered; the captain of one of the feluccas having asserted that he was out in the fatal squall, and had seen Shelley's boat go down off Via Reggio, with all sail set."—P. 145: "This [the dragging for the *Don Juan*] was done for five or six days; and they succeeded in finding her, but failed in getting her up. I then wrote the particulars to my friend Captain Roberts, who was still at Genoa, asking him to complete the business. He not only found but got her up, and brought her into the harbour of Leghorn." Next follows a letter written by Roberts to Trelawny. "Pisa, September, 1822. Dear T., we have got fast hold of Shelley's boat, and she is now safe at anchor off Via Reggio. Everything is in her, and clearly proves that she was not capsized. I think she must have been swamped by a heavy sea. We found in her two trunks—that of Williams, containing money and clothes, and Shelley's, filled with books and clothes." Then another letter from Roberts:—"September 18, 1822. . . . The two masts were carried away just above board, the bowsprit broken off close to the bows, the gunwale stove in, and the hull half full of blue clay. . . . . On a close examination of Shelley's boat, we find many of the timbers on the starboard quarter broken; *which makes me think for certain that she must have been run down by some of the feluccas in the squall.*"

Even before the recovery of the *Don Juan*, one circumstance of suspicion had occurred. At day-light of July 9, the day after Shelley's disappearance, says Trelawny (p. 118), "I returned on board [the *Bolivar*], and resumed my examinations of the crews of the various boats which had returned to the port [of Leghorn] during the night. They either knew nothing or would say nothing. My Genoese [mate], with the quick eye of a sailor, pointed out, on board a fishing-boat, an English-made oar that he thought he had seen in Shelley's boat; but the entire crew swore by all the saints in the calendar that this was not so."

Mrs. Shelley says (*Poetical Works of Shelley*, edited by W. M. Rossetti, vol. ii, p. 295): "It [the *Don Juan*] had gone down in ten fathom water: it had not capsized, and, except such things as had floated from her, everything was found on board exactly as it had been placed when they sailed. The boat itself was uninjured." This last statement is not consistent with that made by Captain Roberts, as just quoted: we shall, of course, prefer the evidence of the naval officer, founded on direct personal inspection, to that of the lady.

Leigh Hunt, in his *Autobiography*, speaks of the same matter. I regret that I cannot lay my hand on the book at the moment: but a reference made by myself some years ago shows that, on pp. 402, 403, of this book (edition of 1860), Hunt says that there was a hole in the stern of the *Don Juan*, and it was *conjectured that a native boat had tried to board her piratically, tempted by a sum of money in dollars that was in the boat.*

Captain Medwin (*Life of Shelley*, vol. ii. p. 278) professes to have actually seen the disappearance of Shelley's boat, and this under circumstances hardly consistent with the idea of her having been run down, whether purposely or otherwise. But Medwin was a rather romancing writer; and, even if we attach the most implicit credence to his narrative, we cannot be sure that the barque he saw was the *Don Juan*. He says: "It is a strange coincidence that I should have been exposed in the same squall which proved fatal to two of my oldest and best friends. I embarked on July 5, with a party with whom I was acquainted, on board a merchant-vessel we had hired at Naples for the voyage to Genoa. . . . On the fourth day (July 8) the tail of the sirocco brought us into the Gulf of Genoa. . . . . The squall at length came, the precise time of which I forget, but it was in the afternoon. . . . . We must have been five or six miles from the Bay of Spezia when it burst on us. As I stood with the glass upon deck, only one sail was visible to leeward. Its rig differed from the ordinary one of the Mediterranean, the latine; and, from the whiteness of her canvas and build, we took her for an English pleasure-boat. She was hugging the wind with a press of sail; and our skipper observed that she would soon have it. As he spoke, a fierce gust drove furiously along, blackening the water, and soon enfolded the small craft in its misty arms; or, in Shelley's own words—

'Enveloping the ocean like a pall,
It blotted out the vessel from the view.'

Then came a lull; and, as soon as we looked in the direction of the schooner, no trace of her was visible." Captain Roberts's account (reproduced by Medwin from Mrs. Shelley) tallies with this. He watched from the lighthouse of Leghorn, with a glass, the vessel in its homeward track. They were off Via Reggio, at some distance from shore, when a storm was driven over the sea. It enveloped this *and several larger vessels* in darkness. When the cloud passed onwards, Roberts looked again, and *saw every other vessel* sailing on the ocean—except this little schooner, which had vanished. Little did I suppose . . . that this schooner which disappeared was Shelley's."

Mr. Peacock (*Fraser's Magazine* for January, 1860, p. 109) offers an explanation, which should not be overlooked, of the damage done to the *Don Juan*; he had no personal knowledge, however, of the facts. "Captain Roberts," he says, "first thought that she had been swamped by a heavy sea, but on closer examination, finding many of the timbers on the starboard quarter broken, he thought it certain that she must have been run down by a felucca in the squall. I think the first conjecture the most probable. Her masts were gone, and her bowsprit broken. Mr. Trelawny had previously despatched two large feluccas with ground-tackling to drag for her. This was done for five or six days. They succeeded in finding her, but failed in getting her up; the task was accomplished by Captain Roberts. The specified damage to such a fragile craft was more likely to have been done by the dredging-apparatus than by collision with a felucca."

The opinion expressed by the present Lady Shelley (*Shelley Memorials*, p. 201) follows that of Captain Roberts, not of Mr. Peacock. "The probability seems to be that the yacht was run down by a felucca during the squall."

W. M. Rossetti.

PROFESSOR KEY.

Professor Key, who died last Monday at the age of seventy-six, was well known as a Latin scholar in England, and of late years, mainly, perhaps, through Dr. W. Wagner's *Terence*, on the Continent. He was educated at St. John's College, Cambridge, where he was a contemporary of Professor Malden, subsequently his colleague in the head-mastership of University College School, and through life one of his most attached friends. After taking his degree he lived for some time in Virginia as professor of mathematics; he returned in 1827, and was appointed in the following year Professor of Latin in the London University, then newly founded. In 1841 he resigned the Latin professorship for that of Comparative Philology, which he held till his death. In conjunction with Mr. Malden, Professor Key started in 1833 the school attached to University College, now widely known as University College School. The enlightened views of education since so generally diffused were in those days almost unknown, or, at least, as yet exercised little influence: classics were still in exclusive possession. The two founders of University College School started with the determination to recognise other subjects, especially science, as of equal importance with the study of Latin and Greek; and the wisdom of their plan has been signally proved by the extraordinary success of the school, and the eminence it has attained in the scientific examinations of the country, as shown by the statistics of the Scientific Commission.

Professor Key was best known as a writer by his Latin Grammar, a work used and quoted by most English students of Latin philology. It is recommended by its simplicity, the newness of its examples, and the clearness with which it presents the elementary or crude form of Latin words apart from their inflexions. He published, besides, a short treatise on the Latin Alphabets, a volume of Philological Essays, and, in 1874, *Language, Its Origin and Development*. For many years he was engaged in preparing a new Latin dictionary; this is, we believe, nearly completed, and it is to be hoped that the fruit of so much toil will not be allowed to perish. Professor Key was a thorough enthusiast in his subject, and delighted to talk about it; his knowledge of Terence and Plautus was probably unsurpassed in England, as the frequent references to him in his friend Dr. Wagner's *Terence* prove; he was besides a very good teacher, especially of Latin construction. As a philologist he cannot rank so highly; his decided antagonism to what he called "Sanskritists" can hardly fail to tell against his reputation in this department. But the active part he took in the proceedings of the Philological Society from the first has done much to encourage the growing taste for the subject, and his professorial lectures never failed to attract an interested and attentive audience.

R. Ellis.

OBITUARY.

Carrington, R. C., F.R.S., at Frensham, near Haslemere, November 27.

Colin, Alexandre, at Paris, November 22. [Painter of *Christopher Columbus discovering America*, in the Louvre.]

Dejaret, Mdlle., at Paris, December 1, aged 77.

Harrison, Mrs. Mary, at Hampstead, November 25, aged 87. [Member of the Institute of Painters in Water Colours.]

Houghton, A. B., November 23, aged 39.

Jones, Thomas, at Manchester, November 29.

Key, Professor Hewitt, November 29, aged 76.

Milde, Karl Julius, at Lübeck. [Painter in glass.]

Miles, Rev. James B., at Worcester, Massachusetts, November 13. [Took a leading part in organising the series of annual Congresses for the Reform and Codification of International Law.]

Rathery, M., at Paris, November 25, aged 68. [Published the *Mémoires d'Argenson*, and an annotated edition of Rabelais.]

Digitized by Google

GERMAN LETTER.

Gotha: October 31.

A very valuable book, none the less welcome for being borrowed from the English, has just been added to our literature—a German version, namely, of Messrs. Crowe and Cavalcaselle's excellent history of the early Flemish painters, the brothers Van Eyck and their followers up to the beginning of the sixteenth century. It is edited by Anton Springer and published (Leipzig: Hirzel) under the title of *Geschichte der altniederländischen Malerei*. The fact of its translation having been undertaken by our most distinguished art-historian is the best possible proof of the esteem in which the work is held here. It is hardly necessary to say that it is not a mere translation; the fruit of the scientific researches of the last few years is seen in the emendations and additions made by the editor. The narrative is constructed on a better plan, and in many cases, even where the facts are untouched, new and clearer light is thrown upon them. Altogether the book has assumed a rather different aspect, but there is no fear of the authors disapproving the change.

Springer has strictly followed his predecessors' lead in ascribing the pictures to the different painters. His remarks in the preface with regard to the naming of pictures are worthy of notice, self-evident enough to be almost taken for granted, yet so seldom clearly acknowledged; they are as follows:—"The works of the old masters divide themselves naturally into two classes, those whose authorship rests on outward indisputable proof, and those in whose case it can only be guessed at by the style. The two classes may be compared to the consolidated and the floating debt of a well-ordered State. We can only judge an artist by pictures of the former class, because an opinion to be of any value must rest on certainty. An attempt, however, ought to be made to convert the floating debt into consols. Careful analysis, technical tests, or one lucky discovery occasionally compensate for the absence of positive proof, or make that absence less felt. In time, the weight of probability over-balances the doubt as to the origin of the works in question. Some pictures, however, there always will be that steadfastly defie all attempts at conclusive identification. They serve as a constant whetstone to the wits of the investigator, test his powers of discernment, and, as a means of education, are indispensable to the art-connoisseur. On the other hand they show the vulnerable point in our learning,—that is to say, its dependence on personal moods." Very nearly the whole of the last chapter is new. It discusses the position which the Flemish School of painting occupied in history, its relation to wood and copper-engraving, and its influence on other nations. A list of all the authorities, from Cyriacus of Ancona to Karel van Mander, is given at the end, and several excellent heliotypes are added besides. It is certainly not surprising that the combined talent of three, or—if we take the archival researches made in Belgium into account—four nations, should have produced a good result. We look upon the book as a perfect specimen of the way in which the history of art should be written, and this is in a measure due to the subject being so strictly circumscribed. We may hope that as a brilliant example to those who are co-workers in these investigations it will exercise a beneficial effect.

Again our attention is directed to a foreign poet in German dress, *Michel Angelo's sämmtliche Gedichte* (Leipzig: Dürr), translated and edited by Sophie Hasenclever, a member of a well-known artist family in Düsseldorf. The outside of the book is decorated with artistic designs of Michel Angelo's time. The Italian and German texts are printed side by side, the former copied from Cesare Guasti's edition.

Transalpinische Studien, von Wilhelm Lang (Leipzig: Hartung), contains an article well worth reading on the profound and striking verse of the great Florentine master, and displays both sound learning and shrewd judgment. Beside that just mentioned on Michel Angelo's poetry, the first volume contains studies on the Petrussage, Dante, and Savonarola; the second will include Alexander Manzoni, Guerrazzi, La Farina, the Italian National Union, Cavour and a Free Church in a Free State, and German and Italian Unity.

Mosaik zur Kunstgeschichte (Berlin: Oppenheim) consists of a series of articles by Gottfried Kinkel, of which one on Stonehenge and the date of its origin may be interesting to English readers, but their length and discursiveness are out of all proportion to the matter contained.

The illustrated edition of *Theodor Storm's Hausbuch* (Leipzig: Mauke), announced some time back, does not disappoint our expectations; it may truly be called a prize-edition. Herr Hans Speckter proves himself an artist of exceptional talent, and one particularly well suited in the present instance to his task. His amazing fertility of invention, invention of the most graceful order, shows itself in his ornamental compositions, and his woodcuts of landscapes, without losing the character of woodcuts, are remarkable, not only for clearness and beauty of drawing, but for a certain picturesqueness of treatment which is peculiarly effective.

I take this opportunity of mentioning that a very important architectural work in Berlin, the *National-Gallerie*, is approaching completion. The actual building is already finished, and the interior decoration is to be finished before the close of the year. The lunettes and ceiling-pieces in the diagonal room in the basement are painted by Herr Ewald in wax-colours, and represent scenes from the legend of the Nibelungen; a frieze in relief by Geyer, the subject taken from Prusso-German history, adorns the staircase. The rotunda on the first-floor is decorated with a cupola frieze painted on a gold ground, by August von Heyden, which represents a fantastic procession of the signs of the zodiac. Scenes out of the lives of the old German masters, Dürer, Holbein, and others, painted on a black ground, form the subjects of the lunettes beneath, and the columns support the polychrome statues of the Muses by Calandrelli. The large hall is for the cartoons of Peter Cornelius. The frescoes above are designed by Professor Bendemann, of Düsseldorf, and executed by his pupils, among them his son: the large spaces of the caps are occupied by allegorical figures, which symbolise the different powers necessary to artistic production; the lunettes by groups intended to express the various moods of the imaginary beholders. These are painted in several shades of grey on a coloured ground, and connected by ornamental devices; at the four corners Genius is represented on his earthy pilgrimage, being mocked, admired, bound, and finally set free; above the doors are Genius and Nature pouting, and boys holding a shield bearing the name of Cornelius. This room is intended for the cartoons, the religious pictures, and the church-furniture of the Ludwigskirche and the Campo Santo, the second for the cartoons of the frescoes in the Glyptothek in Munich. The intermediate spaces are occupied by a chain of lunettes representing the legend of Prometheus, painted by Peter Janssen, of Düsseldorf; in the chief picture the hero is seen chained to the rock and pitied by the Oceanides. The last niche is reserved for the colossal bust of Cornelius, in gilt bronze, by Wittig, of Düsseldorf.

The National Gallery which is to open next spring will contain, in addition to the Wagner collection, all works by modern painters and sculptors bought by Government. A special fund has been set apart for the purpose, subject to the control of the Minister for Church Affairs, and a Commission consisting of artists and art-scholars yearly appointed by him. Among their latest acquisitions are: a picture by Schwind; a subject-picture by Günther, of Weimar; a study of animals, by Kühling; a picture, by Schrader, of the town of Berlin doing homage to Frederic of Hohenzollern; a hunting-scene, by the late Von Gierimsky; some cartoons by Schnorr, of Carolsfeld; and sculpture by Wittig and Emil Wolff. Kiss, the sculptor, bequeathed several works of art to the National Gallery: among others, a marble group of *Faith, Hope and Charity*; a bronze relief representing hunting-scenes; and a picture of Moses at the fountain, by the late A. Dräger; beside devoting a sum of money for the purchase of the works of modern artists.

A small pamphlet, by Georg Treu, has just made its appearance in the domain of archaeology, entitled *De ossium humanorum larvarumque antiquis imaginibus*. It is the precursor of a larger book on skeletons in ancient art, which, judging by the specimen before us, will be a very careful work.

Otto Benndorf's *Beiträge zur Kenntniss des attischen Theaters*, first published in the *Zeitschrift für österreichische Gymnasien*, deserves particular attention. It gives a lively picture of ancient times, and shows great penetration, put to a good use. For instance, no one has ever yet exactly understood how the thousands of spectators that assembled in the Greek theatre could get seated in a quiet and orderly manner, nor how the *theorikon*, or money given from the Treasury to the poor citizens to pay for their seats at the theatre, was paid out. Benndorf gives the following explanation: that, with the exception of certain places of honour reserved for the priests, the Government officers, and the corporations, the *kerkides* of the theatre were occupied by the people according to their tribes, in the same order of precedence as that observed in the army, in processions, and on other public occasions. In the same order also the *theorikon* was paid out to them, not in the shape of ready money, but of counters (free passes), which were redeemed for money from the manager of the theatre (*theatrones*) by the State after the Dionysian games. All these counters, the so-called *piombi*, were sorted on being cashed, and apportioned to the tribunal, the assembly of the people, the public festivals, or private enterprises. The author has further made the oft-discussed sentence of Plautus, *scortum exoletum ne quod in proscenio sedeat*, the subject of his investigation, and explains it by the Greek custom of the *Hetairae* following their favourite actors behind the scenes, as the actresses are now visited by their admirers in the green-room.

The third volume of Reinhold Pauli's *Geschichte England's seit den Friedensschlüssen von* 1814 *und* 1815 (Leipzig: Hirzel) is out. It treats of the period from 1840 to 1852, and takes in therefore the death of O'Connell, the Russell Ministry, the opening of the Great Exhibition and the fall of the Whig Ministry through Lord Palmerston. I would, naturally, rather not anticipate the English verdict on the book, but the character of Sir Robert Peel seems to me not only very pleasingly, but also very happily drawn.

The latest novel by Paul Heyse, *In Paradiese* (Berlin: Hertz) contains much that is beautiful and interesting; men and circumstances are cleverly pictured in lively colours, and the graphic representation of artist-life in the gay pious town of Munich shows a thorough understanding of that remarkable order of being. But—it sounds trivial, yet the book before us confirms the statement—the writer of novelettes should not try to write novels; he will hardly succeed in making a united whole out of such a variety of different motives.

The two prominent characters of the book seem to be those of a sculptor and his high-born friend. The former is the victim of a bad wife, who, after betraying him, stands between him and his happiness in the shape of marriage with a woman in his own station of life, by making a legal divorce impossible; the other has fallen out with his betrothed on account of her requiring him to conform to the social proprieties of a small capital town, he being rather a gay young fellow. These facts might lead us to think that the strife between

nature and the laws of custom was to be the principal theme of the story. But the quarrel of the two lovers is supposed to have taken place before the book begins, and is therefore only hinted at, and the sculptor eventually succeeds in getting his second marriage legalised, there being nothing but the spitefulness of a woman to hinder it.

No one leading thought connects the several parts together. The book divides itself into a number of very pretty novelettes cleverly linked together, the only thing that strikes us in them all being that in one way or another all the personages are at war with the civil marriage-law, a fact which produces an uneasy sensation in the mind of the ordinary reader. But I was forgetting one pair of lovers, Minna Engelken, the flower-painter, and Rosenbusch, the painter of battle-pieces, who are both so amiable as to make us ready to forgive the author a great deal.

C. Aldenhoven.

Selected Books.

General Literature.

Dictionary of Christian Antiquities. Ed. Dr. W. Smith and Prof. Cheetham. Vol. I. Murray. 31*s.* 6*d.*

Genitz, H. B. Die Urnenfelder v. Strehlen u. Grossenhain. Cassel: Fischer. 15 M.

Lesseps, F. de. Lettres, journal, et documents pour servir à l'histoire du canal de Suez. 2e série. Paris: Didier. 7 fr.

Quinet, E. Le livre de l'exilé. Après l'exile. Paris: Dentu. 7 fr. 50 c.

Smiles, S. Thrift. Murray. 6*s.*

Thaussing, M. Dürer. Geschichte seines Lebens u. seiner Kunst. Leipsig: Seemann. 22 M.

Theology.

Hosea et Joel, prophetae, ad fidem codicis Babylonici Petropolitani ed. H. Strack. Leipzig: Hinrichs. 8 M.

History.

Bury, H. B. de. Les Femmes et la Société au temps d'Auguste. Paris: Didier. 7 fr. 50 c.

Cantor, M. Die römischen Agrimensoren u. ihre Stellung in der Geschichte der Feldmesskunst. Leipzig: Teubner. 6 M.

Gérard, P. A. F. Notice sur les relations politiques de la Belgique avec la Hollande depuis la séparation des deux pays au xvi. siècle jusqu'en 1830. Bruxelles: Muquardt. 3 M.

Klopp, O. Der Fall des Hauses Stuart und die Succession des Hauses Hannover in Grossbritannien und Irland. 3. u. 4. Bd. Wien: Braumüller. 16 M.

Sweetman, H. S. Calendar of Documents relating to Ireland, 1171-1251. Longmans. 10*s.* 6*d.*

Wyon, F. W. The History of Great Britain during the Reign of Queen Anne. Chapman & Hall. 32*s.*

Physical Science.

Berthelot, M. La Synthèse chimique. Paris: Germer-Baillière. 6 fr.

Haeckel, E. Ziele u. Wege der heutigen Entwickelungsgeschichte. Jena: Dufft. 2 M. 40 Pf.

Leclère, L. Histoire de la médecine arabe. T. 1. Paris: Leroux.

Troschel, F. H. Das Gebiss der Schnecken zur Begründg. e. natürl. Classification. 2. Bd. 4. Lfg. Berlin: Nicolai. 9 M.

Philology.

Wackernagel, W. Altdeutsche Predigten u. Gebete aus Handschriften. Basel: Schweighauser. 12 M.

CORRESPONDENCE.

Assyrian Discoveries.

British Museum: Nov. 27, 1875.

The late discoveries in Assyrian studies have given us a very clear idea of the Chaldean Cosmogony, but as yet we have not met with any definite statement illustrating their theory of the form of the earth. There are, however, passages in the inscriptions which appear to throw some light on this interesting subject.

The first of these is a hymn printed in W.A.I., iv. 27, 2, which is addressed to the "Mountain of the World," or the Mountain of the East, the Accadian Olympus, round which centred all the mythology of the Accadians. I translate as follows:—

"*Oh!* great Mountain of Bel *Im kharsak.* Whose head
Equals heaven. Its mighty hollow the sea fills
In the lands like a powerful bull it lies
Its horns (are) like the centre of the Sun the abode of brilliance
Like the Star of heaven the proclaimer (Dil-bat or Venus the Morning Star) full of light."

When the Accadians migrated into Babylonia, they brought with them the idea that the gods only visited the "high places of the earth." This caused them to build the *Ziggurati*, or temple-towers, of seven stages. Of these the most important was the temple of "the Mountain of the World," situated at Babylon, and sacred to Bel. In this temple rose the "waters of the river." The risings of these waters were measured on the second day of the month Nisan, by an officer called the Amil-urugal (W.A.I., iv. 46). The top stage of these towers had frequently large horns projecting from them—evidently the prototypes of the peaks of the Accadian "Kharsak Kurra," or "Mountain of the East." The seven-stage tower would make *seven squares* on plan, and would therefore resemble the religious conception of the seven divisions of Hades, in the centre of which rose "the waters of life" (W.A.I., iv. 30, 38 col. 2).

From these notices it would appear that the Accadian conception of the shape of the earth was of its being a mountain, in the interior of which was Hades, or "*mat Nu-gā*," "the land of no return."

Diodorus Siculus states that the Chaldeans taught that the world was in shape like an inverted boat, but we have no indication of the existence of such a theory in the texts. On the Chaldean seals we frequently find the gods represented as standing between two mountain-peaks, and sometimes on the back of a bull; this connects the similes of the mountain and the bull in the hymn given above. W. St. C. Boscawen.

Captain Hoffmeyer's Charts.

Meteorological Office: Nov. 30, 1875.

Will you kindly draw the attention of your readers to the fact that the Second Year of Captain Hoffmeyer's Synoptic Charts of the Weather in Northern Europe and the Atlantic, commencing with December, 1874, is now about to be issued?

The subscription, as before, will be 12*s.* 6*d.* per quarter, including postage of the monthly parts.

I shall be glad to receive names of gentlemen who are willing to encourage the undertaking, which is carried on at Captain Hoffmeyer's own expense. Robert Scott, Director.

Stanislas Julien and the Connexion of the Chinese and Mongol Languages.

Dalston: Nov. 22, 1875.

In the fourth volume of *Chips from a German Workshop*, recently reviewed in the Academy, Professor Max Müller has published, on page 111, three original letters of the late Stanislas Julien. They contain a denial of the identity in many Chinese and Mongol words advocated by me in the *Journal of the French Ethnological Society*, as well as in letters to him and in a letter to Professor Max Müller.

These interesting letters of the great French Sinologue who has passed away are important in two respects. They are almost the only contribution that he made during fifty years of philological authorship to the elucidation of the question, Are the languages of Eastern Asia connected with each other? We may see in them how a great scholar who has studied languages through a long life without comparing them with each other may reason on their connexion. But we also have in them unimpeachable testimony on the way in which Chinese words are treated which have wandered into the Manchu language. Examples are given of the new suffixes which are appended to the Chinese roots in their new habitat.

Julien did not look at the question with a steady eye, or he would have compared the Mongol *begen*, "low," not with the Chinese *hia*, "low," but with the Chinese *pei*, "low," where, as I show in my forthcoming work, "Introduction to the Study of the Chinese Characters," p. 88, a final *k* has been lost. Nor should he have compared the Mongol *logon*, "green," with the Chinese *t'sing*, which is "black," "blue" or "green," but with the Chinese *lok*, which is never anything but "green." How could he judge correctly on the subject when he took so little pains in selecting words for comparison? It would be incredible were it not a fact that he has placed himself in the position of a man who should say that the English and German words for blue are not the same, because the German *blau* cannot be identified with *azure*.

It is most unfortunate, too, that Julien should not have considered it necessary to make any research on the old sounds of the Chinese characters. Contentedly he cites *ji* as the Chinese for "sun," and denies that it is the same word as the Mongol *naran*. The Sanskrit, Corean, and Japanese transcriptions all combine to show that the old Chinese word for sun was *nit*. This may very well be compared with *naran*, because in that part of the world *t* changes to *r*. What proof could this great scholar have given that in the dim ages of the past where philology will act as our guide when history forsakes us, the sun was still, as now, called by the Chinese *ji*?

The most valuable letter of the three is the third, because Julien here states some facts respecting Manchu with the great authority of his name.

P'ingtse is the Chinese for "a balance." It becomes Manchu, and in course of time needs to be used as a verb. The indolence of the Tartar intellect, or the undeveloped condition of its grammatical consciousness, does not allow the Manchu to use the root *p'ing* as the Chinese do, as verb, substantive, or adjective. Instead of this they add syllables. Julien tells us that they say *p'ingseleboumbi* in the sense "to be weighed," and *p'ingseboumbi* in the sense "cause to weigh."

We must be on our watch, therefore, lest we mistake modern importations for primeval identities. A "balance" is a Chinese implement, and its name has been introduced into the language of the Manchus since the time when they were brought into direct historical relation with China. But what of such words as *logon* "green," *begen* "low," *modon* "wood," *k'unggen* "light in weight," *tengri* "heaven," and a multitude more belonging to the daily domestic vocabulary of the Mongol people and, while closely resembling the Chinese, having nothing to do with civilised implements or objects of barter? They *may* be borrowed too. But it is more likely that they are primitive and original, because they are to the Mongol what Saxon words are to English.

The immensity of Professor Max Müller's researches in the comparative region does not permit him, as his remarks show, to give in his adhesion to Professor Julien's conclusions, and I think he will admit that there is no great force in the attack of my old friend the great French Sinologue upon me, except in the epithets with which he commences his assault on my theory, "faux, archi-faux." Joseph Edkins.

Granada and Almeria.

St. Jean de Luz: Nov. 22, 1875.

I regret that I find myself unable to accept the suggestion of your correspondent in the Academy of November 20, as to the meaning of the refrain—

"Cuando Almeria era Almeria
Granada era su alqueria."

Your correspondent says "that the expression was intended to be complimentary." I agree; but to which town? To Almeria, or to Granada? He apparently takes it as complimentary to Granada; I to Almeria. Almeria claims the greater antiquity of the two towns, and the full meaning I believe to be: "When Almeria was (already) Almeria (*i.e.*, a considerable city), Granada (or its site) was only a farm-outbuilding," or perhaps bore the same relation to Almeria as the "alqueria" (outbuilding, shed) does to the farm.

On referring to Ford's *Spain*, p. 333—which I

Digitized by Google

had not done before—I find he gives the same general meaning: "Then (in the days of Almeria's greatness), according to the proverb, Granada was *merely* a farm." It is rare, in this kind of *dictons*, that one town compliments its neighbour; it is far more often the reverse. There is generally an exaggeration of one's own merits, and an equal disdain of other people's. Almeria is, as it were, the speaker here, and therefore I give to "alqueria" the most contemptuous meaning it will bear.

WENTWORTH WEBSTER.

The EDITOR *will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Dec. 4,	3 p.m.	Crystal Palace Concert (*St. John the Baptist*).
	„	Saturday Popular Concert, St. James's Hall.
	3.15 p.m.	Alexandra Palace Concert (*Messiah*).
MONDAY, Dec. 6,	3 p.m.	Asiatic.
	5 p.m.	Musical Association: "On the Graphical Representation of Intervals," by Dr. W. Pole.
	8 p.m.	Society of Arts: Cantor Lecture.
	„	Civil Engineers. Medical.
	„	Monday Popular Concert, St. James's Hall (Mdme. Essipoff, Wilhelmj).
TUESDAY, Dec. 7,	8.30 p.m.	Zoological: Papers by Professor Owen, Mr. J. W. Clark, the Rev. R. Boog Watson, and Dr. H. Burmeister.
	„	Biblical Archaeology: Notice of a very Ancient Comet, from a Chaldean Tablet," by H. Fox Talbot; "On Babylonian Augury by Figures and Geometrical Signs," by the Rev. A. H. Sayce; "On the Assyrian Belief in the Immortality of the Soul," by W. Boscawen; "On the first Sallier Papyrus," by Professor E. S. Lushington; "On Two Ancient Maps of the Holy Land," by S. M. Drach.
WEDNESDAY, Dec. 8,	3 p.m.	Literary Fund.
	3.30 p.m.	Mdme. Essipoff's Second Recital (St. James's Hall).
	8 p.m.	Society of Arts. Graphic.
THURSDAY, Dec. 9,	8 p.m.	Historical: "The Siege of Quebec," by Sydney Robjohns; "Two Bohemian Romances of the Fourteenth and Fifteenth Centuries," by the Rev. A. H. Wratislaw.
	„	Mathematical: "The Transformation of Elliptic Functions," by Professor Clifford; "On a System of Algebraical Equation," by Professor Cayley; "On a Problem of Eisenstein," by Professor H. T. S. Smith.
	„	Inventors' Institute.
	8.30 p.m.	Royal. Antiquaries.
FRIDAY, Dec. 10,	7.30 p.m.	Sacred Harmonic Society, Exeter Hall (*Deborah*).
	8 p. m.	New Shakspere Society: "On the Dedication of Shakspere's Sonnets," and "On Shakspere's Use of the word *Season*," by Dr. C. M. Ingleby; "On the Play of *Edward the Third*," by F. J. Furnivall.
	„	Astronomical. London Anthropological. Quekett.

SCIENCE.

The Sensations of Tone as a Physiological Basis for the Theory of Music. By Hermann L. F. Helmholtz, M. D. Translated, with Additional Notes and an Additional Appendix, by Alexander J. Ellis, B.A., F.R.S. (London: Longmans & Co., 1875.)

(*First Notice.*)

THE publication of this work in German in 1862 formed an epoch in the science of music. Although it has, since that time, been recognised by most scientific men who interest themselves in the subject as affording, for the first time, an intelligible basis for the investigation of the material which musicians have to work with, it has hitherto been known to the English musical public almost exclusively through the medium of such works as Tyndall on *Sound*, and Sedley Taylor on *Sound and Music*. The account given in these works was necessarily incomplete, owing to their small extent; and now we have to thank Mr. Ellis for a laborious and for the most part extremely accurate translation, accompanied by a valuable collection of collateral information on points connected with the subject. It is to be regretted that the high price of the volume may be likely to stand in the way of its general diffusion among professional musicians.

We are struck at the outset by the improvement effected by Mr. Ellis in the translation of the technical terms. He discards Tyndall's half-German forms, such as clang, clang-tint, overtone; and replaces them by others which are at least English, if not quite the best possible. I should prefer the adoption of the late Professor Donkin's proposal to use the word *note* for the German *klang*; Mr. Ellis uses *compound tone*. *Clang-tint* makes way for *quality of tone*; and *overtone* is generally replaced by the expression *upper partial*: *upper tone* would be preferable if *overtone* is objected to; I do not see the force of the objection. *Ground tone* is replaced by *prime tone*; I do not see the object of discarding the better-known term *fundamental*. The term *harmonic* is employed in the sense of *harmonious*; this is objectionable, as the ordinary meaning is so universally accepted, and is not covered by any of the previous expressions.

The work of Helmholtz is divided into three principal parts: on the Composition of Vibrations; on the Interruptions (Perturbations, *Störungen*) of Harmony; and on the Relationship of Musical Tones (Notes, *Klänge*). The two first divisions comprise the physical investigation; the third aims at the foundation of an aesthetic system based on the previous enquiry, and comprises a historical dissertation of great research and interest, and a discussion of the principles of harmony, chiefly from the point of view of just intonation.

In dealing with the physical work it will be desirable to point out as clearly as possible the division of the argument between experimental evidence and theory. A portion of the statements of Helmholtz rest upon mathematical or mechanical bases; unless these are discriminated the ordinary reader is puzzled as to certain points, for which he thinks he ought to see the reason, when in truth the evidence may be contained in some mathematical demonstration. The demonstrations unfitted for the general reader are collected in the Appendix, but of course they do not contain everything; and, indeed, little trouble has been taken to make them accessible to persons possessing only a slight knowledge of mathematics.

In the first part, after the introduction of the conception of a wave, the proposition is demonstrated that quality of tone depends on form of vibration. The inference is made to depend on an exhaustive process. It is, like most general reasoning, scarcely conclusive in itself, but furnishes suitable foundation for more rigorous proof. After the application of the principle of the superposition of small motions, follows that of Fourier's Theorem. Translated into ordinary language, this may be stated as follows:—Any periodic motion whatever can be represented as a sum of pendulum-vibrations, whose vibration-numbers are integral multiples of that of the given motion. This is, in its abstract form, not a mechanical law, nor an experimental observation; it is a statement involving only laws of number and geometry, and it can be verified in any particular case by an arithmetical process involving little greater complexity in principle than the consideration that two and two make four. Of course the proof in the general case is a more recondite matter. The statement that any periodic motion will act mechanically, under certain circumstances, as if it were such a sum of pendulum-vibrations, is a further step, and rests on the known mechanical theory of such matters. We may advance the demonstration to this same point by direct experiment in particular cases; and for those who are incapable of appreciating the mathematical demonstration the experimental treatment furnishes an assistance; but such experiments can prove the point only subject to the arrangements and conditions under which they are conducted. The problem in question is that of analysis of vibrations by sympathy. At present we are only speaking of vibrations, not of tones. Perhaps the most striking experiment applicable to this particular point is described by Professor Mayer;* an account of it is given at page 699 in the translator's Appendix. The complex vibration of a reed-pipe affects a leather surface which is connected by silk threads with eight tuning-forks, tuned to the fundamental and harmonics of the pipe. So long as the tuning was quite accurate, the forks were all excited by the sounding of the pipe; but the slightest deviation in the tuning of any fork silenced it. As the forks only execute pendulum-vibrations,† the experiment proves that the periodic vibration arising from a reed-pipe is capable of exciting pendulum-vibrations corresponding to the harmonic series, and no others.

The next step in the argument is, as it seems to me, the crucial point of Helmholtz's theory, by which all the rest must stand or fall. It is the law of Ohm, which may be thus enunciated:—Simple pendulum-vibrations in air, whether existing separately or potentially in a complex periodic motion, affect the ear with the sensation of simple tones, having their pitch determined by the periodic times of the pendulum-vibrations. The demonstration of this law is necessarily experimental, for it involves physical phenomena not included in our fundamental mathematical or mechanical knowledge.

The experimental detection of the presence of simple tones in complex masses of sound, is much facilitated by the employment of resonators. First, in proving Ohm's law, we say: under certain circumstances the mechanical theory tells us that certain

* Professor of Physics in the Stevens Institute of Technology, Hoboken, New Jersey, U.S.

† This is only true to a first approximation, but that is sufficient for this experiment.

Digitized by Google

pendulum-vibrations must be absent from the notes examined; the resonators tell us that, in such cases, the corresponding simple tones are absent too. The simplest experiments of this kind are those in which a string is plucked or struck at the node of a given harmonic; in which case the existence of that harmonic vibration in the resulting motion is a mechanical impossibility: the corresponding simple tone is then found to be absent from the note. Again, theory indicates the absence of the harmonic vibrations of even orders from stopped organ-pipes; the corresponding tones are found to be absent.

The converse of these experiments is not so conclusive. Simple pendulum-vibrations are isolated by reinforcing the tone of a fork with a resonator, which rejects all accessory tones and strengthens the fundamental. The ear cannot then perceive any sensation of pitch except that due to the simple tone in question (p. 88).

Practically the certainty of the law depends partly upon the experiments on strings, and partly on the consideration that in numerous cases where a particular harmonic vibration is mechanically rendered prominent, the corresponding tone is found to be in a similar position musically.

At this stage Helmholtz introduces detailed investigations of the constitution of the notes of various instruments, principally of the pianoforte, of bowed instruments, and flute and reed organ-pipes. These investigations serve to illustrate the passage from Ohm's law to the fuller appreciation of the statement already mentioned, that quality of tone depends on the form of vibration. In fact Ohm's law reduces the varying forms of vibration to different arrangements of tones of the harmonic series, so far as the ear is concerned; and the discussion of the instruments serves to illustrate the general effect of the predominance of different groups of such tones. In estimating numerically the intensity of the different tones, Helmholtz employs the mechanical energy of the vibration as the measure (note to p. 122). This is clearly inadmissible, as Helmholtz himself remarks in the note on p. 17, and again at p. 264, where he gives an experiment which might be employed for the rigorous examination of the law of sensibility of the ear. I have shown some time ago that, if we admit that in similar organ-pipes similar proportions of the wind supplied are employed in the production of tone, the mechanical energy of notes of given intensity varies inversely as the vibration-number, a law in perfect accordance with the general indications of the experiment above referred to; and, admitting the correctness of the rest of the procedure in the calculation for pianoforte strings at p. 126, a considerable alteration would be introduced by the recognition of this law; but the whole calculation rests on hypotheses of an arbitrary nature, and the results do not pretend to any great accuracy. Moreover, the calculation is all based on the position of the hammer at $\frac{1}{7}$ of the length of the string from the end; I have found that in Broadwood's pianos the distance is very exactly $\frac{1}{8}$. The investigation of the motion of bowed strings is beautiful and interesting.

With reference to organ-pipes I must point out that wide stopped pipes, which Helmholtz assumes to be very nearly simple tones, generally contain the twelfth in considerable intensity, as I shall show in the course of this article. Mr. Ellis has made a couple of small slips about organ-stops, which perhaps do not much matter; the name which Helmholtz writes "quintaten" is always written "quintatön" technically, and Hopkins is right, except in omitting the points (note, p. 50). The stop has nothing to do with the twelfth or duodecima; the quintatön is always stopped, and of 8 or 16 feet tone; the twelfth is always open and of $2\frac{2}{3}$ feet speaking length. Seidel gives the derivation "quintadena, quinta ed una," which appears to me as doubtful as Helmholtz's "quintam tenens." I have little doubt that the word arose simply from the remark that the stop had a "fifthy tone." Again (note p. 273), the cornet is suggested as the English equivalent of the violin stops; the cornet was an old-fashioned mixture, quite unsuitable for this purpose: the keraulophon or gamba would be more to the point.

The discussion of the notes of various instruments enables us to form a distinct idea of the nature of the dependence of quality of tone on the harmonics present. Some have supposed that, as all ordinary notes have the same harmonics, all must, according to this law, have the same quality of tone. The error here consists in the ambiguity of "same harmonics." The harmonics of musical notes all belong to a certain series, but each separate harmonic can vary from a great intensity to none at all. Suppose, for instance, we have, as in large stopped pipes, only the fundamental and 12th sensible; the intensity of the 12th may vary from about twice that of the fundamental to a small fraction of it, according to the scale and voicing of the pipe: and the quality varies accordingly. Much more when the first eight or more partial tones are present, can we by varying the intensity of all, separately or in groups, conceive of the production of infinite varieties of quality. That the 7th tone is generally present in considerable strength is shown by the dissonant effect of the common minor seventh, and the cessation of beats when it is flattened into the harmonic seventh, which Mr. Ellis calls the subminor seventh.

The theory of vowel qualities of tone is one of the most important parts of the book, and it is not very easy to form a correct idea of it. It has been the subject of considerable animadversion lately, and it would require a separate article to deal with the subject with any completeness. We may observe, however, that, if it be true that all quality of tone depends on the arrangement of the harmonics present, this must be true for vowels as well as other sounds. We may take it that Helmholtz reduces the influence of the oral cavity to two elements: a characteristic pitch of resonance, and what he calls a "Grad der Dämpfung" (degree of extinctive power). In the summary at p. 740, Mr. Ellis appears to me to overlook this latter element. The result of it is that different forms of the oral cavity act differently on tones at a certain distance from the pitch of principal resonance. The forms with nearly closed mouth approximate to a tuning-fork in this respect, and strengthen only tones closely coincident with the pitch of principal resonance, but these strongly; while forms with open mouth extend their strengthening power to a considerable interval on either side of the principal resonance, but that power is not so great. The determinations made by Helmholtz chiefly refer to the pitch of principal resonance of the oral cavity; they establish the point that this pitch is definite and constant for any particular vowel. The completion of the investigation would, it appears to me, require the determination of the position and intensity of the constituent harmonics for all the vowels, sung on different notes of the scale. The direct determination is far beyond the power of experiment as yet, but determinations of the extinctive power and pitch of the resonant cavity would enable us to arrive by calculation at a result not far from the truth. The objections that have been raised seem to me to consist, as usual, in a misapprehension of Helmholtz's statements. If we take the table of principal resonances for the different vowels (p. 163, 1st table, 3rd col.), and reduce Helmholtz's carefully-guarded enunciation (p. 165) to the bare statement that tones of the pitch indicated are characteristic of the different vowels, we have a position absurd in itself and foreign to Helmholtz's views. R. H. M. Bosanquet.

A Grammar of the Arabic Language. Translated from the German of Caspari, and edited, with numerous Additions and Corrections, by W. Wright, LL.D., Professor of Arabic in the University of Cambridge, and Fellow of Queens' College. Second Edition, Revised and Greatly Enlarged. (London: Fr. Norgate, 1875.)

To write a grammar adapted to the genius of another language, easy in method for the beginner as well as complete enough for the advanced scholar, is a difficult task in the case of any language. The difficulty is much greater in the composition of a grammar of an Oriental language, more especially a Semitic, the genius of which, both in its etymology and in its syntax, differs so completely from our own. For Hebrew, Chaldee, Aethiopic, and even Syriac, the literature of these languages being comparatively small, a grammar, as regards the examples necessarily quoted in it, is less difficult to compose than for Arabic, which can rival any other language in the vast extent of its literature. The translation of a native grammar for use in our schools would only help to disgust the few who occupy themselves with Oriental studies. These grammars, indeed, bear much resemblance to those mediaeval Latin grammars where the rules are laid down in a kind of bad hexameter, and which can only be understood with the help of a commentary. However, if we cannot adopt them as models, yet with all their complications they cannot be neglected by any one who writes an Arabic grammar which has to contain more than the paradigms of verbs

and declension of nouns. The grammarian must take care on the one side not to take too much from them, as De Sacy has done in his famous grammar, which will always remain an inexhaustible storehouse for Arabic grammarians; on the other hand, he must not completely give up the native method, as Ewald has partly done. Caspari has, in our opinion, succeeded in finding the *juste milieu* between Ewald and De Sacy, and his results are contained in his grammar published in Latin in 1848, and in German in 1859. It is on this method that Dr. Wright composed his Arabic grammar in 1862, of which we are happy to announce the second edition, a comparatively short time after the first for a country where the study of Arabic is so little cultivated. We should certainly be wrong in calling the present work, as the eminent scholar the author has with his well-known modesty done on the title-page, a translation of Caspari's book; anybody who will take the trouble to compare even the first edition with Caspari will see at once how much Dr. Wright has improved on it both in developing the grammatical rules, and also by the addition of copious examples, not to speak of the comparison of Arabic with the other Semitic branches, of which mention is scarcely made in Caspari's grammar. We are not exaggerating if we say that Dr. Wright's work is not only an Arabic grammar, but also a comparative grammar of the Semitic dialects. The author in the present edition pursues the comparative studies up to the latest discovered texts of the Phoenician, Moabite, Himyaritic, and Assyrian inscriptions. With the help of this grammar M. Renan will find it much easier to give us the second volume of his *History of the Semitic Languages*, which is to contain the comparative grammar. If the first edition is, as we have said, an independent work, the second edition, which is almost double its size, has scarcely more of Caspari's grammar than perhaps the division of the chapters. Dr. Wright says in his preface to the first volume: "In fact, the present is almost a new work; for there is hardly a section which has not undergone alteration, and much additional matter has been given, as the very size of this volume shows." He is justified in saying so by the enumeration of the native and European grammatical works of which he has made use. We may mention, by-the-by, that since the publication of the first edition Dr. Wright has himself published a native grammatico-linguistical work, the *Kāmil* of el-Mubarrad. (Leipzig: 1862–1874.) The division remains the same in the second edition as in the first, viz., Part I. Orthography and Orthoepy; Part II. Etymology, or the parts of speech. This is followed by the verbal paradigms, with which the first volume concludes. The second volume contains the syntax, which forms Part III. of the grammar. This we may say is the most remarkable part for its clearness and exhaustive method. The author has indeed crammed together, if we may use this expression, the results of diligent and extensive reading of Arabic authors, both in MS. and in print. The matter has taken so much space that Dr. Wright has been obliged to omit all mention of sources from which his examples are taken. For our part we regret it very much; Dr. Wright presumes too much when he says in his preface, "the teacher will readily perceive that they are in part the stock examples of the native grammarians, in part selected from the Ḳor'ān, the older poets, and a few authors of later date." Very few scholars beside himself are so intimately acquainted with Arabic literature as to be able to recognise easily from what kind of author the example is taken. The prosody is contained in Part IV. Here also Dr. Wright has been obliged, for economy of space, to suppress the chapter on the native metrical system, an omission which is, according to the author himself, still more to be regretted.

We have no doubt that this grammar will make its way into all the universities of both hemispheres, and a third edition, therefore, will be soon required. The author, we hope, will then be enabled by Government and Oriental societies to give us three volumes instead of two, and not be compelled to deprive students of necessary and important chapters. The heading of the sections at the top of each page is a great improvement upon the first edition, but we miss the figures, which would have been very convenient for the student. Considering the labour which the corrections of Arabic, Hebrew, and Syriac texts with vowel-points must have entailed on the author, we must congratulate him upon the accuracy of this edition. Students also cannot be thankful enough for the trouble which Dr. Wright has taken with the Arabic and English indexes, which fill fifty-seven pages. They are not only "sufficient for the wants of the diligent student," as the modest author trusts they will be found, but as full and elaborate as possible. We are glad to mention that the Home Government of India, and some of the local governments, have helped towards the publication of this valuable work; Mr. D. Murray (of Adelaide, South Australia), who has already defrayed the expenses of the author's edition of Aphraates, has also for the present work given pecuniary aid to the same extent as the India Office. May his example find many followers.

AD. NEUBAUER.

The Psalms, with Introductions and Critical Notes. By A. C. Jennings, B.A., and W. H. Lowe, M.A. Books III. and IV.—Psalms lxxiii. to cvi. (London: Macmillan & Co., 1875.)

A HANDY, compact little volume, adapted for students in an early stage of their career, who often find the works of Hupfeld and Delitzsch too technical and elaborate. The authors have already a very fair knowledge of Biblical, and even, as it would seem, of Rabbinic Hebrew; and when they have set themselves free from a few educational prejudices, we may hope to receive from them some more mature specimen of scholarship. There is as yet a glaring want of philological tact, which has opened the door to certain strange interpretations (see on Psalms 76, 10; 87, 3, and 7), not to be tolerated in any healthy form of exegesis. For two of the strangest (which it would be cruelty to quote) they confess their indebtedness to Mr. P. H. Mason; it is, perhaps, to the same source that they owe the frightful barbarism *yehôvâh*, on page xiii. of the Introduction. The notes contain much useful information of a more or less critical character, and are laudably free from mysticism. They might, however, have been pruned with advantage of some extraneous matter, not directly affecting exegesis, which may be found in greater abundance and accuracy in Smith's *Dictionary* or the *Bible Educator*. The "conies," for example, might have been left in their "stony rocks," or at any rate not have had their names explained by a Phoenician invention of Fürst—a fresh instance of the injurious influence of that (in England) much overrated lexicographer. It was an unfortunate mistake to print the Authorised Version of the Psalms at the head of each page. The authors have thus materially increased the difficulties of students of Hebrew, for the arrangement by which a bad translation of the Psalms is forced on the recollection of all who attend church is one of the chief obstacles to an Englishman's progress in Hebrew. Considering, too, the extreme haziness abroad on the subject of the Hebrew tenses, it would have been a great boon to the student to have presented to him a model for his own attempts at translation. Still, after all, this is but an error of judgment, which impairs but does not destroy the educational value of the book. Nor, to conclude, need our disagreement with the authors, however deep it may go, on questions of date and authorship prevent us from acknowledging that the introductions to the several Psalms are written in a critical spirit, and that they will open a new source of delight to intelligent students.

T. K. CHEYNE.

SCIENCE NOTES.

METEOROLOGY.

The Meteorological Organisation of these Islands. The Treasury Commission of Inquiry, which was announced in the ACADEMY of October 2, has at last been nominated. The members are: Sir W. Stirling Maxwell, Bart., Chairman; T. Brassey, M.P.; T. H. Farrer; F. Galton, F.R.S.; D. Milne Home; J. D. Hooker, M.D., P.R.S.; R. R. W. Lingen, C.B.; and Major-General R. Strachey, F.R.S. No time has yet been fixed for the commencement of the sittings.

Report of the Central Physical Observatory, St. Petersburg, for 1873–74.—Professor Wild has, for the second time, published a report for two years together, and the present issue, of ninety-five 4to. pages, contains a copious mass of details on the proceedings of the institution under his charge: first, as an observatory; and secondly, as the central office for the meteorology of the country. Under the first head we have particulars as to the mean results obtained for meteorology and magnetism, and as to the methods of observation, with copious details regarding the corrections to the several station instruments; and an announcement of the proposed filial observatory for magnetic observations at Pawlowsk, a step rendered necessary by the constant tremor caused by the incessant traffic close to the existing observatory. Under the second head the report contains the ordinary particulars as to the organisation and condition of the meteorological service of the Empire, and announces the institution of a system of storm-

warnings. The report concludes with a review of the action of the recent meteorological conferences, and of the Permanent Committee, in which Professor Wild, as one of the original instigators of the Leipzig meeting, is naturally interested in a special way. He points out that some recent critics have totally ignored the great difficulty and complexity of the problems awaiting solution, some of them stating that all questions relating to instruments should be left entirely to the opticians, while others find fault with the Congress and the Permanent Committee for not having adopted their own idiosyncrasies. He congratulates himself that the members of the Congress on the whole showed plain common sense, and considers the most important step taken by the Permanent Committee to be the adoption of an international form for the publication of observations and results, inasmuch as such a measure affords some hope of the possibility of attaining hereafter the grand desiderata in international meteorology, uniformity in instruments as well as in methods and hours of observation. To cry out for these latter in the present state of the science is unfortunately almost like crying for the moon.

Meteorology in Italy.—In the month of September a conference was held at Palermo which was attended by fourteen of the leading meteorologists of Italy, and which had for its object the consideration of a series of questions relating to the more complete organisation of the country which had been proposed by the Ministry of Public Instruction. Professor Cantoni was the president, and M. Pittei the secretary, and among the other members we find the names of Secchi, Cacciatore, Palmieri, and Ragona. The report of the proceedings has just appeared as a supplement to the *Meteorologia Italiana*. The general result of the discussion was to adopt the proposals of the Congress of Vienna and of its Permanent Committee, with such modifications as are rendered necessary by local circumstances and conditions. A Directing Council, analogous to our own Meteorological Committee, is to be formed out of the professors and directors of observatories, and it is to meet occasionally and to superintend the entire arrangements of the system. As regards maritime meteorology, the records are to be collected and stored in a special office, so as to be accessible to foreign institutions wishing to investigate any particular enquiry. It is proposed to hold a general conference every year or two, in which not only the actual chiefs of the several observatories and stations are to take part, but also such private meteorologists as shall have distinguished themselves by their attainments or their diligence.

Death of Herr A. Reslhuber.—All meteorologists will regret the death of this long-tried fellow-worker, which occurred at Kremsmünster, September 29, in the sixty-eighth year of his age. He had been connected with the Observatory of that great Benedictine Convent for forty-one years, and for the last fifteen had been Abbot of the establishment. His papers, which appeared in the *Sitzungsberichte* of the Vienna Academy and in the Reports of the Francisco-Carolinum Museum at Linz, form a goodly list, the majority, however, referring to magnetism.

Storms Crossing the Atlantic.—The Report of the Central Park Observatory, New York, for 1873, has only just reached us; as it bears no date of publication, we cannot say when it appeared. In it Professor Daniel Draper has given at some length his justification of his famous statement that out of eighty-six storms leaving the United States, and timed to arrive on the coasts of these islands on certain days, only three failed to be traceable. This announcement attracted the more attention when first made, two years ago, inasmuch as it was quoted by the Astronomer-Royal, with marked approval, in his Presidential Address to the Royal Society in 1873. Dr. Draper's method is simply this: to take the mean "travel" (by which we suppose he means velocity) of the wind for the twenty-four hours before and after the time of the minimum barometrical reading, and to divide 4,200 by the number so obtained: the result gives the day of arrival of the storm on the Irish coast. He has taken two diagrams of passages across the Atlantic in January, 1870, those of the *Palmyra* and *Austrian*, and he proceeds to show that these vessels encountered storms on their passage across, which storms ultimately reached our coasts, and of which the occurrence both in these islands and at the precise points where each ship fell in with them, had been correctly predicted by the method cited. This sounds exceedingly plausible, but the whole reasoning seems to depend on the supposition that the velocity of the wind in a storm is in any way a measure of the velocity of translation of the storm itself, which is well known to be without foundation; so that till Dr. Draper explains precisely what is meant by the phrase "travel" of the wind, we must be allowed to hesitate about accepting his great announcement, which was received with as much incredulity in Washington as in this country among those who had paid special attention to the motion of storms.

Climate of the Punjab.—Dr. Hann gives in No. 21 of the *Austrian Journal for Meteorology* a summary of the meteorological information extant for the Punjab, taken mainly from Dr. Neil's reports for 1871–2, and supplemented by a careful selection of data from Schlagintweit, and from Glaisher's Report on the Meteorology of India. The most interesting part of the paper is, however, a graphic account of the general character of the climate, and of the fiery ordeal to which the unhappy European residents are exposed during many months of the year. This has been taken from a set of lectures on the Punjab published at Berne by the Rev. J. N. Meek, a missionary.

Forest Meteorology.—The number of *Nouvelles Météorologiques* for September contains a paper by M. Fautrat on the subject of the influence of forests upon climate, which is a satisfactory indication that France is commencing the scientific study of this subject, which has now been investigated for some years on an extensive scale in Bavaria under the management of Professor Ebermayer of the Forest School of Aschaffenburg. The district where the experiments have been carried on has been that of the Oise, in the forest of Halatte, but as yet the results can hardly be said to possess very much value, as the observations are on so limited a scale.

The Upper Strata of the Atmosphere.—In the number of the Austrian Journal for October, Dr. G. Hellmann has given a paper on the observations taken on the summit and at the base of Mount Washington, which have been published by the Chief Signal Office at Washington. The same subject, as far as concerns the barometer and thermometer, has been previously treated by Mr. W. W. Rundell in the *Quarterly Journal of the Meteorological Society*, but the present paper, beside embracing all the elements, possesses a high value, and has evidently been compiled without a knowledge of Mr. Rundell's papers.

Theory of the Swiss Wind-Gauge.—It will be remembered that the Vienna Congress advised the general adoption of the wind-gauge used for some years in Switzerland, and of late introduced into Russia, and strongly recommended by Professor Wild. This consists of a rectangular plate hung by one edge on a horizontal axis, which measures the force of the wind by its deviation from a vertical position. Vol. IV. of the *Repertorium für Meteorologie* contains a paper on the theory of this apparatus, with an account of experiments on it. These were commenced by M. Dohrandt, on whose departure on the Amu Daria expedition they were carried on by Dr. Mägis. They have finally been concluded, on the death of the latter gentleman, by M. Thiesen. The results are as follows. The plate in question measured 6 × 12 inches, and its weight was 6·9 oz., without the fittings. The following are the deviations, ϕ, for the several velocities, v, which are in miles per hour:—

v.	2·2	4·5	6·7	8·9	11·2	13·4	15·7
ϕ.	1°·1	4°·1	9°·2	15°·7	23°·0	31°·0	38°·7
v.	17·9	20·1	22·4	24·6	26·8	33·6	44·7
ϕ.	45°·7	52°·1	58°·0	62°·5	66°·4	74°·0	80°·5

It is evident from these figures that any estimation of the higher velocities of the wind by means of this pressure-plate must be most uncertain, owing to the very slight difference in the angle for very considerable differences in velocity.

A New Evaporation-Gauge.—In the *Bulletin International* for the 23rd ult., M. Decharme's application of bisulphuret of carbon to measure evaporation is noticed. He has employed this liquid instead of water in Piche's "atmismometer" described in the *Bulletin International* for June 2, 1872. This apparatus consists of a narrow graduated glass tube, sealed at one end and closed at the other by a disc of filtering paper of such a size that its two surfaces (upper and under) shall afford an evaporating area which bears a definite proportion to the section of the tube. The tube is filled with water in an inverted position, then reverted and suspended in the thermometer screw. When bisulphuret of carbon is employed a deposit of hoarfrost takes place on the paper, and this is weighed and gives an independent method of testing the evaporation, over and above the volume of the liquid which disappears. It is found that the curve of evaporation of the bisulphuret follows the same course as that of the weight of ice formed, and this latter is, of course, inverse to that of the evaporation of water, for the evaporation of the bisulphuret is *increased* by humidity of the air, depression of temperature, and diminution of the tension of vapour, so that the action is nearly exactly opposite to that of water.

The Climate of the Earth, Past and Present. By Captain R.A. Sargeaunt, R.E. (Smith and Elder.) This short essay deals more with physical geology and astronomy than with meteorology, and the author makes the admission that "rather more than two years ago, when reading a standard work on astronomy, he was strongly impressed with the idea that the effect of the precession of the equinoxes on the climate of the earth had been generally very much underrated. . . . . Had he time at his disposal he would treat the subject in a manner more befitting its importance." After such a statement one may wonder why the book was published at all, especially as it does not pretend to propound an indisputable theory, but only leads to the conclusion that the variations in terrestrial climate which are known to have existed at the successive geological epochs are more likely to be attributable to the precession of the equinoxes and the eccentricity of the earth's orbit than to differences in the distribution of land and water, the view which Lyell so persistently held. Captain Sargeaunt informs us (p. 10) that "the intensity of the heat varies as the square of the distance." We may hope this is simply a misprint. The style is intended to be more or less popular, but there is nothing particularly novel in the views maintained in the book.

GEOLOGY.

So much attention has at various times been bestowed by British geologists on the structure of the Isle of Wight that we should hardly expect any fresh light to be thrown upon this subject by the visit of a foreign geologist. M. Charles Barrois, however, has contributed to the last part of the *Annales des Sciences géologiques* an interesting paper, in which he gives the results of his observations on the Chalk of this island. Our English divisions of the Chalk have for many years guided Continental geologists in their classification; but since M. Hébert has studied in detail the Chalk

of the Paris Basin, it becomes of interest to ascertain whether his divisions hold good elsewhere. With this view M. Barrois has devoted some time to the study of the Chalk of the Isle of Wight. He recognises three divisions:—first, the zone of *Inoceramus labiatus*, which is equivalent to the Totternhoe Stone; secondly, a portion of the zone of *Terebratulina gracilis*, corresponding with Mr. Whitaker's "Chalk Rock;" and, above this, the lower part of the zone of *Holaster planus*.

Few localities would seem at first sight to offer less geological attraction than the Valley of the Amazons, a vast valley which is probably more uniform in character than any other equally large area, and which consists of an immense sheet of clays, sands, and sandstones, commonly described as unfossiliferous. Professor James Orton has, however, communicated to the *Annals and Magazine of Natural History* a valuable paper "On the Geological Structure of the Amazons Valley." Until the author's explorations had revealed the existence of organic remains, this great Amazonian formation—which represents the sediment of a vast lake occupying the basin formed by the rise of the Andes on the West, and by the metamorphic regions on the North and South—had not yielded a single fossil, and Professor Agassiz had suggested that the whole valley was covered with drift. Professor Orton's researches now show that the deposits are in several localities highly fossiliferous. Thirty species of Mollusca have been determined by Professor Hyatt; all the species, and twelve of the genera, being extinct. On this evidence the Amazonian formation has been referred to the Eocene period. The Andes could not have received their present elevation until after the deposition of this thick sheet of sediment; and it was, indeed, by the continued rise of this chain that the great equatorial lake was finally drained.

In the November number of the *American Journal of Science*, Professor O. C. Marsh reviews our knowledge of the *Odontornithes*, or birds with teeth, in anticipation of a Memoir on this subject which is in course of preparation. Numerous remains of birds have been found in America, but not in older deposits than the Cretaceous. The first species in which teeth were detected was the *Ichthyornis dispar*, described by the author in 1872; but he has since discovered in the Cretaceous rocks of Kansas a gigantic diver, which he named *Hesperornis regalis*, and which is the most interesting form in the group under discussion. Whilst *Ichthyornis* is the type of an order called *Ichthyornithes*, the new genus is sufficiently distinct to represent another order, for which the term *Odontolcae* is now proposed. The two orders may be thus distinguished:—In the *Odontolcae* the teeth are in grooves (whence the name), the vertebrae resemble those of recent birds, the sternum has no keel, and the wings are rudimentary; in the *Ichthyornithes*, on the other hand, the teeth are implanted in sockets, the vertebrae are amphicoelus, the sternum has a keel, and wings are well developed.

A catalogue of the air-breathing Vertebrata from the coal-measures of Linton, in Ohio, has been published by Professor Cope in the *Transactions of the American Philosophical Society*. The fossils were obtained from a small basin near the middle of the coal-series, by Professor Newberry, Director of the Geological Society of Ohio. So far as the author's researches go, all the air-breathing Vertebrata of the coal-measures were batrachians (amphibia), and he concludes that true reptiles did not exist at this period of the earth's history. The Linton batrachians present the most varied forms, some being broad and stout-bodied, others lizard-like, and others, again, slender and snake-like. They are referred to twelve genera, of which several are new.

In examining the Cretaceous Ammonites collected by Professor Orton in the Andes of Northern Peru, Professor Hyatt has been led to establish a new genus to include the forms hitherto regarded as Cretaceous Ceratites. To this genus he gives the name of *Buchiceras*, in honour of Leopold von Buch.

Some fossil foraminifera from the west coast of Sumatra, sent over by Herr Verbeek, Director of the Survey of the island, have been examined by Mr. H. B. Brady and Professor Rupert Jones, who have described the fossils in the November number of the *Geological Magazine*. Most of the fossils are referred to known species, the only new forms being described as *Orbitoides Sumatrensis* and *Nummulina Ramondi*, var. *Verbeekiana*. The geological structure of the district formed the subject of a paper in the preceding number of the magazine.

The last part of the *Zeitschrift der Deutschen Geologischen Gesellschaft* opens with a paper by Herr R. Richter, of Saalfeld, descriptive of the Upper Silurian rocks of Thuringia. Two sets of graptolite-beds occur, separated by a limestone containing *Cardiola interrupta*. The fossils of the upper zone have yielded three new species described as *Discina dissimilis*, *Dicranograptus posthumus*, and *Monograptus microdon*.

By far the most important contribution to the last part of the *Zeitschrift* of the Berlin Society undoubtedly consists of Professor Vom Rath's "Beiträge zur Petrographie." The author has examined chemically, mineralogically, and microscopically, a large number of the eruptive rocks of the Andes, received from Professor Wolf, of Quito. These rocks were principally andesites and trachytes, and it is interesting to note that *Dacite*, or quartz-andesite, has been found among them, this rock having previously been known chiefly from Hungary and Transylvania. The character of the triclinic felspar in these rocks formed the main point of the investigation. Professor Vom Rath also describes the trachyte of the Perlenhardt in the Siebengebirge on the Rhine, which, like the celebrated rock of the Drachenfels, is a sanidine-oligoclase-trachyte containing tridymite. Another part of this valuable paper is devoted to a detailed description of the rocks of Monzoni in South-eastern Tyrol. The greater part of the mountain consists of an augitic syenite composed of orthoclase, plagioclase, and augite. This rock forms a new variety of syenite of great interest to the petrologist, since it shows that, contrary to previous notions, an orthoclastic felspar may occur in association with augite. The other dominant rock of Monzoni is described as a diabase, but, unlike the ordinary varieties of this rock, it consists of labradorite, orthoclase, augite, magnesian mica, hornblende, titanite, magnetite, and apatite. It is noteworthy that the hornblende appears as *Uralite*, that is to say, as an alteration-product of augite. Both the Monzoni rocks have been described as *Monzonite*, but it is by no means desirable to include under a single name two such different rocks as these varieties of syenite and diabase.

Cumberland has added two mineral-species to our English list. Mr. Goodchild, of the Geological Survey, has announced in the *Geological Magazine* the occurrence of *Wulfenite*, or molybdate of lead, at the Caldbeck Fell Mines, where it is associated with pyromorphite, anglesite, and several other lead-ores. The announcement is of interest, as the only British occurrence of the species hitherto recorded was from Kircudbrightshire. Mr. Goodchild also calls attention to the occurrence of *Hausmannite* in the haematite mines of Cleator Moor. This oxide of manganese had not been previously observed in this country.

Life-history of Penicillium.—One of the most important recent contributions to our knowledge of the lower forms of fungi is contained in Dr. O. Brefeld's *Botanische Untersuchungen über Schimmelpilze*, Heft II. (of which an abridged translation appears in the *Quarterly Journal of Microscopical Science* for October), tracing the life-history of one of the commonest forms of mould, *Penicillium glaucum*. The ordinary mode of reproduction of this fungus is a purely non-sexual one, by means of conidia or spores which become separated in chains from the end of certain of the hyphae of which the mycelium consists, and which may be compared to the gemmae or bulbils of *Hepaticae* or mosses. A second form or "sclerotium" of *Penicillium* had previously been observed by Leveillé; but Brefeld has been the first to follow out its development. Brefeld placed *Penicillium*-spores on pieces of fresh bread, slightly moistened, and when large quantities of the fungus had been produced, shut off free access of oxygen before any conidia had been produced. The sclerotia soon made their appearance in the form of little protuberances, visible under a magnifying power of twenty diameters. The sclerotia formed a spirally-twisted structure, and consisted of two different cells, thicker than ordinary hyphae, with their apices inclined towards one another, after having twisted one to one and a-half times in opposite directions. These he considers the true sexual organs, similar to those of *Gymnoascus*, and he calls them carpogonium and antheridium. Shortly after fertilisation the carpogonium begins to become enclosed by a number of sterile branches, and the whole body now appears as a mass of threads, even when rendered transparent by glycerine, ammonia, or caustic potash. This mature sclerotium then becomes separated from the parent plant, and subsequently lives as a parasite on the nutrient hyphal tissue with which it has surrounded itself. The carpogonium-hyphae develop into two different kinds of cells or tubes, the thinner of which consume the sterile tissue of the sclerotium, while the latter develop into swollen pear-shaped bodies which ultimately become the asci, containing the ascospores. The ascospores themselves are very similar to those of *Eurotium*, and when made to germinate develop into an ordinary mycelium of *Penicillium*. Brefeld considers that there is here a true "alternation of generations"—a sexual generation is produced from the ascospore or conidiaspore, bearing the true reproductive organs, the carpogonia and antheridia; while the second sexually-produced but non-sexual generation results from a process of fertilisation; this second non-sexual generation lives as a parasite on the nutrient tissue which surrounds it. The formation of ascospores shows that *Penicillium* must be placed in the group of Ascomycetes; and the author considers there can be little doubt that, from the striking resemblance of the minute structure of its sclerotia to those of the truffle, it must be placed near to the Tuberaceae.

Insectivorous Plants.—In the *Botanische Zeitung*, No. 44 of the present year, is an account of a series of experiments by MM. Will and Reess on the alleged absorptive and digestive power chiefly of *Drosera*. Made without knowledge of Mr. Darwin's experiments, these researches amply confirm, as far as they go, the conclusions of that writer, that the tentacles on the leaves have the power of absorbing and digesting nitrogenous substances. An attempt was made to analyse the so-called "ferment" contained in the acid secretion from the glands. It was found to consist of a mixture of volatile fatty acids, among which formic acid (which was not found by Professor Frankland) was readily detected. The presence of propionic and butyric acids was also inferred from the smell. Experiments to determine whether the glandular hairs of other plants, as *Primula chinensis* and *Hyoscyamus niger*, had also any absorptive power produced, like those of Mr. Darwin, only negative results.

The *Neue Jahrbücher für Philologie und Paedagogik* (vol. 111 and 112, Part 8) does not contain much original matter. Notes on Lysias are contributed by Brugman and Thalheim; on Cicero's *Sestiana*, by Fleckeisen; and on Lucian by Sommerbrodt. The rest of the philological section is mainly taken up with reviews, among which

Digitized by Google

G. Löwe's not very favourable criticisms on Spengel's *Trinummus*; Hopper's favourable notice of Merguet's Lexicon to Cicero's Orations, and Vogel's article on the recent controversy between Hertz and Madvig on the subject of Gellius, may be mentioned as of special interest. The educational section contains some interesting articles. An anonymous essay, bearing the title of *Noctes Scholasticae*, makes some good suggestions on the present defects noticeable in the German system of training and testing schoolmasters; Hess contributes some remarks on the recent educational statistics of Prussia, which seem to point to a considerable development of the *Realschulen*; and Bielmayr has a few remarks in favour of the present system of examining the *abiturienten*. There is also a short review of Noiré's *Pädagogisches Skizzenbuch*.

In the *Zeitschrift für die oesterreichischen Gymnasien* (August and September last) the most important original contributions are an article by Zeissberg on the Annals of Altaich, and a continuation by Benndorf on his very interesting *Beiträge zur Kenntniss des Attischen Theaters*. In the September number, F. Pauley has some critical remarks on Caesar. In the Miscellanies at the end of the August number there is an interesting account of the deceased Johann Gabriel Seidl. The bulk of both numbers consists of reviews of various recent works, among which, as space does not allow of our mentioning all, we may notice K. Schenkl's strictures on Bährens' *Valerius Flaccus* as on the whole the most important.

MEETINGS OF SOCIETIES.

Numismatic Society.—(*Thursday, November* 18.)

W. Vaux, Esq., in the Chair. A paper was read by Mr. Ghica on a gold coin of Michael III., the Brave, Waiwode of Wallachia, A.D. 1593–1601. The reign of this Prince comprises one of the few brilliant periods of Roumanian history, of the course of which the writer gave a somewhat melancholy account. Mr. B. V. Head read an important paper on the early electrum coins of Greece and Asia Minor, throwing some light on the history and development of the Euboic, Aeginetan, and other monetary standards. Mr. Head criticised the account given by Brandis in his great metrological work in the light of more recent discoveries of coins.

Philological Society.—(*Friday, November* 19.)

Alex. J. Ellis, Esq., Vice-President in the Chair. Messrs. G. L. Fenwick and C. R. Hodgson and Dr. Widholm were elected Members. Mr. C. A. M. Fennell read a paper on "Muscular Economy of Speech," which was directed against the exclusive application of the principle of economising muscular force to account for changes or degradations of speech-sounds. He considered that the present state of muology and neurology was insufficient to give the data for such complex actions, and that much must be attributed to habit and practice. He also thought that the theory of "weakening" as laid down by Mr. Sweet required several subsidiary hypotheses, and suggested that this, as well as economy of time, resolved itself into the substitution of actions which could be performed with a rough adjustment of the organs for those which required nice adjustment, and he entered into several particular considerations respecting the contrast between the vowels requiring an adjustment of the lips or front part of the tongue and those requiring the back part of the tongue and mouth, which were supposed to be more difficult, contending that the relative difficulty was by no means satisfactorily made out, and that, on the whole, such speculations as to relative difficulty led to a waste of time and thought, and to perversion of scientific method. An animated discussion ensued, in which Dr. Murray, Mr. Nicol (speaking for Mr. Sweet's views in his necessary absence), Mr. Cayley, Professor J. B. Mayor, Professor Rieu and Mr. A. J. Ellis took part.

Anthropological Institute.—(*Tuesday, November* 23.)

Colonel Fox, President, in the Chair. The President read a full report, prepared by himself, on the Excavations lately made by the Exploration Committee of the Anthropological Institute in Cissbury Camp, near Worthing, Sussex, and illustrated it by a series of diagrams and models, and a large collection of flint implements, flakes, &c. The animal-remains found in the shafts, including the skeleton of a woman, were exhibited and described by Professor Rolleston, F.R.S.

Royal Society.—(*Thursday, November* 25.)

The following papers were read:—1. "On the Replacement of Electro-positive by Electro-negative Metals in a Voltaic Cell," by Dr. Gladstone and A. Tribe. 2. "On the Production of Glycosuria by the Effect of Oxygenated Blood on the Liver; appendix," by Dr. Pavy. 3. "On the Structure and Relations of the Alcyonarian Heliopora Caerulea, with some Account of the Anatomy of a Species of Sarcophyton," by H. N. Moseley.

Physical Society.—(*Saturday, November* 27.)

Professor G. C. Foster, F.R.S., Vice-President, in the Chair. Professor Guthrie briefly described Dr. Kerr's recent experiments to show that glass, resin, and certain other substances exhibit a depolarising effect when under the influence of powerful electrical tension, and he exhibited the arrangement of apparatus employed in the research. He also showed certain experiments connected with the investigation. Dr. Guthrie then made a communication on "Stationary Liquid Waves," in continuation of that which he made to the Society in June last. If water in a cylindrical vessel, not less than nine inches in diameter, be agitated by depressing and elevating a flat circular disc on its surface at the centre, a form of oscillation is set up which the author terms "binodal." He finds that these fundamental undulations in an infinitely deep circular vessel are isochronous with those of a pendulum whose length is equal to the radius of the vessel; and further, a fact which is extremely interesting, that the motions of the pendulum and water keep together throughout their entire paths. An arrangement was exhibited for experimentally demonstrating these facts. To the upper end of a short pendulum with a heavy adjustable bob is attached a cardboard sector in the plane of vibration of the pendulum. A silk thread attached to the edge of this sector carries a small paraffin disc, which rests at the centre of the surface of the water contained in a cylindrical vessel. The pendulum-length is adjusted until the motion of the disc is isochronous with that of the water when the two are not in contact. Two other forms of motion may be produced in cylindrical vessels: namely (1), by alternately compressing and extending opposite ends of a diameter, as in the motion of a bell—this gives two diametral nodes at right angles to each other—and (2) by rocking the vessel, which gives a single diametral node. Each of these has its own period of vibration, the last being the slowest. They may be superimposed on each other; and a rotation of the water, however great, does not interfere with their formation. In rectangular troughs a binodal and a mononodal wave system may be established. The former is induced by raising and depressing a wooden lath at the middle of the surface, and the latter by tilting. Binodal vibration in a circular trough may be compared with a vibrating pair of triangular laths; and in rectangular troughs with the balancing of two rectangular laths. In this latter case the nodes are at quarter of the trough's length from each end. Some discrepancies are met with when we compare times of vibration in rectangular troughs of various lengths, and these are due to a scraping action which takes place against the ends of the vessel. The result of the experiments on binodal motion in rectangular vessels is to show that the undulations are isochronous with the oscillations of a pendulum whose length is $\frac{2}{11}$ times that of the trough. The chief points in connexion with this subject to which the author referred as still requiring explanation are: (1) Why are the motions pendular? (2) How is it that in circular binodal motion the times are identical with that of a pendulum of the given length? and (3) What is the mathematical connexion between the individual motion of each particle and that of the mass? Mr. Lodge thought that valuable results might be obtained by treating the mass of moving water as a pendulum with two bobs oscillating about the node. This might be specially useful with small oscillations, when the surface is practically plane.

Royal Geographical Society.—(*Monday, November* 29.)

In opening the proceedings the President (Sir H. C. Rawlinson) explained that there were two subjects for discussion, one relating to the Victoria Nyanza, and the other to the Albert Nyanza. He then called upon Lieutenant-Colonel J. A. Grant, C.B., to read a paper on "Mr. H. M. Stanley's Exploration of Lake Victoria Nyanza."

Colonel Grant commenced by describing Mr. Stanley's rapid journey as one of the most important and brilliant that had ever been made in Central Africa, or any other country. He had settled a great geographical question by confirming Speke's discovery that the Victoria Nyanza was one vast inland sea, and had circumnavigated its shores for a thousand miles. Colonel Grant then gave some of his and Captain Speke's experiences in that region, with regard to the difficulties they sustained from the desertion of porters, the obstructions raised by the inhabitants and the physical inequalities of the country. Some of the bays seen from the slopes of the western and northern shores were completely landlocked, and it was probably one of these which Colonel Long had seen when he described Speke's Victoria Nyanza as a small affair, thirty miles in length. The greatest river on the western shore was the Kitangule, which has a slow, majestic, winding course, and is navigable for thirty to forty miles from its mouth. Vessels drawing twenty-five feet of water could, Colonel Grant believed, float at the ferry where he crossed. The Colonel said Mr. Stanley might well select this river as a point for exploration, and from thence work his way to the Tanganyika, or Albert Nyanza. After some sincere eulogies on Mr. Stanley's work, Colonel Grant then proceeded to notice the numerous critics who had thrown doubt on Speke's researches, and disintegrated the lake into fragments instead of acknowledging its unity. Mr. Stanley had started from Zanzibar in 1874, and had traversed 720 miles, as far as the south-east corner of Victoria Nyanza, in 103 days. The want of food and water in their progress through sterile and unhealthy regions had occasioned sickness and death among his party; and, after losing twenty-one of his men in a contest with the Waturu men, he finally, on February 27, reached the lake, where the boat, the *Lady Alice*, which had been conveyed in sections, was successfully launched. From Mr. Stanley's account it appears that the great brown plains to the east drink up all the rain there, for there are no rivers on that side. On the west he describes the mountains of Ugeyeya as gigantic. No fewer than sixty islands appear on Mr. Stanley's map, dotted generally in clusters round the shores, the largest—Sesse or Sasse—being about 700 square miles in extent. His greatest altitude was 5,100 feet, which is the watershed between the lake and the sea-coast. The height of the lake itself is 3,801 feet, or 68 feet in excess of Speke's observations.

The periphery of Speke's lake was 645 geographical miles, while that of Stanley is 890, but if we add 265 miles, the circumference of the Bahr-ingo Lake, the total circumference amounts to 910 miles, which is within 20 miles of Stanley's estimate. Colonel Grant then referred to Mr. Stanley's method of spelling, and concluded with some hearty tributes of praise to Mr. Stanley's energy and courage.

Sir Samuel Baker added his encomiums on Mr. Stanley's work, and spoke of the pleasure with which Colonel Grant must regard his dear friend Speke's reputation as an explorer upheld. Sir Samuel then entered on a defence of Stanley's use of force, and contended that in a savage country travellers must occasionally use force to obtain supplies and so escape starvation. He was of opinion that the conveyance of the boat to the lake was a most remarkable feat.

Captain Burton was inclined to believe in the existence of lakes to the north, north-east, and possibly to the east, of the Victoria Nyanza.

After a few words from Mr. Edwin Arnold, who spoke on behalf of the *Daily Telegraph* and *New York Herald*, and acknowledged the various compliments which had been paid to Mr. Stanley,

The Rev. Mr. Hutchinson, Secretary to the Church Mission, referred to the appeal made by Mr. Stanley for a missionary station near Lake Victoria. The question of the best route was under consideration, and pecuniary help was forthcoming, 8,000*l.* having been already promised by two donors. Full credit must be awarded to Mr. Stanley for his work, but at the same time it must not be forgotten what great travellers had made their way in Africa without firearms and violence.

The President then introduced the subject of the Albert Nyanza—which he trusted would be successfully explored by Mr. Stanley—by reading extracts from Colonel Gordon's letters, which also furnished particulars respecting the death of M. Linant de Bellefonds.

FINE ART.

BLACK AND WHITE EXHIBITION AT MANCHESTER.

The Manchester Literary Club are to be congratulated upon their Loan Black and White Exhibition, which, though small, has some very interesting features. First in importance are five out of six pencil drawings by William Blake, lent by Mr. Alfred Aspland. Two of them, the *Last Judgment* and *For the Grave*, seem to possess Blake's noblest qualities in design and *motif*, and to be full of that pathetic sublimity in which he stands unrivalled. Unfortunately they are hung in such a light that it is almost impossible to make them out. The *Breach in the City: Morning after Battle* is also full of the same tenderness and power; while the *Pastoral* and *Pastoral Wooing* are marked by that Arcadian simplicity and grace of which Blake was almost equally a master—all touched with that weird, out-of-the-world imaginativeness which often at first repels, but afterwards fascinates the student of art. It is a pity that Mr. Ford Madox-Brown, with his undoubted genius, does not evince in his work that sense of humour which he may very probably possess. There, close to his noble sketch for *Cordelia's Portion*, hangs the *Way of Sorrow*, where the impression on the spectator is that the principal figure's neck is out of joint, a most painful and unnecessary impression of grotesqueness. That Mr. Madox-Brown can be graceful when he chooses, the sketch of Myrrha and Sardanapalus amply proves. Grotesqueness is not earnestness, as some of the older pre-Raphaelite school have seemed to think. We were glad to find six of Mr. Poynter's masterly drawings, which it is always a pleasure and a benefit to the student to meet with, so healthy and sound is his art. The proprietors of the *Graphic* have been very liberal lenders, and it is interesting to examine the original works of a number of the young body of artists which that paper is training up. Upon landscape we cannot help feeling that the effect of wood-engraving has been disastrous, tending to a mechanical and conventional treatment entirely fatal to art, but we are disposed to think that upon the higher branch of figure-painting the effect has been decidedly beneficial. Young artists have been given a definite subject and required to make the best of it, in this way undergoing the same discipline that the old Italian painters did when employed by municipalities or wealthy citizens to illustrate certain events in the history of their times, or of great families, or by monasteries in celebrating the lives and legends of their founders. The rapidity which is required by periodical literature also cultivates freedom of execution and quickness of eye in catching and reproducing the picturesque features of any scene. The examples here shown by artists employed upon the *Graphic* are interesting for the study of these peculiarities; and when we recollect that to them we directly owe, on the one hand, Mr. Fildes' *Casual Ward* of last year, and Mr. Herkommer's *Last Muster* of this, we cannot consider the school an unfruitful one. We noticed some graceful fairy sketches by Miss Gertrude Thompson, somewhat in the manner of Sir Noel Paton; and altogether the exhibition is a creditable one to the Manchester Literary Club, although the light in which the drawings have been hung precludes any satisfactory examination of them.

P. H. Rathbone.

THE MUSEUMS OF ATHENS.

The activity of the Greek Government in the search for antiquities, and the general promotion of the interests of Art and Archaeology, has been creditable, though within comparatively narrow limits. Its opportunities and means being considered, we may hope for further progress in the same spheres at the Athens of the present day. An Archaeological Society, founded in this city some years ago, holds occasional meetings, but not, as I understand, public, and has a periodical organ, Ἀρχαιολόγικη Ἐφημερὶς, which contains articles from able pens. I was sorry, however, to find no later issue of it than a number for the past year, vol. 17 of the 2nd series, 1874. The most noticeable among the contents of this is a contribution from a well-known critic and antiquarian, Athanasius Rousopoulos, who supplies reports (dated April 23, 1873) of the recent discovery of many buried sepulchres near Athens and in other regions of Greece, especially dwelling upon the paintings and chiselled ornaments on several urns, terra-cottas, bronzes, and alabasters found in the tombs brought to light within the Athenian neighbourhood.

Your readers are informed (Academy, November 6, 1875) of the active proceedings of the German Society who have been carrying on works of excavation at Olympia, already rewarded by most interesting, though but incipient, discoveries. More recently they have, I believe, commenced, or at least made every arrangement for commencing, similar works at Tanagra, in Boeotia. As for the excavations ordered by the Greek authorities, and superintended by the Athenian archaeologists, the most important is that which led to the discovery of an aggregate of monumental sculptures and marble tombs of different descriptions, situated within the area formerly occupied by the Keramicus, a level space near the south-western limits of the city. Here was accidentally found, in 1863, by a peasant engaged in digging for sand, what proved to be a marble sepulchre, and after excavations had been carried out, a vast necropolis, deep below the surface, was presently brought to light, the whole having been, as is evident, buried at a depth of about thirty feet under a mound of earth raised for hostile purposes, either by Sulla during his siege of Athens, or on occasion of the much earlier attack against this city by Philip V. of Macedon (*v.* Dyer, *Ancient Athens*). Amid the glorious ruins on the Acropolis we now see a plain modern building, far from suitable amid such surroundings, which has been appropriately destined for the deposit of all scattered sculptures long detached from their original places, and left strewn on the summit of this classical hill. The halls of the new museum are spacious enough, but not well lighted; and the multitude of broken statues and reliefs, among their contents, are as yet neither distinguished by written titles nor by numbers, no catalogue having been provided, nor any full description yet printed. In the first room we enter have been placed, most suitably, the most archaic sculptures hitherto found on the Acropolis: a colossal Athena, seated, now headless, but the draperies, the aegis, and much of the long hair, well preserved; a statuette, alike headless, and a complete bust of the same goddess, life-size, and, though carefully finished, almost grotesque in character, with a simpering smile on the lips, stiffly arranged curls, and a diadem round the brow, on which are cavities for rays (or ornaments) of metal; also an "Apollo Nomios," or Phoebus, as a shepherd carrying a calf across his shoulders, the lower part of his figure mutilated, the upper, as well as the curiously-archaic head, completely preserved.

With these sculptures, marked by the characteristics of dim antiquity, we may contrast the later and far superior art manifest in the bas-reliefs round a basement in the centre of the same room, and on the four sides of which are mutilated but grandly-conceived figures of Athena, Dionysos, Hermes, and Hephaestus. The last-named deity holds the axe for cleaving the brain of Zeus previous to the birth of Athena; and here the "Vulcan" (so vulgarised in Roman art) has the comparatively youthful and delicate type which distinguishes his figure among the reliefs of the twelve "Dii Consentes" on a circular altar, a highly-prized antique, in the Capitoline Museum at Rome. The square basement adorned with these four reliefs of the deities stood originally near the north-eastern angle of the Parthenon.

In the other halls of that newly-formed gallery on the Acropolis we see a rich assortment of treasures. We have to regret, firstly, the injuries they have suffered, most of them being now but glorious wrecks, relics of compositions scarcely intelligible as to subject though still beautiful in treatment; secondly, the want of good light for seeing, and of proper classification for appreciating them. The chief gems of this collection are, indeed, beyond all price. Every eye must be fascinated by such sculptures as the three Metopes from the Parthenon, and the twenty-four fragments from the frieze of the same temple, here presented to view. The subjects of the Metopes are: a combat; two draped figures, probably deities, standing opposite each other; and another group now, unfortunately, all but effaced. The fragmentary sculptures from this celebrated frieze are, in too many instances, injured to such an extent as to be scarcely intelligible. Some, however, are preserved in all parts essential to the compositions; and in a few precious examples, what is finest has escaped best from the ravages of time or wanton injury. Nothing could be nobler than the group (from the frieze) of three deities, one a female, two male figures, seated on thrones as if in solemn deliberation, the heads distinguished by calm gravity and intellect. Full of spirit and energy are (from the same series) two sacrificial scenes: one in which an ox, resisting with most natural action, is led to the altar; the other, with several persons preparing to offer up a ram as the victim. The other reliefs are obviously connected with the leading subject of the great Panathenaic procession. Among these we see four draped figures of elderly men, quietly dignified and earnest, engaged in carrying large vases on their shoulders, and followed by an-

Digitized by Google

other, a younger person, who is playing on the *tibia*; also, among the most admirable, several groups of noble youths on horseback, some reining in, others urging onwards their steeds, the action of which is wonderfully vigorous. In some instances pedestrian figures are introduced, in onward movement, among these riders—worthy companions, in artistic character, of those with whom they take part in the grand celebration. The heads in these reliefs are almost all destroyed, but in a few instances the profile faces are still distinguishable, still lighted up by an expression of calm vigour and modest resolve.

A series of much-mutilated bas-reliefs from the temple of Nikê Apteros may rank next in beauty and grandeur to those from the Parthenon, though evidently of a later period. Not being of the scale of those still in part remaining on the frieze of that graceful little temple, which stands near the Propylaea on the Acropolis, these may be supposed to have adorned another part, probably a socle, or an enclosure of marble panels, around the stylobate. There is a noble blending of majesty with grace in these compositions; but in only two specimens are the subjects clearly intelligible—a group in which the "wingless Victory" is either twice represented, or is in company with another goddess, who stands in a chariot, while the Nikê either guides or ensures her destined triumph over unseen foes; and, next to this, the single figure of Nikê, stooping to fasten a sandal on her right foot, the head unfortunately lost, the outlines of the figure seen through the light folds of the *stola* and *peplus* which envelope it: and this struck me as the most exquisite example of the draped female figure in the whole range of Greek art.

Among the other miscellaneous sculptures found in the Acropolis, and now in this museum, are two admirable statues, reduced to little more than torsos with remnants of the limbs, which formerly stood in the same basement in the open air, near the north-eastern angle of the Parthenon. They represent young men of graceful and stately forms, and suggest the idea of Castor and Pollux as probable subjects.

Among busts here before us, the most magnificent in character, and one of the best preserved, is an Apollo, a highly poetic ideal of the Sun-god, youthful, exulting in god-like power, yet neither haughty nor defiant. A multitude of reliefs, more or less broken, are seen in this museum. Among them, distinguished by superior qualities, are a group of dancing-girls, another of eight young women, who appear to be moving in a religious procession, and a company of naked youths, all brandishing shields as about to engage in a contest, while Athena, majestic with helm and aegis, presides, or gives them her mandates for the task they undertake. The number of torsos, mostly nude and of different sizes, and the countless multitudes of broken limbs in well-wrought marbles here before us, attest how great must have been the aggregate of statues which stood either in the open air or in temples on the Acropolis before Turkish Vandalism and the ravages of war had reduced that classic citadel to its present condition. Other collections of scattered sculptured antiques found within recent years at Athens are full of precious contents, but this on the Acropolis is supreme among all, for it preserves, one may say *in situ*, the relics of the greatest school, the creations of the period marked by noblest attainment in Grecian art.

C. I. Hemans.

ALFRED BOYD HOUGHTON.

We observe with great regret the announcement of the death of Mr. Alfred Boyd Houghton, the painter and wood-designer, on November 23; he was buried on the 27th in Paddington Cemetery. He was still a young man, only thirty-nine years of age. Following after the deaths of Mason, Walker, and Pinwell, the loss of Mr. Houghton leaves a real gap in the ranks of the rising men from whom truly fine things were to be looked for: as a designer he was perhaps even more decidedly gifted with genius than any of the other three. He had invention and peculiarity, strong draughtsmanship, good powers of combination, unfailing resource, inexhaustible readiness. With a certain turn for singularity drifting towards the grotesque, he always drew firmly and executed solidly: the union of these qualities gave him his special *cachet*, and perhaps, since the maturity (now dating many years back) of the endlessly facile and capable John Gilbert, no designer for the wood has worked with more gift and vigour than Houghton, or has produced drawings more worthy of being collected and prized as a series. Some of his productions will be found in the illustrated *Arabian Nights*, in *Fun*, in the *Graphic*, and numerously diffused elsewhere. He was also a painter in oils and water-colours—some of his principal works having been exhibited at the Water-colour Society. Except in colour, his pictures were just as fine as his woodcuts, showing the same tendency and the same supereminence. They ought to be valuable in the market already, and more so with the lapse of years. In colour Houghton had a special difficulty to contend with. He had lost one eye at an early age; the other eye suffered a corresponding reduction of power; and he was at times not much better than colour-blind—indeed his eyesight in all respects was both feeble and precarious. Indomitably resolved to be a painter, he came nearer, year by year, to conquering his difficulty with colours. Even his earlier works are fairly discriminative in this respect, though marred by a certain purplish-brown tinge: his recent productions presented no peculiarity of colour to excite remark, becoming constantly more mellow and more varied, and it is probable that within a few years, had he lived, Houghton would have been on a par with all ordinary painters, accomplished in their art but not specially colourists. Mr. Houghton, who was twice married, leaves a young family, and, among his friends, the memory of a kindly, frank, energetic character.

W. M. Rossetti.

ART SALES.

The principal sales during this last week at Messrs. Christie, Manson, and Wood's have been that on the 26th, of the decorative furniture of the late Mr. H. W. Chapman, of Isleworth, and, on the 27th, of his pictures, with those of some other proprietors. The satin-wood furniture sold well. A pair of semicircular cabinets, inlaid with figures and festoons, 52*l.*; another pair, inlaid with musical instruments and flowers, 67*l.*; a pair of semicircular tables, 13*l.* 10*s.*; a pair of semicircular cabinets, inlaid with heads in medallions, 62*l.*; an oblong table, inlaid with ornaments, 24*l.*; a Pembroke table, inlaid with flowers and ornaments, 13 guineas. The other pieces of furniture most to be noted were a small Chippendale cabinet, 7*l.*; a Louis XIV. cabinet, inlaid with scrolls and ornaments of marquetry, 91 gs.; a French marquetry table, 14*l.* 7*s.*; another, 11 gs.; and another, inlaid with flowers and scrolls in coloured woods, 15 gs. An Oriental porcelain gourd-shaped bottle, with birds and flowers in medallion, 27 gs.

On the 27th the paintings were sold—E. de Witte, 1659, *Interior of a Church*, 92 gs.; S. Ruysdael, 1655, *A River Scene*, 69 gs., and *A Woody Landscape*, 54 gs.; Rombouts, *A Frozen Canal Scene*, 37 gs.; Rembrandt, *An Interior*, 47 gs.; Schalken, *A Philosopher*, 19*l.*; Dobson, *Portrait of Prince Rupert*, 20½ gs.; Van der Neer, *A Gentleman on a Grey Horse*, 19½ gs.; Vermeulen, *A Frozen River Scene with Figures*, 24 gs.; Van Arteveldt, *A Vessel and Fishing Boat off Dort*, 31 gs.; Zuccarelli, *A Woody Landscape with Peasants*, 38 gs.; G. van Wihl, *Naples* and *The Piazza di Spagna, Rome*, a pair, 40 gs.; G. Morland, *Landscape with Cattle*, 15 gs., and an *Interior*, with figures, 24 gs.; Parrocel, *Landscape with Cavalry*, 45 gs.; J. M. Wright, *The Procession of the Flitch of Bacon*, 70 gs.; *Don Quixote being fed by the high-bred Damsels*, 19 gs.; and *The Curate and Barber in the Library of Don Quixote*, 15 gs.; C. E. Leslie, *Portrait of Miss Stephens (Countess of Essex)*, 37 gs.; Holbein, *Portrait of Galen*, 31½ gs.; Watteau, *Fête Champêtre*, 24½ gs.; C. de Moor, *Gentleman in a Crimson Robe*, 26 gs.; A. Stannard, *Trowse Hall, Norfolk*, 110 gs.; Sir T. Lawrence, *Portrait of H.R.H. Mary, Duchess of Gloucester*, 24 gs.; R. Wilson, *View near Rome*, 22 gs.; Kjorboe, *A tired Wolf Reposing on his Prey*, 58 gs.; E. Quellinus, *Adoration of the Shepherds*, 38 gs.; J. F. Herring, *Portrait of Jerry, winner of the St. Leger*, 28 gs.; Weenix, *Swans disturbed by a Dog*, 36 gs.; Boucher, *Children with Flowers*, 19 gs., and *A Shepherdess Bathing*, 9 gs.; Honthorst, *Boy with a Horse*, 15 gs.; Mireveldt, *Head of an Old Woman*, 21½ gs.; A. de Bylandt, *River Scene*, 16½ gs., and *Frozen River Scene*, 21 gs.; Sir Peter Lely, *Portrait of John Wilmot, Earl of Rochester*, 160 gs.

To-day Messrs. Christie and Co. are offering for sale, among other specimens of the old masters, Rembrandt's *Jacob's Vision*, Rubens' *Meleager and Atalanta*, and *A Man Reading*, a Rocky Landscape, with banditti, and a River Scene, by Salvator Rosa, as well as some of Poussin's landscapes. The modern pictures include Vicat Cole's *Near Woolmer Forest*, T. Creswick's *On the Tees*, Frith's *The Toilette*, *An Evening Party* by T. S. Cooper, J. Clark's *Strayed from Home*, and *The Wanderer Restored*, and Gérôme's notable work, *Pifferari*. Some Italian engravings and water-colour drawings make up the list.

A sale of important musical copyrights—being the stock of Messrs. Duff and Stewart, the well-known publishers, of 147 Oxford Street—has just been concluded by Messrs. Puttick and Simpson. The sale extended over five days, and brought together a large attendance of gentlemen connected with the music trade and profession. Subjoined we give a list of the high prices obtained for some of the more prominent lots: Lot 33, Baker (Lady), "When the bairnies are asleep," 40*l.* (Stewart); lot 114, Diodonato, "Good night, sweet mother," 47*l.* (Brewer); lot 160, Virginia Gabriel, "My lost darling," 42*l.* (Hime); lot 164, ditto, "Only," 51*6l.* (Metzler); lot 170, ditto, "Parted," 40*l.* (Morley); lot 186, ditto, "Waiting," 38*l.* (J. Williams); lot 187, ditto, "Weary," 195*l.* (Metzler); lot 191, ditto, "Would you be a sailor's wife?" 78*l.* (J. Williams); lot 382, Bernard, "Break of Day Schottische," 160*l.* (Hime); lot 354, Glover (S.), "Songs of the Elements," 134*l.* (J. Williams); lot 355, ditto, "Songs of the Seasons," 233*l.* (ditto); lot 359, ditto, "The good-bye at the door," 264*l.* (J. Williams); lot 375, ditto, "Will you love me then as now?" 88*l.* (Hime); lot 381, Gounod's, "O that we two were Maying," 51*l.* (Hime); lot 405, Hatton, "A bird sang in a hawthorn tree," 147*l.* (Hime); lot 469, Hime (E. L.) "Something to love me," 48*l.* (ditto); lot 509, Hobbs (J. W.), "Nina," 95*l.* (J. Williams); lot 514, ditto, "The brave old Temeraire," 47*l.* (Hime); lot 610, Glover's Heather Wreath, for the Pianoforte, 290*l.* (Hime); lot 772, Levey (W. C.) "Esmeralda," 546*l.* (Hime); lot 775, ditto, "Maritana, gay Gitana," 85*l.* (Ashdown and Parry); lot 780, ditto, "The magic of music," 66*l.* (Hime); lot 814), Loder's "Philip the falconer," 64*l.* (J. Williams); lot 867, Hime's "Parfait amour," 150*l.* (Ashdown and Parry); lot 975, Lover's "I'm not myself at all," 40*l.* (Hutchings and Romer); lot 1,005, ditto, Twelve Songs of "Handy Andy," 248*l.* (J. Williams); lot 1,015, ditto, "The fisherman's daughter," 46*l.* (ditto); lot 1,044, ditto, "The whistlin' thief," 41*l.* 12*s.* (ditto); lot 1,123, Pinsuti's "I love my love," 45*4l.* (ditto); lot 1,124, ditto, "The raft," 130*l.* (ditto); lot 1,184, Rochard's Amusing Sketches, 395*l.* (Hime);

lot 1,185, ditto, Favourite Melodies for the Pianoforte, 256*l.* (ditto); lot 1,379, Tours (Berthold), "The angel at the window," 210*l.* (Ashdown and Parry); lot 1,537, Gounod's Biondina, 96*l.* (Metzler). Total, 11,000*l.*

NOTES AND NEWS.

Mr. F. Leighton has just completed a portrait of Captain Burton. The face is turned aside, and the intense and restless eyes are in comparative repose. In the drawing of the bust the impression of immense physical power, so characteristic of the gallant traveller, is exceedingly well rendered.

The Board of Trade has invited the co-operation of the Council of the Hartley Institution, Southampton, in the matter of the remains of the supposed wreck of the ancient Danish war-galley in the river Hamble, believed to be 1,000 years old. The best way of investigating the remains of the vessel and of preserving or recording its existence is engaging the consideration of the Museum Committee of the Institution. The wreck of the vessel is about 130 feet long, is buried beneath about 8 feet of mud, and the upper parts are exposed only at low water during spring tides.

The Liverpool Art Club will entertain Sir Henry Cole at dinner on Monday next, and on the Monday afterwards Professor Colvin, who in the evening will address the members upon the place held in Greek Art by the Deities of Life, Death, Resurrection, and the Earth's produce.

On Thursday Mr. J. A. Picton, author of *Memorials of Liverpool*, laid the first stone of the new circular reading-room which is to fill up the space between the Free Library and the Walker Art Gallery, and which will complete a very handsome though plain group of buildings. He afterwards entertained some hundred ladies and gentlemen at an afternoon collation in the hall of the Museum.

While Mr. W. H. Hoodless, artist, of Wigton, Cumberland, was engaged in sketching a few days ago in the neighbourhood of Canonbie, Dumfriesshire, he discovered in an open drain, half buried in soil, the stone head of a Celtic battle-axe, measuring eleven inches and a-half long by four inches broad and three and a-half inches in thickness, composed of greenstone. This is supposed to be the largest Celt hitherto found in this country, being half an inch longer and half an inch thicker than that noted Celt found some years ago at Woolaton, in Nottinghamshire.

The statement in the papers that the late Mr. Wynne Ellis has bequeathed his pictures to the National Gallery was premature. Mr. Ellis had talked about leaving his collection, or a part of it, to the nation during his lifetime, and has recently died. But no communication of an official character had up to a day or two ago been made to the authorities of the National Gallery as to the contents of Mr. Ellis's will.

We learn with regret that one of the most precious pictures in Rome, the (so-called) *Sacred and Profane Love*, by the "Divine Titian," as the Venetians were wont to designate him—a work now in the Borghese gallery—is about to be put into the hands of the "professors," *i.e.*, picture-cleaners. Among all Titian's extant works this is one of those in the best condition. The picture-cleaners in Rome have their peculiar methods. Their labours produce an appearance of newness and freshness; and they persuade the princely owners of the gems of art in Rome to allow such works to be, as they say, *refreshed*, because in their present state they are "too sombre in tone," &c. A correspondent writes that he has seen *more than twenty* of the finest pictures in Europe almost flayed, almost absolutely ruined by these ignorant manipulators. Not long ago, a certain Roman princess requested one of these "professors" to doctor her pictures; and in the result one of them, a perfect gem, a small *Madonna and Child* of Titian's, was actually enlarged by the addition of an inch to the upper part of the panels! This beautiful work is now, happily, safe in the hands of an English gentleman, in his own country. Some of the Italian artists maintain that the great Venetian painters used no glazing—which they themselves do not. Every experienced connoisseur knows that Titian gave to his works the exquisite tenderness, lustre and high finish that so distinguished them by repeated glazings. The varnish could not be removed from them without injuring their luminous harmony. His flesh tints, as all agree, are so warm and full of qualities so subtle as well as exquisite that they cannot be perfectly imitated, and must ever be considered the example of consummate excellence. In only one way could his pictures be suitably and safely cleaned—through that method, namely, which the Germans have invented, of softening, not removing the varnish: but this system, unfortunately, is not known, or (if known) is not practised, in Rome.

The formation of the Museum of Casts which is to bring together the masterpieces of all the museums of Europe, has been commenced in the Louvre, which already contains many important plasters. It is decided that the museum shall be provisionally placed on the ground-floor in a gallery between the Pavillons Denon and Mollien, and later it will occupy the rooms on the second floor, now used for the exhibition of paintings of the Flemish school.

M. Alex. Colin, Professor of Drawing at the Ecole Polytechnique, has just died at the age of seventy-seven. The Luxembourg possesses one of his paintings, *Christopher Columbus discovering America*; and he also, in conjunction with his son, was the author of the copy of Van der Helst's *Banquet* for the Museum of Copies. The death also is announced of M. Paul Lauters, one of the most distinguished among the Belgian landscape-painters, at the age of sixty-nine.

The *Falce* informs us that an inhabitant of Trapani, the Cavaliere A. Sieri Pepoli, has made over to the town his archaeological collection, consisting of 3,000 specimens, subject to the condition that it is to be kept apart, and if any attempt is made to amalgamate it with any other museum the collection is to be returned to him or his heirs.

The German papers report the death of Herr Karl Julius Milde, of Lübeck, director of the schools and manufactories for glass-painting established by the Imperial Crown Prince in connexion with the works for the Cathedral of Cologne. Karl Milde, who was born at Hamburg in 1803, early acquired a reputation as a designer and painter, and to his literary and artistic efforts Lübeck is indebted for the preservation and restoration of many of its most interesting historical remains, of which he published a series of valuable reports between 1843-1848. His best glass-painting is the window of the baptistery-chapel in the new church of St. Peter's, at Hamburg, and at the time of his death he was engaged, in conjunction with Herr Achelius, of Lübeck, in completing the large window, forty-seven feet in length and twenty-seven in width, representing the Last Judgment, which is destined for the Cologne Cathedral.

Copenhagen appears to be blossoming forth in commemorative monuments and statues, among which the best and most conspicuous are designed to do honour to literature, although pulpit-oratory and theology meet with a token of grateful respect in the erection at the Church of Our Lady of a colossal marble bust of the late Bishop Mynster. The most noteworthy of the recent Copenhagen monuments is undoubtedly the colossal statue of the great dramatic writer, Holberg, the unveiling of which was lately made the occasion of a national festival, at which all the local dignitaries were present in their official capacities. The figure, which is of bronze and of colossal size, is seated, and rests upon a simple gray granite support, which has been placed in front of the façade of the new theatre, where it forms a pendant to the Oehlenschläger monument. The 25th of next March, which will be the twenty-fifth anniversary of the death of H. C. Oersted, has been fixed upon for the erection of a statue of the eminent physicist, to be placed in the public walks which occupy the site of the old ramparts, Tycho Brahe is to follow next to Oersted in the acquisition of a national monument, and after him the old Danish naval hero Tordenskjold and the poet H. C. Andersen are to be honoured in a similar fashion by their grateful countrymen.

A reprint of "Old Christmas," from the *Sketchbook* of Washington Irving, which has been recently brought out by Messrs. Macmillan, is enriched with illustrations of unusual merit. They are engraved by Mr. James Cooper from drawings made by Randolph Caldecott. It is rare, indeed, to find in works of this class the amount of honest intention which these illustrations display, the unmistakeable sign that the artist has read and enjoyed his author, has really received suggestions from him, and carried them out with sympathetic goodwill. All the drawings evince powers of quick observation and feeling for character. Take, for instance, the parson hurrying to church (p. 93), or the young Oxonian leading out his maiden aunt to dance (p. 68). The animals who put in an appearance, the birds, and the dogs especially, are touched with great felicity; the forms are indicated with a zeal and fidelity which recall the earlier drawings of Landseer. The welcoming rush of a troop of "all sorts and sizes" across the snow-covered lawn (p. 49) is full of life and varied movement, and the slink of the spaniel, who comes sniffing sidelong up the steps (p. 85), shows an action observed and caught with direct truth from nature. In several of the sketches, too—the smiths at the anvil (p. 30), the stage-coachman followed in his walk about the inn-yard by a string of admiring imitators (p. 26), the tiny snow landscape (p. 5)—and in the graceful heading to the contents there pierces a wish to combine and arrange the given lines which seems to indicate the possession by the artist in some as yet hardly to be estimated measure of a genuine sentiment of design.

Among the few documents preserved among the Treasury Records (now open to public inspection), which illustrate the position of the fine arts and their professors in the seventeenth century, may be mentioned a petition by one David de Grange, who describes himself as his Majesty's (Charles II.'s) "limner in Scotland." This petition is, perhaps, not the first of the kind, though the only one still existing, for it is dated in November, 1671, and prays payment for work done twenty years earlier. De Grange sets forth that he had served his Majesty faithfully and diligently before the restoration, as limner during Charles's visit to Scotland, for which service the sum of "threescore and sixteen pounds" was due to him. This debt had been reduced in the space of twenty years by the liberal disbursement of 40*s.* out of the King's own pocket, and an order on his deputy-treasurer to the extent of 4*l.* more. The poor artist is now old and infirm, his sight and labour fail him, and he can no longer get subsistence for himself and children, hence pleads he earnestly for relief. Appended to the petition is a note that his Majesty "well remembers the ancient and acceptable services of the petitioner, and considers with a gracious compassion his poor and necessitous condition," &c., but ("Mdme. Carwell" and other unfortunate females swallowing up all the monarch's ready cash at that time, we suppose) "is graciously pleased to refer him to the Right Honourable the Lords Commissioners of His Majesty's Treasury;" by whom the matter is still "under consideration," for any evidence we have to the contrary. A schedule of the paint-

ings made by de Grange accompanies the petition, and is well worth noticing, for it enumerates thirteen portraits of Charles and the persons to whom they were presented. Whether any of these can be traced down to our own time would be an interesting subject for enquiry. The first on the list is thus described. "One picture of Your Majesty in small, delivered to the French marquis, who came to Your Majesty at St. Johnston's in 1651, pretending raising a troop of horse for Your Majesty." The other recipients of copies were—"Mr. Oudart," secretary to the Princess "Royal," Mr. Seymour, Lady Balcarris, Lady Annandale, Major Boswell, Sir James Erskine, "commonly called Lord of Scotscraig" (three to him), Lord Newburgh, Lady Tullibardine, Mr. Rainsford and Mr. Harding.

THE STAGE.

MR. WILLS'S HISTORICAL PLAY.

It is not easy to imagine what motive could have induced Mr. Wills to select for the hero of his play produced at the Olympic Theatre on Monday the last Duke of Buckingham of the Villiers family. Hitherto this nobleman has borne an exceptionally evil reputation, even among the profligate race of courtiers of the reign of Charles the Second. He is the Zimri of Dryden's lines in "Absalom and Achitophel"—

"Who in the course of one revolving moon,
Was chymist, fiddler, statesman, and buffoon."

Pope's description of his death "in the worst inn's worst room," though partly imaginary, records the contemporary estimate of his character in its final words:—

"There, victor of his health, of fortune, friends,
And fame, this lord of useless thousands ends."

Burnet stigmatises the Duke as having "ruined both body and mind, fortune and reputation equally;" the author of *Hudibras* speaks of him even during his lifetime as "one who has studied the whole body of vice;" and Horace Walpole, after reviewing these authorities, observes that "contempt extinguishes all reflection on his character." The Duke, it is true, had considerable talents, as evidenced by his *Rehearsal*, which held the stage as an amusing satire upon bad dramatic poetry and pretentious playwrights until the once renowned "Mr. Bayes" was superseded by "Mr. Puff," and Sheridan's *Critic* finally took the place of this famous farce. It appears, moreover, very clearly that in his youthful days the Duke was handsome, and that he had considerable power of pleasing. As it is at this early period that the dramatist introduces him to his audience, it may be possible—even for those who have stumbled upon Mdme. Dunois's account of his cruel treatment of his Duchess, "a most virtuous and pious lady, in a vicious age and court," and the heroine of Mr. Wills's play—to divest him by some mental effort of disagreeable associations which belong chiefly to a later time. With all allowances, however, there is still ground for wonder that this nobleman should have been selected for the hero of a play which claims to be historical. There is really little in the facts of the Duke's life or the events of his time, of which the dramatist has been able to avail himself. Mr. Wills, in fact, does not exactly bend the facts of history to his purposes; he rather invents them in a way which might perhaps be excusable if he had been under an obligation to write a play called *Buckingham*, and to choose for the period of his play the latter years of the Commonwealth, but which, in the circumstances of the case, can only be regarded as a curious example of misdirected ingenuity.

There are, it is true, several recognised kinds of historical plays. There are those which, like the chronicle-plays of Shakspere and his contemporary dramatists, present to the audience a series of historical scenes embodying the received notions of some period of a country's annals; there are those in which history is used only as the background of a romantic story of the dramatist's invention; and there are plays in which the incidents, though in the main historical, are subjected to some amount of strain under what is known as the "licence of the dramatist." Mr. Wills's play, however, belongs in strictness to no one of these categories. It approaches, no doubt, more closely to the last description; but it would certainly be difficult to cite any play in which historical personages and historical and quasi-historical scenes are made at once so prominent and so distinctly at variance with familiar facts of history. The objection which was raised to Mr. Wills's view of Cromwell in his *Charles I.* will, no doubt, be raised again to his mode of depicting Cromwell in this play. But the historical anomalies of the plot of *Buckingham* have really little to do with this question. The notion that Cromwell was a mere sordid adventurer was at least the received notion of nearly two centuries, and it is even now what the lawyers call "arguable." If Mr. Wills's reason or feelings incline him rather to the views of the writer whom Mr. Carlyle contemptuously calls "Carrion Heath" than to that of the "elucidator" of the Cromwell letters, he has, of course, a good right to indulge this inclination, and to make the most of the acceptance of the grant of Lord Worcester's lands and the aristocratic alliances of the Lord Protector's family. In like manner when Mr. Wills chooses to shake his head on the matter of those conferences with the King at Hampton Court, and to suspect that if we could only get at the truth it would prove to be something very damaging to the reputation of the Puritan leader, he is only doing as very distinguished writers have done before him. Mr. Wills's most glaring historical sins are in fact of another kind, as will be seen from a very slight comparison of his story with the recorded facts of his hero's life and times. His play opens in 1652, and represents the Duke as returning in that year to "Buckingham's mansion in Yorkshire," where of course he had no mansion at that time, and where he could not have dared to present himself, for he was a notorious rebel, who had taken an active part in the battle of Worcester only the year before, and had consequently fled with Charles to France as fully recorded in the Boscobel tracts. At this mansion, then in the possession of Lord Fairfax, under a parliamentary grant, the scene of the first act is laid. Cromwell, the historians tell us, was then at the height of his renown as a victorious general, and there was already a coolness between him and Fairfax; yet Mr. Wills represents Cromwell as dropping in, as it were, at the "Mansion in Yorkshire," certainly on no business which could have required his presence. Fairfax is in the house with his daughter, the Lady Mary; and by a strange coincidence Cromwell's favourite daughter Elizabeth is there on a visit. Such distinguished guests would, it might be supposed, have caused some excitement in the neighbourhood, and evidence of their presence might reasonably have been expected; but not a token of anything unusual strikes the eye of the young Duke as he saunters in and chats familiarly with an old servant who, like the robber in the last scene of *Fra Diavolo*, is deterred from giving a sign of warning by a musket pointed at his head from a distant corner. The Duke is, in fact, in a trap cunningly laid by Fairfax and Cromwell, and, as he is caught, terrible consequences might perhaps be anticipated; but nothing of the kind occurs. The Duke finds himself at once the object of the tender solicitude of both the ladies. There is the pious and worthy Lady Mary Fairfax, who, though she could not possibly have known the young Duke at that time, is already in love with him; and there is the Lady Elizabeth Cromwell, who, so far from being aware that she had married Mr. Claypole some time before, and is even the mother of children, is nourishing a secret hope that the gay and gallant young Royalist—who could scarcely have been in her presence before that moment—will make her a proposal. It is true that the entrance of Cromwell at this strange juncture of affairs disturbs the harmony of the situation; but the young Duke is not daunted. Neither the memory of "Dunbar Field," nor of—

"Darwen stream with blood of Scots imbued,
And Worcester's laureate wreath,"

has any influence on his boisterous humour. He beards the wicked regicide in the safe and fearless fashion long familiar in suburban melodrama; indeed, insults of every kind are heaped upon the intruder, and not even the historical ale-house and mash-tubs at Huntingdon are forgotten. All this is borne—with a little fuming, it is true—on the part of Cromwell; but with no more serious consequences. Meanwhile, young Charles Stuart, who, as everybody knows, was long before this time safely sheltered in France, is also approaching "Buckingham's mansion in Yorkshire," apparently equally unsuspicious of any danger. This fact, which at first appears embarrassing, furnishes the Duke with an opportunity for a crowning act of defiance, for by suddenly raising to the window and discharging some sweets of a formidable kind he warns his royal master and boon companion in the nick of time, and the act-curtain descends upon the triumphant exclamations of the daring rebel. Now at once it might be supposed that George Villiers Duke of Buckingham will not escape from the wrath of Cromwell; yet in the next act he is seen in full possession of his liberty, disguised as a quack doctor, but still imprudently insulting the Puritan party as he harangues the mob at Charing Cross. Once more, however, he is caught, and in the next act he is again confronted with the usurper. The time is 1653, and the scene is the Council Chamber at Whitehall. The position of affairs at last is rather menacing for the young Duke, but his tendency to insult the man at whose name Pope and emperors tremble is unabated, ranging from lofty gibes and taunts down to slang. Now surely, it might be thought, retribution is at hand; but Cromwell, by mere accident, makes the discovery that the Lady Elizabeth has been hankering after the young Duke; and, being apparently unaware of her previous alliance with Mr. Claypole, he determines that the man who has so persistently insulted and reviled him shall marry his favourite daughter without a moment's delay. It will, perhaps, hardly be believed that among the absurdities which are thickly crowded one upon other throughout this act, the Lady Elizabeth is seen to go into a side room at once—to be married, as Cromwell believes, by his chaplain, Jeremy White, but in fact to hoodwink her father by allowing Lady Mary Fairfax to be married instead. The ceremony over, the ladies come forth with their faces concealed by white veils; but the trick is discovered and the Lady Elizabeth drops in a swoon; the gallant Duke, still cheerfully defiant, clasps his bride to his arms; and the father, disappointed in his expectation of an aristocratic alliance for his daughter, points at the prostrate body and having warned the young man in the ominous words—

"And should she die.
The day she dies for love thou diest for treason."

at once commits him to "the Tower." As is well known, the only approach to historical truth in all this is the fact that, some years later than this period, the Duke of Buckingham was permitted to return to England, where he married the daughter of Lord Fairfax, whose sympathies had then notoriously turned towards the Royalist cause. It would be a waste of time to follow Mr. Wills minutely through the childish absurdities of his last act—the remorseful ravings of Cromwell's death; or the terrible preparations

the execution of Buckingham outside the window of the very room in which the Lord Protector is represented as dying, though the usurper considerately retires to make way for the melancholy business just before his own exit from this world. The opportune arrival of a reprieve signed by "Richard Cromwell," while the headsman's axe is reared aloft and the tyrant is breathing his last in the next room; and the final shouts of "Long live King Charles and Buckingham," can hardly be regarded as an anti-climax even to the queer incidents which follow each other so rapidly throughout this ridiculous production. It is no doubt conceivable that even a drama violating historical truth in every scene should nevertheless possess an interest of its own; but the incidents of the play are of a melodramatic kind; and neither in language nor consistent portrayal of character is it worthy of Mr. Wills's reputation. Of the acting, under these circumstances, little need be said. Mr. Neville's habitually vivacious manner, and unintermittent overflow of joyous emotion, might possibly have helped the sketch of the young Duke under happier conditions; but even this slight measure of consolation cannot be extended to Mr. Creswick's grotesquely elaborate performance as Cromwell, or to the acting of the young lady who with tearful voice, and half-closed eyes, and much wringing of the hands, and frequent partial faintings, sustains the character of Lady Mary Fairfax.

Moy Thomas.

Among the dramatic novelties of the latter portion of this week is a new piece at the Gaiety, entitled *Toole at Sea*, in which that popular comedian sings a delightfully nonsensical nautical song, and dances a hornpipe in naval costume. Mr. Toole is represented as taking the command of a vessel at the request of the captain, who is indisposed, and as finding himself inconveniently deficient in nautical skill. The little piece belongs to a class which Ravel and, more lately, Brasseur have made familiar.

Mr. Burnand has taken a lease of the Holborn Theatre, which will thenceforward assume once more a new name. Mr. Horace Wigan, the present manager, taking a hint from Hamlet's instructions to the players, lately changed the name of this house to "The Mirror," which is open to the objection that it may at an inconvenient time suggest the question whether the dramatic mirror is really being "held up to nature." The name which finds favour with Mr. Burnand is "The Royal Duke's Theatre," which is more prudent, and has, moreover, an historical flavour about it that no playgoer will object to. Our managers and theatre-builders seem to be a little deficient in invention in this field, though anything would be better than such names as the "Vaudeville," the "Opéra Comique," the "Gaiety," the "Varieties," and such like unacclimatised appellations. Ordinarily the locality of the theatre furnishes the title; but though we have half-a-dozen theatres in the Strand, it is, of course, impossible to have half-a-dozen Strand Theatres. The old playhouses had some graceful names—the "Curtain" and the "Fortune" for example. The Globe, as a name, has already been revived. Mr. Burnand's title is evidently suggested by the theatre in Lincoln's Inn Fields, which, like the new theatre in Dorset Garden, was in King Charles's days popularly known as the "Duke's Theatre."

Mr. Lovell's verse-plays are now almost forgotten. *Love's Sacrifice*, however, was performed at the Crystal Palace the other day, when Mr. Vezin created a favourable impression in the character of Elmore. Altogether these are weak productions, having, as a rule, for plot a rather commonplace sentimental story, while their verse, though easy, is certainly not vigorous. Mr. Lovell appears to have been in favour with Mr. and Mrs. Charles Kean before the period of gorgeous Shaksperian revivals; chiefly, perhaps, because he was able to furnish them with parts in which they could appear together, winning sympathy from the audience without attracting too much attention to less prominent personages. The most successful of these plays was *The Wife's Secret*, which Mr. Kean is stated to have purchased about thirty years ago "before it was commenced," and for what was then thought the large sum of 400*l*. If we remember rightly, Mr. Kean always declined to print any one of the plays which Mr. Lovell wrote for him—the object being no doubt to prevent their being appropriated by pirates in the United States, in which country Mr. and Mrs. Kean's appearances in the *Wife's Secret* were highly successful. From a dim recollection of Mr. and Mrs. Kean's performance in this play, we are enabled to say that its fundamental idea was that of a wife of a Royalist gentleman who incurred his jealous suspicions by secreting a rebel gentleman who afterwards turned out to be her brother—a notion which in its essential features bears some resemblance to that of Charles Dickens's Christmas story, the "Cricket on the Hearth."

An amusing example of simple-minded unconsciousness of a deficiency in the matter of knowledge of Shaksperian literature is to be found this week in an article in the *World* headed "Leisure Moments with the Clock." Taking for his text the words "Concerning Culture in the City," the writer calls attention to a new *Shaksperian Almanac and Diary*, and he is confessedly much impressed with the fact that though the compiler is a mere "City Alderman" he has "the great master-poet's words completely at call." When, for example, the almanac-maker comes to the date of the birth of the late editor of *Good Words*, he is able, we are told, to quote the line:—

"Whate'er you think, *good words* I think are best."

A string of such examples are added as evidence that "culture is slowly spreading east of Temple Bar;" and the writer, observing further that "Mr. Alderman Nottage" has not only "done this," but "done it capitally," compliments him gravely on his "having approved himself a Shaksperian scholar." What merit there may be in the little book referred to we do not know; but the value of this certificate of Shaksperian scholarship is obviously lessened by the evidence which is afforded by all this, and much more, that the writer has never heard of Mrs. Cowden Clarke's *Concordance*. If he had happened to take that useful standard book of reference in hand, he must at once have perceived that no kind of scholarship is necessary to enable anybody to have "the great master-poet's words completely at call." He might also have found by the same means that Mr. Tennyson's two poems about "The Owl," which he misinterprets at great length and declares to be very puzzling, are marvellously Shaksperian in spirit and rhythm, and are, in fact, quaint imitations of certain songs with which a writer who feels himself competent to certify to Shaksperian scholarship ought to be familiar.

The English version of the famous spectacular piece, *La Chatte Blanche*, was brought out at the Queen's Theatre on Thursday.

The dramatic romance *Clytie*, founded on the novel of that name by Joseph Hatton, was produced at the Amphitheatre, Liverpool, on Monday. It is a melodrama of the old type, plus some modern objectionable features. The first act is laid in Durham, and at the close of it the heroine, nicknamed Clytie, is carried off by the villain of the piece at the close of a festival arranged in honour of her eighteenth birthday. In the second we find that Rainsford has managed to keep her perfectly insensible by chloroform for three days, and in this state has brought her by the Great Northern Railway to London and kept her at his lodgings, whence she is rescued by the good genius of the piece, who marries her, as we find in the third act, and becomes Earl of Barnard. Seven years after the villain denounces Clytie to the Lord Chamberlain as guilty of immorality, and the consequences are her exclusion from a Court garden-party and a prosecution of Rainsford for slander. The latter produces a false witness, whose subsequent confession finally clears up matters after Lord Barnard has shot Rainsford at an out-of-the-way house, in an encounter which may be a duel, but which looks very like murder. The third act contains a scene in which a low attorney is allowed to brow-beat Lady Barnard in a manner which certainly would not be allowed by a presiding magistrate. There is no literary quality in the dialogue, though there are some situations that a clever actress might make effective. The piece is very fairly put on the stage.

The death of Mdlle. Déjazet, which is just announced as having taken place in Paris, was not unexpected. Since her benefit at the Théâtre Français, which caused so much talk last year, it had been known that her strength had been steadily declining. We are reminded by the Paris papers that she made her first appearance on the stage just seventy-two years ago. Déjazet, however, was accustomed to say that she was then only five years of age, and her hearers were of course too polite to hint that that was singularly early. She was, however, certainly the oldest actress who ever retained her popularity to the last. It is only about five years ago since Londoners had an opportunity of seeing her in some of her youthful characters—in *Les Premières Armes de Richelieu*, *Monsieur Garat*, and *Les Prés St. Gervais*, for example. She delighted still in her old line of parts—that of wild young gentlemen with a precocious tendency to gallantry. Her singing and dancing were even then not the least of her attractions. She had really no voice and her steps betrayed age, but there was the old grace.

MUSIC.

CRYSTAL PALACE CONCERTS.

It is always a pleasure to be able to chronicle a genuine success made by a young English composer; and the opportunity is happily afforded us to-day with respect to Mr. Wingham's "Concert Overture" with which last Saturday's concert at the Crystal Palace opened. It is not often that I have listened with more unalloyed satisfaction to a composition from an English pen. Mr. Wingham's overture was written for, and first performed by the British Orchestral Society. It bears as its motto the line from Moore's Anacreon, "Monarch Love, resistless boy," and may therefore be presumably supposed to represent the various phases of the tender passion. It is not, however, programme-music in the modern sense of that term, being strictly classical in form. Its subjects are interesting and pleasing, and their treatment excellent throughout; and the work may, as a whole, be considered one of the best, perhaps the very best, that Mr. Wingham has yet produced. The other orchestral pieces given at this concert were the "Eroica" symphony, which was most magnificently played, and the overture to *Tannhäuser*, on neither of which is it needful to dwell.

The second novelty of this concert was M. Mortier de Fontaine's arrangement—or, to speak more accurately, *derangement*—of Handel's Fourth Organ Concerto. There are occasions on which it is the plain duty of the honest critic to speak out in the most uncompromising manner, and the present is assuredly one. The work produced on Saturday was not Handel's Concerto at all, and ought not to have been so entitled. Its proper designation would have been "Fantasia for piano and orchestra, by M. Mortier de Fontaine, on Themes from Handel's Fourth Organ Concerto." It is quite impossible, without the use of very unparliamentary language, to give any adequate idea of the atrocious treatment to which poor

Handel has been subjected by his arranger, or rather his tormentor. To additional accompaniments to Handel's music, when judiciously introduced, not only can no reasonable objection be made, but they are often absolutely necessary. At the same time, the organ concertos need them less than almost any other works of Handel. Still, had M. de Fontaine confined himself to the writing of such accompaniments, he could not have been accused of tampering with the music; though when we find in his score a contrafagotto, four horns, trumpets, trombones and drums, in music of rather a quiet character, we might have gravely questioned his good taste, and his comprehension of the author's meaning. But the additions made are in tone and character so ludicrously out of keeping with the style of the original work that I express my deliberate opinion in saying that had M. de Fontaine chosen to score the concerto for two banjos, a jew's-harp, and a penny-whistle, the effect would have been not a whit more un-Handelian than it was. But even this is by no means the worst point. The arranger has taken the most outrageous liberties with the text. The concerto opens with a broad unison subject for the orchestra, which gives its character to the entire piece. It is hardly credible, but it is nevertheless a fact, that M. de Fontaine has actually added a full harmony of his own to the passage, thus completely altering the groundwork of the whole movement. Besides this, he has changed the close of the movement to introduce a most preposterous cadenza of the ultra-modern style; he has omitted four bars in the slow movement, and made important alterations in the solo part; and he has suppressed entirely the short *adagio* introducing the final fugue, adding instead two bars of his own as a connecting link. With regard to the interpolated cadenzas, they are so utterly and absurdly incongruous with the rest of the music that the effect is somewhat similar to what would be produced by the introduction of one of the wildest stanzas from the poems of Edgar Allan Poe into the middle of one of the books of *Paradise Lost*. Such a gross outrage to art as this concoction has, probably, never before been perpetrated; and it was a grave error of judgment on the part of the directors of the Crystal Palace concerts to admit it into their programmes at all. They certainly cannot have had the least idea, when they accepted it, how bad it would be.

The remainder of the concert consisted of vocal music by the Mdlles. Badia and Mr. Edward Lloyd, and pianoforte solos by M. Mortier de Fontaine. This afternoon Professor Macfarren's oratorio *St. John the Baptist* is announced for performance for the first time at the Crystal Palace, though the overture has been twice given at these concerts. EBENEZER PROUT.

THE programme of last Monday's Popular Concert, though containing no novelties, was of uniformly sustained interest. Madame Norman-Néruda was again the principal violinist, and in the first piece performed—Schubert's delightful quartett in A minor—she was heard to the greatest possible advantage. There is, probably, no piece in the range of chamber-music more exactly suited to the style of Mdme. Néruda than this quartett, which is one of Schubert's most charming and individual, though not one of his grandest works. The lady was excellently supported by Messrs. Z. Ries, Zerbini, and Pezze, and the same artists gave at the end of the concert Haydn's genial quartett in B flat, Op. 76, No. 4. The pianist of the evening was Miss Agnes Zimmermann, whose artistic playing has been so often praised in these columns that it will suffice now to state that on this occasion she brought forward Mozart's fine, and too seldom heard, sonata in A minor, and joined Mdme. Néruda in Beethoven's sonata in E flat, Op. 12, No. 3, for piano and violin. The vocalist was Miss Thekla Friedländer, who fully confirmed the favourable opinion expressed of her in the ACADEMY on the occasion of her recent appearance at St. James's Hall, being deservedly encored in two out of the four songs she gave. Next Monday's concert will be of special interest, the programme including Mendelssohn's E minor quartett, his prelude and fugue in the same key for piano, Bach's chaconne for violin solo, and Schumann's pianoforte quartett in E flat. Mdme. Essipoff will be the pianist and Herr Wilhelmj the violinist.

A REVIVAL of great interest will take place during the present month at the Crystal Palace. It is intended to produce Sophocles' *Antigone* on the stage there with Mendelssohn's music. The work was given in 1845 at Covent Garden Theatre, under Mr. (now Professor) G. A. Macfarren, and has not since then, so far as we are aware, been performed in a theatre, though it has been heard from time to time in our concert-rooms.

M. VIZENTINI has been appointed director of the Théâtre Lyrique, Paris. He intends to produce the following among other works: *Psyche*, by Ambroise Thomas, as remodelled by the composer; *Paul et Virginie*, by Victor Massé; *Sigurd*, by M. Reyer; *Le Timbre d'Argent*, by M. Saint-Saëns; *Le Roi de Lahore*, by M. Massenet; *Le Bravo*, by M. Salvayre; *Nero*, by Anton Rubinstein; an opera-ballet, by M. Poise; and *Dimitri*, by M. Joncières. He also proposes to give morning performances, at which oratorios and symphonies will be performed.

AT the fourth Concert du Châtelet, Paris, on Sunday week last, M. Jacquard performed Schumann's interesting, though seldom-heard, concerto for the violoncello. Both composition and player achieved a great success. For the fifth concert the whole of Hector Berlioz's *Romeo and Juliet* symphony was announced.

AT the festival of St. Cecilia, last Monday week, Weber's great mass in E flat was performed, under the direction of M. Deldevez, at the church of Saint Eustache in Paris.

M. BARBET, the French tenor singer, whom some of our readers will recollect as a member of the excellent company which visited the Gaiety Theatre last summer, is at present in a lunatic asylum at Marseilles. Derangement came on suddenly while he was performing in *Les Mousquetaires de la Reine*, at Algiers.

THE prospectus of the coming season of the Concerts Populaires, at Brussels, announces the following works for performance: Berlioz's *Harold* symphony, Max Bruch's first symphony, Raff's 6th symphony (in D minor) and the overtures to *Normannenfahrt* (Dietrich), *Demetrius* (Hiller), *Richard III.* (Volkmann), *Dimitri Donskoi* (Rubinstein), and *Braut von Messina* (Schumann).

SIGNOR RAGUER, a singer known to our opera-frequenters, has had the misfortune to break his leg at St. Petersburg during a performance of *Fra Diavolo*, in which he was sustaining the part of one of the bandits. As this accident happened during the first act, the opera had to be continued with only one bandit.

THE inauguration of the Academy of Music at Prague, so long postponed, took place on the 14th ult. The Minister of Public Instruction and several official personages were present. The proceedings commenced with a performance of a chorus written for the occasion by Herr Erkel, the director of the institution, and accompanied by the composer on the piano. Herr Erkel then delivered the inaugural discourse, and the festivities terminated with a concert. A letter of apology for his absence was read from the President of the Academy, Franz Liszt, who was at the time in Rome. He promised to return shortly, and "to set vigorously to work with his honourable colleagues, the professors."

HOWARD GLOVER, the composer of the opera *Ruy Blas*, the cantata *Tam o' Shanter*, and other works, has recently died at New York, at the age of fifty-six.

THE death is also announced at Milan of the once-renowned contralto singer Marietta Brambilla. She was born in the year 1807, and made her first appearance on the stage in 1828.

THE current number of the *Monthly Musical Record* contains a very excellent article by Fr. Niecks on "Mendelssohn and some of his Contemporary Critics," which is well worthy of the attention of our readers.

THE Musical Artists' Society announces that the fifth trial of new compositions will take place on Saturday, December 11, at the Royal Academy of Music, Hanover Square, at 8 o'clock.

BACH'S cantata, "God's own time is ever best," will be given at Eton College Chapel, with a large chorus and full orchestra, on Saturdays, December 4 and 11, in the ordinary afternoon service, commencing at four o'clock.

TABLE OF CONTENTS.

	PAGE
HUNTER'S LIFE OF THE EARL OF MAYO, by J. INNES MINCHIN	567
ROGERS' COLLECTION OF THE PROTESTS OF THE LORDS, by the Rev. C. W. BOASE	568
RECENT STUDIES OF HAMLET, by Professor E. DOWDEN	569
HUGHES' NOTES ON MUHAMMADANISM, by STANLEY LANE POOLE	571
MICHELET'S HISTORY OF THE NINETEENTH CENTURY, by G. MONOD	572
NEW NOVELS, by G. SAINTSBURY	572
RECENT VERSE	574
NOTES AND NEWS	574
THE DROWNING OF SHELLEY	575
PROFESSOR KEY, by Professor ROBINSON ELLIS	576
OBITUARY	576
GERMAN LETTER, by Dr. C. ALDENHOVEN	577
SELECTED BOOKS	578
CORRESPONDENCE:—	
Assyrian Discoveries, by W. St. C. Boscawen; *Captain Hoffmeyer's Charts*, by Robert Scott; *Stanislas Julien and the Connexion of the Chinese and Mongol Languages*, by Dr. J. Edkins; *Granada and Almeria*, by the Rev. W. Webster	578
APPOINTMENTS FOR NEXT WEEK	579
ELLIS'S TRANSLATION OF HELMHOLTZ'S SENSATIONS OF TONE, I., by R. H. M. BOSANQUET	579
WRIGHT'S ARABIC GRAMMAR, by AD. NEUBAUER	580
JENNINGS AND LOWE'S EDITION OF THE PSALMS, by the Rev. T. K. CHEYNE	581
SCIENCE NOTES (METEOROLOGY, GEOLOGY, &c)	581
MEETINGS OF SOCIETIES	584
BLACK AND WHITE EXHIBITION AT MANCHESTER, by P. H. BATHBONE	585
THE MUSEUMS OF ATHENS, by C. I. HEMANS	585
ALFRED BOYD HOUGHTON, by W. M. ROSSETTI	586
NOTES AND NEWS	587
MR. WILLS'S HISTORICAL PLAY, by MOY THOMAS	588
STAGE NOTES	589
CRYSTAL PALACE CONCERTS, by EBENEZER PROUT	589
MUSIC NOTES AND TABLE OF CONTENTS	590

UNIVERSITY COLLEGE, LONDON.

The PROFESSORSHIP of SANSKRIT will become vacant at Christmas in consequence of the appointment of Professor Eggeling to the Chair of Sanskrit at Edinburgh. Candidates for this Appointment are requested to send their applications and testimonials to the undersigned not later than the 31st instant.

JOHN ROBSON, B.A.,
December 1, 1875. Secretary to the Council.

UNIVERSITY of LONDON EXAMINATIONS.—Mr. B. REYNOLDS, M.A. London, and Cambridge Wrangler, prepares Gentlemen in the Mathematical and Physical Subjects required for any of the above.—49 Upper George Street, Bryanston Square, W.

TUITION, by CORRESPONDENCE, in High Classics, Logic, Moral Sciences, English Literature and Language, by a SENIOR CLASSIC, Author of Standard Educational Works. Examination papers answered. Composition corrected. LL.D., 35 Regent Square, W.C.

WANTED, a SITUATION, by a young man who has had six years' experience in a large Publishing House as Clerk, Book-keeper, and Correspondent. Best references. Apply to X. Y. Z., Messrs. Adams & Francis, 59 Fleet Street, E.C.

SATURDAY, DECEMBER 11, 1875.
No. 188, *New Series.*

The Editor *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the Publisher, *and not to the* Editor.

LITERATURE.

The Life and Times of Prince Charles Stuart. By A. C. Ewald, F.S.A. (London: Chapman & Hall, 1875.)

Mr. Ewald gives in these volumes a readable account of the last scene in the independent annals of Scotland, and has collected some new information about the earlier life of the Young Pretender which was so full of promise, and his later life which was so full of misery. It nevertheless is a pity that some other subject in the many untrodden fields of history had not attracted his pen rather than the thrice-told tale of the '45. His narrative of the Rebellion will not bear comparison with those of Scott or Chambers, who wrote with the aid of the *genius loci* and while the spirit which animated the actors in the defeated cause had not yet entirely fled. As it is impossible to hear the Jacobite songs now sung as they were in the last generation, so it is scarcely possible to trace the Jacobite history with that vividness and reality which gave its charm to this romantic epilogue closing in Britain the mediaeval and opening through her whole extent the modern portion of her book of fate. Nor can any discoveries in the Records, of immense value for earlier periods, make up for this necessary deficiency in the recent historian of events which those who described them fifty years ago became acquainted with by the personal narratives of actors and spectators, or their immediate descendants. For the life of the Young Pretender Mr. Ewald has been able to do more, and it is a psychological study of some interest to observe how the gallant youth, who had in him the blood of the Sobieskis as well as of the Stuarts, was changed by disappointment and dissipation into a weak and worthless old man. But such a change is no novelty, and the life of Charles Stuart, apart from his share in the rebellion, had nothing which entitles him to have his times recounted as an appendage to his biography. The chief result of this book is, indeed, to show how much wiser in their generation were the authors who filled their canvas even with minute details and anecdotes of 1745 and 1746, and let a few pages suffice for the twenty-five previous years of Charles's Italian education and experience of the French Court, as well as for the forty subsequent years of his obscure life as a wanderer over the face of Europe—an unsuccessful suppliant at foreign Courts, equally despicable in his relations with his family and his friends, his mistress and his wife. But it may, perhaps, be useful to read once more the lesson, how fortunate has been the failure of his enterprise, which saved Britain from a relapse into hereditary royalty by divine right, and from a second restoration of the Stuarts.

Mr. Ewald supposes some spectator at the *levée* which was held in Rome in the close of 1720 to do honour to the infant Charles Edward, recalling the tragic fate of his ill-starred race. The reflections of this imaginary spectator contain some imaginary history, for we know no authority for making James II. begin "a troublous reign by slaying his own nephews." The Douglases who got "the black dinner" in Edinburgh Castle were grandnephews of James I., not nephews of his son. So also the statement "that the fifth James was driven mad by his turbulent nobles" is an exaggeration of the condition of depression in which the father of Mary was when he uttered the famous saying that, as the Crown had come with a lass, it would pass from his house with a lass. That Mary, "after a career of infamy, expiated her sins upon the scaffold" may be true, though Mr. Hosack's and Mr. Skelton's recent works show that careful investigators are of an opposite opinion; but it is certainly not a reflection likely to have occurred to a Jacobite or a Roman. Such points would scarcely deserve notice were it not that, as some other indications show—*e.g.*, the writing Duddington for Duddingston, and Scott of Ancran for Ancrum, speaking of "Charles's ilk," and making "*the Saxon* bite the dust" at Bannockburn — Mr. Ewald is somewhat careless in dealing with the early history and the topography of Scotland.

The early life of Charles had nothing memorable, except his initiation in the art of war. When a boy of fifteen under the Duke of Liria at the siege of Gaeta, which the son of the greatest military genius of the Stuart race won for Don Carlos, Charles gained his cousin's favourable opinion for his coolness under fire. Liria writes to his brother, the Duke of Fitz-James:—

"This Prince discovers that in great Princes whom nature marks out for heroes valour does not want for number of years. . . . I wish to God that some of the greatest sticklers in England against the family of the Stuarts had been eyewitnesses of this Prince's resolution during that siege, and I am firmly persuaded that they would soon change their way of thinking. In his very countenance I discover something so happy that presages to him the greatest felicity."

Though more acute observers already preferred his brother Henry, the general voice coincided in Berwick's good opinion of the fine person, the princely bearing, and fair talents of the Young Pretender. We agree with Mr. Ewald that Lord Stanhope has laid too much stress on defects in spelling, and that Charles appears to have possessed "culture and accomplishments rather above the average than below it." Still there is no reason to doubt that his inclination was towards active pursuits—hunting, shooting, golfing, boxing, rather than learning. In January 1744 he left Rome in disguise to avoid the notice of the active English diplomatists at the Italian courts, and went to France. His expectation of aid from the French was disappointed by the retreat of Marshal Saxe and Admiral Roquefeuille, who felt unable to cope with the English Channel-fleet under Sir John Norris. Many of their ships were lost in the attempt to regain the French coast, but Charles himself escaped. The French having declined all further assistance, Charles, with the daring of youth, and buoyed up by the advice of some Irish adventurers, determined to attempt single-handed to recover his father's kingdom, and sailed for Scotland with two small vessels, the *Elizabeth* and *La Doutelle*, on July 13, 1745. He had with him only seven followers, 180,000 livres borrowed from the bankers Waters, 1,500 *fusils*, 1,800 broadswords, and twenty small field-pieces. The *Elizabeth*, with all the munitions of war, had to put back after an engagement with the *Lion*, but Charles and his friends in the *La Doutelle* landed on August 2 at Erisca, a small island between Barra and South Uist.

The leading events in the Rebellion are well described by Mr. Ewald, and the reader is enabled to follow (though a more exact statement of dates would have been desirable) that marvellous march which, favoured by fortune and the absence of a competent antagonist, rather than by military skill on his part or that of his officers, brought the Prince in little more than three months from August 19, when he raised the standard at Glenfinnan, to Derby, within 130 miles of London, on December 5. The only real resistance he met was overcome by the victory of Prestonpans; but, though neither the Scotch Lowlands nor the Northern or Midland Counties of England rose for the Government, Charles received few recruits from the peaceful population of the country through which he passed. A few gentlemen of the higher ranks joined him in Manchester; the Jacobite gentry in Wales were believed to be on the eve of doing so; and he had some slender promise of aid even in London, where the Hanoverian King was not popular. But, in substance, it was a Highland host of not more than 5,000 men, without adequate arms or munitions, with many private jealousies between the clans and the Irish and Scotch officers, which for a moment made it seem possible that a kingdom might have been won by outmarching Cumberland and making a sudden dash on London. Contrary to the opinion of the Prince, but with a unanimity rare in the counsels of his camp, a retreat was determined on. Mr. Ewald surprises us by the statement that

"it is universally admitted that the advice given by Lord George Murray and the Chieftains was unsound. Had the Prince been permitted to carry out his intentions of advancing upon London, he would have taken his prosperity at the flood and been led on to fortune."

Lord Stanhope, it is true, has expressed a similar opinion, but we are not aware that any other author of weight has accepted it. Scott and Chambers are on this point at one with Burton and Buckle. The most that can be said is expressed in Hallam's judicious verdict: "It is absurd to suppose that they could have been really successful by marching onward, though their defeat might have been more glorious at Finchley than at Culloden." After reading Lord Stanhope's history, to which he gives the too flattering

character of acuteness and impartiality, Hallam added: "I am persuaded that either the Duke of Cumberland must have overtaken him before he reached London, or that his small army would have been beaten by the King." In judging of the probabilities of this question it must be remembered that George himself, Lord Stair, the Commander in Chief, and Cumberland, were commanders of very different calibre from Cope. Of the demoralising retreat, the rout of Culloden—where neither the choice of the ground nor the conduct of the battle proves Charles to have possessed the talents of a general—and his romantic adventures in the Highlands and Hebrides, which did prove him to possess the courage which can bear adversity when accompanied by the excitement of adventure, Mr. Ewald has also given a good narrative. He is less successful in the description of character. Readers who would know the actors in this little drama of history, would do better to read Mr. Burton's Lives of Forbes of Culloden, and Lord Lovat, or the contemporary narrative of Lockhart of Carnwath. Early in October, 1746, Charles landed in Brittany, and the brief interval of his life which is really historic was followed by nearly half a century of the tedium of exile, under which his weak character sank lower and lower, until the man who had borne the risks of the battle-field with bravery and the hazards of escape after his defeat with cheerfulness found a coward's refuge in the bottle. On this dark period of his biography Mr. Ewald has thrown considerable light, and, though the main incidents were known, he has filled in several of the gaps in the melancholy story. We see him first at the Court of France, an unwelcome guest, or receiving a more generous hospitality from nobles like the Duke de Bouillon; then making a short visit to Madrid, where the Spaniards gave him an equally cold reception; and on his return to Paris, in consequence of the Treaty of Aix la Chapelle, arrested and expelled. He took refuge in Avignon, where he was rejoined by his mistress, Miss Walkinshaw, and quarrelled with the Archbishop, not on her account, but because he became the patron of boxing-matches, which scandalised the Archiepiscopal Court. Again forced to fly, his movements became obscure, but it appears certain that he twice dared to visit London, in 1750 and in 1752–3. Mr. Ewald thinks, but the evidence is not sufficient, that he came a third time in 1754. On the first visit he made profession of the Protestant faith, to which he had already shown some inclination; but his conversion, if such it can be called, was probably due to pique at the Roman Curia, and his quarrel with his father and brother, when the latter by accepting the Cardalinate cut off one chance of the perpetuation of the Stuart line. Mr. Ewald has omitted one of the most authentic accounts of his conversion, a letter by Charles, preserved by the Jacobite Bishop Forbes, which mentions that he continued a Protestant so late as 1762. He again became a Papist, though at what date is unknown—certainly before his marriage in 1772. His Scotch supporters not unnaturally remonstrated with Charles for his connexion with Miss Walkinshaw, which rendered him averse to marriage, but, though his affection was already cool, he refused to be dictated to, and their *liaison* was only terminated, in 1760, by her flight with their only child from the brutal treatment into which his intemperance led him. Mr. Ewald rightly rejects as mythical his appearance at the coronation of George III. He had latterly lived chiefly in Switzerland; but on the death of his father returned to Rome and was reconciled to his brother. The Pope, perhaps on account of his Protestant backsliding, refused to give him the title of Prince. In 1772 he at last married. The unfortunate lady was Louisa, Princess of Stolberg, whose beauty and wit won the heart of Alfieri. The story of the love of the Countess of Albany, as she was called, and the Italian poet again introduces the romantic element into the life of Charles, its sole claim to any general interest. It was a romance in which he played a sorry part. Rescued by her lover from the coarse violence of her husband without stain upon her honour, they were separated by the only form of divorce which the Church of Rome allowed, and she lived with the poet till his death, the object of the most intense devotion and the source of some of his most beautiful poems. The divorce had been carried through by the advice of the Cardinal of York, whose character would have been deemed commonplace had not honesty and virtue been rare in his family. After his separation from his wife in 1780 Charles placed his daughter by Miss Walkinshaw, whom he created Countess of Albany, at the head of his house. He lived chiefly at Florence, but returned to Rome a few months before his death on January 31, 1788. His brother became the pensioner of George III., who, with a graceful generosity, placed in 1819 a monument by Canova over the tomb of James III. and his two sons in St. Peter's. The Jacobite Cause, except as a sentimental reminiscence, had been long since buried by Charles Edward himself. "He is not thought of," wrote an English diplomatist from Paris in 1761, "even by the exiles." Surely an unfortunate love of contrast has made the biographer of Algernon Sidney think it worth while to place a full-length picture of such a man before the British public. Æ. J. G. Mackay.

A Collection of Chinese Proverbs. By William Scarborough, Wesleyan Missionary. (London: Trübner & Co., 1875.)

Proverbs, some one has said, like current coin, bear the stamp of the National Mint and are constantly passing from hand to hand. There is nothing more really national than a proverb. In it are collected the result of wise men's thinking and the expression of universal morality. A large collection of Chinese proverbial phrases like the present is of high value for putting before the European mind materials for judging of the social life and mode of estimating actions common among the Chinese people.

Those make a great mistake who judge morals to be uninteresting, and here lies the hidden cause of the unfavourable judgment respecting Chinese sages and their writings too commonly entertained. If there be any one point which the Chinese love to discuss, and in discussing which they have been peculiarly successful, it is morality. Nowhere can moral studies reap a richer harvest than among them. Looked at from this point of view the anecdotes, the lives of great men, the literature, the proverbs of that country ought to be regarded as a rich storehouse of information which will amply repay the examination of any one who wishes to obtain illustrations of human conduct in its moral aspects.

Yet there is this disadvantage to the European in the study of Chinese moral writings and proverbial expressions. He has not the men themselves before him. He has not associated with the people in house or market. He has not in his mind the indelible picture of their vivacity in conversation, their sustained cheerfulness, their application to business. The delineation of the national mind which a book of proverbs gives lacks colouring because the reader has not seen the people who use them at home.

A multitude, however, of Mr. Scarborough's proverbs are instinct with life because they place the occupations and productions of the country before the reader. "Whether you are my relative or not, my turnips are three hundred cash per hundredweight." "The fisherman patiently waits till the shoal comes, and, if not large fish, he gets small ones." "They rush east; they rush west; and all for the sake of a profit small as a fly's head." "Even if Kwán lan ye, the mirror of justice, were selling bean-curd, good as may be the man, the article is certainly poor."

It is difficult to keep a proverb within rigid boundaries. Generally speaking a proverb is a pithy expression containing that sort of colloquial wisdom which adds liveliness and force to conversation. Proverbs greatly improve the conversational power of men that are not clever talkers, because they are neatly made by those that have the art of expression, and are capable of being fitly used in a multitude of new situations. They help the unreflecting, and give to their remarks a pungency which they have not originality enough to acquire by expressions of their own.

When the Proverbs of Solomon were collected, and the men of Hezekiah made an appendix to them, it was not the aim of the compilers to limit the proverb to the maxims of descriptive wisdom. Instead of restricting themselves to the indicative mood, the proper sphere of the proverb, many imperative expressions and descriptive paragraphs of great length were introduced.

Mr. Scarborough has felt difficulty in fixing the limits of the Chinese proverbs, 2,720 in number, which he has inserted in his book. Some are classical quotations, and these might be greatly multiplied. A native scholar that I formerly knew said that the whole of the *She king* was in the colloquial of Peking. Now this work consists of 315 poems in the ancient language, and of various lengths. Classical quotations serve the same uses as proverbs, and in a country like China, where there has been no change of language through foreign invasion, and where the new vernacular exhibits

Digitized by Google

no important admixture of new roots, it is quite possible that the poetical expressions of antiquity should, as the effect of education, keep their place to a large extent among the current phrases of the existing colloquial.

The universal practice of writing antithetical sentences on paper or silk to suspend in houses has originated thousands of proverbial expressions. On the door-posts of houses, in the reception-halls, under the roofs of temples, they constantly meet the eye. There are proverbs peculiar to every profession, and connected with the life of every national hero.

The nature of the language also is peculiarly well-suited to the growth of proverbs. The rhythmical construction of sentences is an inseparable adjunct of popular speech. Words are never encumbered with terminations or prefixes, but retain in all cases their monosyllabic character. Mood and tense are so indefinite that they are often to be gathered only from the adjoining sentences. A sentence is often either historical or imperative, conditional, indicative, or infinitive, as the context requires. Consequently every well-constructed sentence may become proverbial without much hindrance if it contains in it any idea capable of general application. For example, *c'hien hia tsz kwo c'hiau*, "Lead a blind man over a bridge," 1888, may be translated in any of the moods just mentioned.

Buddhism has added greatly to the number of Chinese proverbs. "Look not at the gilt face. Look at Buddha's face." That is, "Look not at the golden outside. Look at it as being Buddha, the compassionate one." Images of Buddha are always gilt over the whole surface. "Perform perpetually acts of charity: do all secret works of merit." Here the Buddhist law of moral causation is taken for granted. This secret law, invariably operative, necessarily produces retributory effects after every human action, and occasions all the joy and sorrow that falls to the lot of men. This atheistic law of causation is made the ground of Buddhistic exhortations to a virtuous life and works of charity. Without the recognition of God Buddhism contrives to be a very charitable religion, encouraging a selfish desire of happiness by so doing.

There is a touch of the homely and the practical in the great mass of Chinese proverbs:—

"Brothers in the morning, enemies at night."

"A man known well is a treasure."

"A prodigal when he repents becomes a priceless treasure."

"Every man loves his own skin and flesh."

"If you honour your parents at home why go afar to burn incense?"

"Out of the broken kiln come very good tiles."

"Stoop not in the melon-field to draw up your boots. Stay not under the plum-tree to adjust your hat."

"If you look before and behind food and clothing will never be wanting."

Mr. Scarborough's collection contains probably not more than a fifth of the whole number of Chinese proverbs, for the industry of European collectors finds more than 10,000 in copious languages like the Russian. But he has many more than Mr. Doolittle, just as Mr. Doolittle had many more than those which were inserted by Père Premare in his *Notitia Linguae Sinicae*.

The translation might sometimes be more accurate. For the double sentence *Tsai san sii chung shih Ti yi mo c'hi sin*, the author renders "Of all important things the first is not to cheat the conscience." Should not the sense rather be given as follows:—"Put attention to your business in the second and third place, and let the first thing be not to cheat conscience"?

For English readers many expressions need explanation, as in 1726, "To promise much and give little." The Chinese original is *Shwo ta hwa, yung siau ch'ien*, "To speak in great words and use small coins in payment." In bad times Chinese copper coins are made small. Many are cast in private mints to defraud the Government. Consequently, an immense number of small coins are in circulation which are only worth what they weigh, or are counted two for one or refused altogether to be received as payment.

The addition of rhyme is not an advantage. There is usually none in the original, and its introduction hampers the translation. Neatness characterises the native proverb. There is in it a wonderful accuracy in the balancing of the parts and of the individual words of which they are composed. The aim of a translator should be as nearly as he can to attain a like neatness of expression in English.

This book can be strongly recommended to three classes of readers. To collectors of proverbs it will be indispensable on account of its extent and its being conveniently divided into heads. To those who wish to know how the Chinese people think, it will prove full of suggestiveness. To students of the language it supplies 2,720 genuine sentences, partly in classical language and partly in colloquial. JOSEPH EDKINS.

HAUSRATH ON THE CHRISTIAN EPOCH.

Neutestamentliche Zeitgeschichte. By Dr. A. Hausrath. First edition in three parts, 1868–74. Second edition, in four parts: First part, "The Time of Jesus;" 1873: second part, "The Time of the Apostles," exclusive of Paul; 1875. (Heidelberg: Bassermann.)

HISTORY, written for the general reader, and extending from Herod to Hadrian, of religious thought and life, and of events which have a certain bearing on religion: this is a sufficiently precise description of Dr. Hausrath's plan with respect to time, scene, and subject, and in some degree to manner of treatment. Certain persons who are somewhat bluntly told in the preface to the second edition that he knows what he is about, must have been essentially critics of the title. This has in fact been used, before and since, not exactly as he uses it; but whatever may be thought of the title, the chief thing to be remembered about the subject is that "sacred" and "profane" history are not treated (for the inclusion or exclusion of either) as foreground and background. The plan tends, in fact, to break down the distinction; but any such levelling effect by no means exhausts the design, and is only incidental to the exhibition of the whole subject in the unity he believes it to have. And it must not be supposed that the levelling effect is complete. It is almost a play upon words, but the very title is undoubtedly used to remind us that the distinction between the temporal and the eternal is intended to be preserved.* The author holds that the life and death of Jesus were divine events having an eternal significance, as other events are not, and yet believes that the temporal history can be told in all but complete independence of this significance, which he treats with great reserve. The reserve is still greater in the second edition than in the first, and has caused some remarkable omissions. These need not be due to change of mind; they might be merely a stricter limitation of the historian's province: that, however, some change has taken place in the five years between the two editions, some movement away from the traditional point of view, is clear, if only from this—the Fourth Gospel, which was used in the first edition as a source of direct information, is now used only for its own sake in relation to the age of Hadrian.

It is something new to see such a subject treated by a German scholar with much attention to literary form, or any consideration of the demands of the general reader. Allowance being made for occasional repetition and prolixity in the parts still in their first edition, and, it must positively be added, for some sad doggrel in translations from the poets, the work is really a work of art. Nor is the art employed in imposing on the facts that unity which it is the author's aim to bring out of them. The unity comes out gradually and naturally as we advance: the most conspicuous instance of its deliberate exposition is in the last quarter of the work, which describes, among other phenomena of the Flavian age, the double tendency of assimilation as well as antagonism between Christian and Pagan; and, certainly not without art but with success too, endeavours to make it intelligible that the composer of the canonical Acts and the author of the Fourth Gospel should be contemporaries of Plutarch and Tacitus. At the beginning, of course, the two streams of civilisation have to be traced quite separately. Accordingly there are introductory chapters about Judaism and Paganism, serviceable expositions, luminous and with no want of detail: still, estimating them by the high standard which the author is entitled to have applied to his work, we see that he is not so much on his own ground as in New-Testament history proper. Neither of the two expositions is so sympathetic as the work of some who suppose Christianity circumscribed by a stricter boundary; perhaps, indeed, the shadows of Paganism and Judaism have been half involuntarily deepened for fear the reader might not appreciate the brightness of a purely human presentation of Christianity. In the Jewish part, that which is peculiar to the people might have been distinguished better from what is normal elsewhere; and this sort of want of serious generalisation, very ill compensated by an

* See especially the last two paragraphs of vol. i., on the trial of Jesus.

Digitized by Google

abundant use of the popular generalisation expressed by the word *Oriental*, is especially palpable in a work of comprehensive design. In the wider but more familiar field of Pagan culture, the defects are rather in precision than in generalisation. The leading thought of the section devoted to this subject is the rise and progress of "dualism," the process through which man becomes conscious of an inner and an outer world, a here and a there, a now and a hereafter, and oppressed by a want which Christianity is supposed to have supplied or to be supplying. There can be no question of the importance of forcibly bringing out this idea, or of the success with which Hausrath has done it, as far as concerns what may be called panoramic effect. But we want history, and his exposition of the history of the tendency in question is in some respects misleading. It is made too much to appear as if dualism in the above sense was a thing the world learnt of Plato. Everybody knows there are circumstances which give a sort of plausibility to such a theory. But it cannot be true that the schools which came after Plato, and in particular the Stoics, were in any important degree his disciples in this matter, even indirectly in the capacity of antagonists. Hausrath does not ignore the political and other causes which drove or led men into dualism, but he seems to consider them rather as circumstances favourable to Plato's influence. Still later, indeed, Plato did exert a powerful direct influence, but it is one of the inconveniences of Hausrath's way of telling the story that it disguises the true character of this influence by making literary revival appear to be continuous tradition. It is, unfortunately, this later period that brings out the chief faults of the section on Paganism. There is the usual exaggeration of the downfall of the old religions (ii. 12, 67), and the usual disposition to represent as "utterly degraded," in Dr. Merivale's words, "the age which furnished the first votaries to the Gospel."* But not to dwell on matters of opinion, there is a clear want of strictness in the dating of manners and ideas. The section is correctly headed "State of religious life under the Empire," and is for this very reason not what the case requires. During the New-Testament period and before it, a revival of religion and of superstition went on within Paganism. This forms a vital part of our author's general subject, but it is simply obscured by commencing with a dateless description in which Lucian, and actually Philostratus, are employed either without scruple or with the most transparent excuses (ii. 49), to report upon the state of religious life in the time of St. Paul.

This, after all, brilliant and suggestive section nearly fills the first quarter of the second volume, which appeared last spring in a second edition. The rest of the volume deals with what passed in Palestine and out of it between the death of Jesus and St. Paul's appearance on the scene. Apart from a fault or misfortune of arrangement, to be noticed below, the execution of this volume has the good qualities of its first quarter; and its narrative character does not expose the writer to the difficulties just pointed out. The third volume will contain the life of St. Paul. This has appeared before, not only in the first edition of the present work, but, with slight differences, in the author's separate publication, *Der Apostel Paulus*, as the catalogues and advertisements would have done well to announce. Here the author is in his strength, though he somewhat abuses his strength when he assumes that he can afford to dispose of certain difficulties connected with the Epistle to the Romans by saying nothing about it in the strictly biographical part. This is, however, a most interesting and, with some reserves, thoroughly realised piece of work, not as a guide-book to travellers in the track of the Apostle, but as a study of character in action hardly less vivid than that by M. Renan, and certainly more sympathetic with its subject. St. Paul's doctrine is intelligibly and credibly expounded; yet perhaps it is not sufficiently connected with character and action to produce that air of internal unity which puts everything in its place. St. Paul has been so much the apostle of us Protestant Gentiles that there has been too much disposition, even among critical enquirers, to estimate his permanent services by crediting him with the theoretical part of any solution which Christianity has offered of the riddles of life. In the present work it is naturally made out that he won the theoretical victory over dualism. But this leads to a sort of inconsistency. For if St. Paul overcomes dualism, what is left for the Fourth Gospel to do? It overcomes dualism a second time.* Indeed, unless Pauline doctrine is explained in close relation to its creator, the historian can hardly avoid this slaying of the slain.

So far as the New Testament is directly concerned, we have already done with the more historical part of the history; nearly all the rest being necessarily, without any fault of the writer's, controversy in a historical form. The life of Jesus ends the first volume, and ends it with his death. The resurrection of the community, as Ewald calls it, is the subject of two chapters written (all but one strange clause) with especial care, and forming a good specimen of the author's graver style (ii. 298–314); though they would probably be more effective if they were not separated by two-thirds of a volume from what they would naturally succeed. The appearances of Christ after death are explained in general terms by what is called in Germany the "vision hypothesis," that is to say, they are supposed to have the same kind of reality as religious experiences in other times and places. The six instances of St. Paul's list (1 Cor. xv. 5–8) are accepted as bare facts, and two of them recognised as in some degree accessible in detail. One of these is of course the appearance to St. Paul himself; the other is the appearance to "above five hundred brethren at once," which Hausrath (after Volkmar, whom he does not name) identifies with the event described in the Acts as the descent of the Spirit on the day of Pentecost. He distinctly renounces (ii. 303) all attempt at eliciting the facts of the other cases: the accounts, he says, are too fluctuating and too recent. Considering that he did not invent it himself, it is remarkable that he should find the vision hypothesis quite satisfactory on these terms; for he leaves unexplained, not only the varying accounts, but certain essential features of the cycle as a whole. He cannot, surely, himself believe that his general reasoning, or any general reasoning, will explain what he nevertheless accepts as a fact, the existence on the "third day" of a conviction that Christ had risen from the dead early that morning. Certainly there are things which we must be content not to know; but, then, we must be content in such cases not to speak of complete and easy explanations (ii. 300, 303). Meanwhile it is very curious that, with all its careful writing, his text contains the trace of an attempt to give a special explanation of the "third day." He speaks quite allusively (ii. 304) of the "vacant grave," and this can only be a survival of some hypothesis like Ewald's, that the grave was vacant accidentally.

One can judge of Hausrath's probable reluctance to dwell on a hypothesis which seemed to found Christianity on an accident, by the earnestness with which he meets the charge of founding it on an illusion. Visions, he says, were not the foundation of Christianity; they were not indispensable means of its foundation, though they might be an inevitable accompaniment; vision and foundation were both effects, small and great, of a common cause, the impression produced by Jesus on those who had walked with him in Galilee and at Jerusalem (ii. 303, f., 298). The explanation is easily given, but no careful writing will make it good if it has not virtually been made good at an earlier stage. If we are to understand a little how the life and words of Jesus can so have come back to the remembrance of the disciples as to raise them to the height they reached, it must be because we have entered a little into the original impression. All depends, so far as anything depends on the historian, on what he can do for us there. It seems to me that Hausrath has gone far towards realising his own ideal; that is, towards doing what can be done by a writer who marks out for himself a province of so-called temporal history. It is another question whether this delimitation represents any true division of labour, or is practically an arrangement for making it nobody's business to go to the root of the matter.

It would be out of place even to enumerate the solutions of contested questions which are adopted in these volumes. Among comparative novelties, however, may be mentioned Keim's chronology, which places the gospel history in the years 34, 35; the importance consequently attached to the Samaritan movement of that date, which was the immediate occasion of Pilate's official ruin; the theory that the composer of the Acts made much use, and some misuse, of Josephus (iii. 422 ff.); and the author's own particular form of the schemes for dividing the Second Epistle to the Corinthians.

* Hausrath, ii. 35, 42, taken together with the remarkable declaration of iii. 102, which reads as if deliberately intended to contradict, not exactly Dr. Merivale, but the opening paragraphs of Baur's *Kirchengeschichte*.

* Compare the chapters, "Die neue Menschheit" and "Die neue Welt," in the part about St. Paul, with those entitled "Die Logosvorstellung des vierten Evangelisten" and "Umsetzung der urchristlichen Vorstellungen," towards the end of the last volume.

His views on the character of particular books are generally of the class which may be described as a moderate retreat from the extreme positions of the old Tübingen school. Excepting the case of epistles from St. Paul to specified congregations, he is extreme as to the number of books affected, but comparatively moderate as to the dates assigned. He is extreme again, or at least uncompromising, as to the amount of art or deliberation attributed to authors and compilers: thus, he does not even take advantage of Overbeck's modification of the Tübingen theory of the Acts. And here, seeing that the English general reader is liable to be dosed with Paley's *Evidences* in his youth, it may be worth while to remind him that the art in question has nothing to do with inventing a religion and imposing it on an unwary generation, but is at worst supposed to consist in remodelling traditions or personating authorities in the interest of the writers' views as against this or that Church party. Altogether there is a great deal about books, and in fact a certain disposition to represent the "hearing of faith" as something on paper. St. Paul appears actually to be imagined reading the Sermon on the Mount before his conversion.

To the countrymen of Grote and Lewis, our author will often appear to rely excessively on the testimony of writers with whom he deals so freely; and the same applies to his use of non-Christian writers, whose books indeed are not thus analysed, but whose characters are often severely treated. Josephus himself, for instance, is very critically handled (iii. 128 ff.); but his account of his own exploits in Galilee is taken seriously enough: so, by the way, are his vertical measurements (i. 34). In Roman history the reader must not look for Dr. Merivale's cautious walking; still less for the thoroughgoing scepticism of some other English writers.

The work is somewhat disfigured by a good deal of small inaccuracy, and by a tendency to make too much of the statements of the authorities, not merely by way of serious inference or hypothesis, but from the temptation to improve a good thing. It is not worth while to give instances, but the reflection is repeatedly suggested that attention to literary form and consideration of the demands of the general reader would be dearly purchased at the sacrifice of other things characteristic of German workmanship.

However this may be, Hausrath's *Neutestamentliche Zeitgeschichte* is above all a specimen of the higher sort of popular treatise, written at first hand in the most essential parts, and to be read just as any other portion of history is read. In England it might be especially useful as setting forth in intelligible connexion certain acquired results, and also certain views and theories which owe part of their reputation for negativeness and destructiveness to the mere fact that they are too much looked at (when at all) in detail, as comments on other views and theories which have the advantage of possession. If views and theories are too much offered in its pages as acquired results, if they appear in a state of flux which may even make sensible progress within the limits of a single volume, perhaps it does not the less accurately represent the historical speculation of our time.

C. J. Monro.

Explorations in Australia: I. Explorations in Search of Dr. Leichardt and Party. II. From Perth to Adelaide, around the Great Australian Bight. III. From Champion Bay, across the Desert to the Telegraph and Adelaide. By John Forrest, F.R.G.S. (London: Sampson Low, Marston, Low & Searle, 1875.)

Of all the lands made known to us by the energy of explorers none offer so little to excite the imagination as Australia. In that continent there are no ancient civilisations to be restored to light, no historical problems to be solved, no great features of Nature to be discovered—even important additions to the fauna or flora can now hardly be looked for. But, if the interest be less, the perils of travel are certainly as great in Australia as in Africa; the dangers to be apprehended from the hostility of native races, or from fever, are equalled by the want of the chief necessary of life—water. This is the picture Forrest gives of Western Australia:—

"*A great lone land*—a wilderness interspersed with salt marshes and lakes, barren hills, and *spinifex deserts*. It is the Sahara of the south, but a Sahara with few oases of fertility, beyond which is the thin fringe of scattered settlements of the Colony of Western Australia" (p. 2).

It is to the honour of our country that hardy and intrepid men have never been wanting for the dangerous service of exploration, and the loss of whole expeditions rather stimulates than deters them. Mr. Forrest begins his book with a brief *résumé* of the labours of his predecessors in Western Australian discovery—Sturt, Burke, Gregory, Leichardt, Eyre, Warburton, Giles, Gosse, and Ross. Whether it be good fortune, or that his expeditions were better organised, Forrest performed his three important journeys in 1869, 1870, and 1874, without loss of life, limb, or health to any of his party. In this volume he gives us his journals of these expeditions, carefully written at the end of each day. It is unavoidable that journals should be somewhat wearisome and monotonous, but those who will take the trouble to follow Mr. Forrest day by day, will be repaid, not only by many interesting observations, but much more by the contemplation of his energy and perseverance, and of his genuine and unaffected piety.

The first of these journeys was undertaken in search of the remains of the unfortunate Dr. Leichardt, and occupied a period of 113 days; the distance travelled was over 2,000 miles, but the furthest point reached was not 600 miles from Perth. As far as its principal object was concerned the expedition was unsuccessful, no traces of Leichardt or any of his party being found, but much land not known before, and now laid down in the maps, was explored, and that vast depression, partly dry and partly filled with salt water, which Forrest named Lake Barlee, was discovered. These salt-lakes and marshes suggest a remote time when Australia, or at least its lower level, was submerged. Forrest was unable to explore the whole of Lake Barlee, which in its long narrow shape bears some resemblance to Lake Torrens; it would seem probable that there is some communication between Lake Barlee and the chain of salt-lakes and samphire-swamps to the north of it, like it, long and narrow. By Samphire we suppose the Selsola Kali is to be understood.

The object of the second journey was to reach Adelaide from Perth by way of the south coast, the reverse of Eyre's journey in 1840–1. The loss of life and terrible sufferings endured by Eyre and his party, instead of discouraging, excited the zeal of Mr. Forrest. He set off, March 30, 1870, accompanied by his brother, Mr. Alexander Forrest, two other white men, and two natives. The expedition was supported by a schooner, which was to supply it with stores at Esperance Bay, where there is a settlement, and Israelite Bay, where there is abundance of water, and finally at Port Eucla, an excellent natural harbour, about halfway between Perth and Adelaide. The party accomplished the first two stages without any special difficulty, meeting the schooner at each appointed place, but between Israelite Bay and Eucla Bay they suffered much from thirst, having travelled over 300 miles with only one place where permanent water could be procured. Eucla was reached and the schooner sighted July 2. On the 14th the party left Eucla; not a drop of water was found for the first three days, and Forrest writes in his journal for the 17th:—

"Was obliged to get up twice to bring back the horses, and at four o'clock made a start. The horses were in a very exhausted state; some having difficulty to keep up. About noon I could descry the land turning to the southward, and saw, with great pleasure, we were fast approaching the head of the Great Australian Bight. Reached the sand-patches at the extreme head of the Bight just as the sun was setting, and found abundance of water by digging two feet deep in the sand. Gave the horses as much as I considered it safe for them to have at one time. I have never seen horses in such a state before, and hope never to do so again. The horses, which four days ago were strong and in good condition, now appeared only skeletons, eyes sunk, nostrils dilated, and thoroughly exhausted" (pp. 121–2).

The rest of this journey was through country already explored and partially settled, and the party reached Adelaide on August 12.

Forrest's third and most important expedition was undertaken last year; its object was to obtain information concerning the immense tract of country from which flow the Murchison, Gascoigne, Ashburton, De Grey, Fitz Roy, and other rivers falling into the sea on the western and northern shores of Western Australia, or, in other words, to explore the watershed of that Colony. The direction taken by the expedition was almost due east of the upper waters of the Murchison. The party consisted as before of the two Forrests, two white men, and two natives, and left Perth on March 18. The country up to the watershed of the Murchison, which they reached May 19 and which Forrest places in longitude 119° 54′ E., was traversed without difficulty, and appears to be well watered and to produce fine pasture. From thence, through a country in the main miserable and covered with spinifex (*festuca*

irritans), they travelled on for over four long months, passing the traces of Gosse and Giles, till on September 27 the expedition arrived at the telegraph which stretches from Adelaide to Port Darwin, cutting Australia into two almost equal parts. Of this wonderful work our author tells us: "The telegraph line is most substantially put up, and well wired, and is very creditable at this spot; large poles of bush timber, often rather crooked, and iron ones here and there." They had one sharp encounter with the natives, the only occasion in all Forrest's travels on which they seem to have seriously annoyed him.

These three journeys have not produced results very favourable to colonisation. Mr. Forrest says of the country discovered in the first: "With reference to the country travelled over, I am of opinion that it is worthless as a pastoral or agricultural district" (p. 70). Of that traversed in his second journey he says: "On our route we passed over many millions of acres of grassy country; but I am sorry to say I believe entirely destitute of permanent water" (p. 129). Of that traversed in his third journey he says: "From the head of the Murchison to the 129th meridian, the boundary of our Colony, I do not think will ever be settled. Of course there are many grassy patches, such as at Windich Springs, the Weld Springs, all around Mount Moore, and other places; but they are so isolated, and of such extent, that it would never pay to stock them. The general character of this immense desert is a gently undulating spinifex desert" (p. 263). Unfavourable as this prospect is, the time may come, though now in the far distant future, when the settlements on the coast will gradually extend inwards; and by the introduction of cattle —which we are told always tends to improve the herbage—by a judicious system of reservoirs, so as both to retain the rain-water and moderate the violence of floods, and by careful planting of trees, even these now inhospitable regions may by degrees be reclaimed. William Wickham.

Nero. By W. W. Story. (London and Edinburgh: W. Blackwood & Sons, 1875.)

Everybody knows a certain uncomplimentary quotation which states that there are some places where angels fear to tread, and characterises briefly the people who do tread there. Nothing is further from our thoughts than to include Mr. Story among the latter class, but at the same time we must confess that the quotation occurred to us with unpleasant frequency while we were reading his play. It is, indeed, remarkable how few of the great modern dramatists or poets have meddled with the personality of Nero, enticing as that personality would seem at first sight to be. Writing under correction, we remember nothing but *Britannicus* to break the stringency of the rule. It may seem at first that the fact is no argument against a fresh poet undertaking what his professional ancestors have shunned. But in reality this is not so. There is something about Nero's θηριότης so superhuman that it is incapable of dramatic representation. No one of the portentous line of the Caesars has been altogether successfully grappled with on the stage, nor are *Cinna*, *Sejanus*, *The Roman Actor* among the happiest efforts of their authors. But of all the Caesars—Augustus, the impassive *carnifex*—Tiberius, with his *di me deaeque pejus perdant quam perire me quotidie sentio*—Caligula, holding converse with the elements or wandering whole nights along endless corridors—there is none whose ways are so utterly unrealisable by modern minds as "the implacable beautiful tyrant" who ruled the world for fifteen years and sustained not unworthily the part of Antichrist. Racine in the play already alluded to, Seneca in the beautiful and neglected *Octavia*, have treated single incidents not unsuccessfully. But the whole astounding history has been wisely eschewed hitherto. Shakspere might have managed but would hardly have attempted its intricacies; Aeschylus alone could have reached the Titanic heights of its strangeness and its crime.

Mr. Story has further complicated the difficulties of his subject by the manner of treatment which he has adopted. The play is a history in the strictest sense: it begins at the death of Claudius and ends with the death-speech of Nero. The writer has apparently read his Tacitus and Suetonius with care, and has laboriously introduced whatever they relate. Not only is a scene devoted to Agrippina's attempt to seduce her son, and another to the proposal of marriage with Sporus, but such minute points as the abortive movement of Subrius Flavus to assassinate the Emperor are retained. Again the style adopted is that of a *tragédie bourgeoise*: "don't" and other such familiar forms abound. Britannicus addresses the husband of Poppaea as "Otho dear." Nero remarks of Seneca "He's a bore." Agrippina says to Pallas, "Well, dear, what is it?" Now, a writer is undoubtedly free to choose his own subject for poetry or for drama; and his choice of the manner in which this subject shall be treated is free also, though in a less degree. But the freedom in both cases is conditional, and means simply that if the treatment is poetically or dramatically good enquiry into the wisdom or propriety of his choice is barred. But if the treatment be not good, if the work as work be not successful, the audacity of his choice in the first instance, or its maladroitness in the second, may fairly be reckoned against him. We think that not even the friends who, as Mr. Story tells us, encouraged him to print this dramatised chronicle, can seriously see distinct and decided goodness therein. It is wanting whether we ask of it a dramatically-presented fable, or are contented with detached studies of character, or (in the most indulgent mood of all) look merely for isolated passages of poetical merit. The fable is a simple versification of Tacitus and Suetonius, a proceeding which, however justifiable and interesting at the time and under the circumstances of Peele and Heywood, has certainly but little justification at the present day. No attempt is made to seize and render the stranger symptoms of Caesarism—its exaltation, not fanciful but real, of the Caesar's passions and fancies into something diabolic if not divine, and the strange fascination which came upon the victims, so that the ideas of resistance or evasion seem never to have occurred to them. Nero is represented as scarcely more than a peevish and self-willed boy. Agrippina, when not a doting mother, is little more than an ungovernable scold. Poppaea, a touching character in some respects, is still drawn with great inconsistency, as (before her marriage with Nero) an ambitious intriguer, feignedly deprecating but really suggesting parricide, and as (after the marriage) a model wife and woman, with hardly a feeling but love for her husband, and hardly a desire but for his guidance in the paths of virtue. Tigellinus is well presented as ministering to and encouraging Nero's freaks and crimes rather from ironical cynicism than from mere malignity or baseness. As to the poetical merits of the piece, extracts will speak best:—

> "*Burrhus.* Things have gone fast;
> One touch and all went like an avalanche.
> But Claudius brought it down upon himself
> By his own folly. Never was a man
> More mixed of qualities—half wit, half fool,
> Wise in his books and ignorant of men;
> A scholar and a drunkard: blundering on,
> Half dreaming and half waking, through the world,
> He pulled his fate down by a stupid threat
> To set Britannicus upon the throne.
> And Agrippina, startled, pushed him down
> The dark declivity of death."

Here the character of Claudius is not bad; but of the contrast between his pulling down and Agrippina's pushing down the less said the better. Seneca's character and policy with Nero are well portrayed in the following speech:—

> "Be moderate and courteous in your acts;
> Shun cruelty and rapine; wear a face
> Of kindness to the Plebs; abstain from blood;
> Rein up your passions and do no man hurt:
> So shall you win full favour from the world
> That spies you closely now in these first days.
> And for the rest—though you are young and stirred
> By fiery passions—as youth ever is—
> Still strive to curb them within certain bounds.
> Excess is evil. Yet I would not preach
> Too great restriction. We are young but once.
> Be firm and wary in your public acts;
> And for your private pleasures, so they keep
> Within due limit, you may yield to them."

Some of Agrippina's and Poppaea's speeches aim higher than this poetically speaking, but do not fly as steadily. We are compelled to notice a good many small faults of language which can hardly be charged upon the printer. What is "the Juvenalis"? How came Nero to say "*Salve*, good friends"? Was Petronius, of all people (supposing he spoke English), likely to be guilty of the vulgarism "I laid abed"? Finally, can Mr. Story be ignorant that *fealty* is a word of three syllables? George Saintsbury.

Rivalité de François Ier et de Charles-Quint. Par M. Mignet. 2 tomes. (Paris: Didier, 1875.)

M. Mignet's book is not entirely new, as a considerable part of his researches have already appeared as separate papers in the *Revue des Deux Mondes*. It is, however, satisfactory to have them all put together, and to possess in a continuous form a work of such historical importance. M. Mignet has confined him-

self strictly to the subject which his title announces, and has spared no pains to throw light upon the origin and progress of the conflict between Charles V. and Francis I., which affected so seriously the fortunes of the whole of Europe in the sixteenth century.

M. Mignet's style is clear and precise, without any attempts at pictorial writing. His matter is founded upon State Papers, some of which have been published, though many of them exist only in MS., and have been diligently sought for among the archives of various European States. It is as a research into politics and diplomacy that M. Mignet's work principally demands attention.

His book is long, which is the inevitable fault of histories at the present day. Each step has to be proved by quotations from the original sources now first investigated. But though long, the book is never tedious, partly through M. Mignet's clearness, partly through the interest of the subject. M. Mignet never leaves a point till he has done with it, and marks his progress with precision. He never leaves us uncertain of his meaning, and never requires us to refer backwards or forwards. The interest of his subject is sustained by the constant alternation of political and military history: moreover, the importance of the issues at stake gives the progress of the conflict an increasing interest. We can only regret that M. Mignet has not advanced further. He begins with the accession of Francis I. in 1515, and leaves off with the conclusion of the Peace of Cambrai in 1529. It is after this time that the rivalry of these two monarchs becomes of greater importance for the future of Europe.

It is impossible not to regret in M. Mignet the want of a power of historical portraiture. He deals with characters of whom much is known, and who might have been made to live under an artist's hand. But Charles V., Francis I., Henry VIII., Clement VII., and the Constable of Bourbon are to M. Mignet principally writers of State Papers and devisers of campaigns. Now and then he pauses to sum up the character of their policy, but there is no attempt to interweave their private life with their public actions and show us the men as well as the statesmen. If this is the case with the principal characters, it is not surprising that Wolsey, Gattinara, Lautrec, the Marquis of Pescara, Margaret of Valois, and the crowd of other notables whose names occur in M. Mignet's pages, are little more than names to one who does not know them from other sources.

We must, however, accept thankfully the amount of new information contained in these volumes. The plots and counterplots relative to the election to the Empire in 1520 have been carefully unravelled. Ranke had already given a brief sketch of them, but here the corruption of the German Princes may be studied in detail. The absence of political principle in Italy has become a commonplace of history, but Machiavelli wrote nothing more candid than the following letter of Francis I. to his Chancellor, Du Prat, who advised him to trust to his merits and renown in his competition for the Empire:—

"Si nous avions à besogner à gens vertueux ou ayant l'ombre de vertus, votre expédient serait très honeste: mais en temps qui court de présent, qui en veult avoir, soit papauté, ou empire, ou aultre chose, il y fault venir par les moyens de don et force."

Nothing could be more hypocritical than the conduct of the Electors, who, having sold themselves two or three times over to Charles V. and Francis I. alike, obtained from each of them on the eve of the election a formal document freeing them from their promises, that they might, with clear consciences, take the prescribed oath before the election that their choice was free.

The details of the conspiracy of Bourbon, of the battle of Pavia, and of Henry VIII.'s share in the war are fully and carefully given. The negotiations that followed on Francis I.'s captivity are minutely traced. It is on this point that Charles V.'s statesmanship and humanity have been most severely criticised; and it is needless to say that he does not find in M. Mignet a sympathising critic. Charles V. is blamed for treating as a prisoner a monarch whom the chances of war had thrown into his hands. He is accused of a grasping and short-sighted policy in trying to extort from him as the price of his ransom more than a King of France could ever be expected to yield. M. Mignet is moderate and cautious, but he implies that Charles V. let slip a brilliant opportunity of making a firm and lasting peace, and of turning Francis I. from a rival into an ally.

It may be doubted whether this view is a true one. The questions involved in the conflict between the Houses of France and Austria were too numerous and too complicated to meet with any rapid settlement; nor was it to be expected that Charles V., as a conqueror, should be content with anything less than a full recognition of all his claims. Perhaps he over-estimated the value of his victory; he certainly under-estimated the resources of France, and the reaction which his success was sure to produce among the other European Powers. He might, no doubt, have secured for himself a stronger position afterwards by treating Francis I. with greater generosity, and regarding his capture as merely one of the fortunes of war and a thing of no moment in itself. But this was too much to expect from a politician of the age of twenty-five. Charles V. resolved to use his opportunity of settling at once all the questions in dispute, and freeing himself from those complications with France which stood between him and the accomplishment of his European designs.

When he had once determined on this plan, his fault lay in not carrying it thoroughly out. "Either everything or nothing" was the advice given him by his shrewd chancellor, Gattinara. Charles V. had not quite the magnanimity to take nothing, nor the persistency to wait for everything. Gattinara warned him not to let Francis I. go before he had received Burgundy into his hands. Charles V. contented himself with Francis I.'s promise to restore it. He bound him by treaty, he bound him by hostages, he bound him by his word of honour as a gentleman. He then let him go to find that all these bonds were broken as lightly as they were made. M. Mignet does not attempt to palliate the paltry conduct of Francis I., but he regards the desire to avoid the "dismemberment of France" by the cession of Burgundy as a motive of greater patriotic merit than any but a Frenchman would allow.

The curious episode of the challenge to single combat which passed between Francis I. and Charles V. in 1528 is fully illustrated from the documents which still survive. It was founded on the breach of his word of honour, which Francis I. had been guilty of in refusing to carry out the provisions of the treaty of Madrid. The challenge was no mere empty display: both kings were in earnest, and it was prevented only by a difficulty in the preliminaries. Francis I. sent his challenge, which was received by the Emperor in full Court. Charles V. sent back his answer and named the place and day. But the answer consisted of a recital of Francis I.'s breach of faith, and this the King could not endure to hear publicly proclaimed before his Court. It was a point on which he would willingly have sunk private in public considerations. He demanded that the herald of Charles V. should content himself with naming the place and day. When the herald replied that they were named at the end of his message, which he was charged to deliver entire, the King refused to receive him.

The final failure of Francis I. in Italy, which permanently established there the power of Charles V., was owing to his suspicious treatment of Genoa and alienation of the naval force of Andrea Doria. It is the decisive trait of the characters of the two rivals that Charles V. knew how to inspire confidence and affection, while Francis I. entirely failed. The defections of the Constable of Bourbon and of Andrea Doria were the two greatest blows inflicted upon Francis I. Both were caused by a sense of injustice and want of confidence: both were due to carelessness and thoughtless mismanagement. In strong contrast to these stands out the failure of the attempt to win over the Marquis of Pescara from the Imperial side. In his case, moreover, there was a strong patriotic motive to induce an Italian to join a league for the freedom of Italy: the tempting bait was offered of the leadership of the league: the man to whom it was offered felt that his brilliant services had not met with their due reward. But the principle of personal loyalty was too strong for all these inducements. Pescara felt that he served a wise and just master, whose plans were founded upon a system which was too strong to be lightly overturned.

In this lay the strength of Charles V.—that his policy aimed at something more than mere self-seeking. He was impressed by an idea of the duties of his position, which he steadily continued to work out. Simple even to severity in his life, grave and serious in his words and acts, constant in his plans and faithful to his promises, he could create in others the same feeling of duty towards himself which he felt towards the interests of Europe. We may differ from his conception of his duty, but we cannot deny that his conception was seriously formed

Digitized by Google

and conscientiously worked out, in an age when no other ruler looked beyond self-interest and self-gratification.

M. Creighton.

NEW NOVELS.

Below the Salt. By Lady Wood. Three Vols. (London: Chapman & Hall, 1876.)
Wild Mike. By Florence Montgomery. (London: R. Bentley & Son, 1875.)
Helen Blantyre. By A. E. A. Mair. Two Vols. (London: Smith, Elder, and Co., 1875.)

Lady Wood has improved a good deal in her last novel, *Below the Salt*, the least successful part of which is its title. If "Below the Salt" mean anything now, it is the social juxtaposition of persons not of the same social grade, with all the inconveniences and disagreeables of such enforced contact. But Lady Wood's story scarcely touches this idea at all. It is made up, like a far abler work, *Silas Marner*, of two distinct narratives, running into the second generation. The first part consists of the love at first sight of a young midshipman for a mine-girl, who is persecuted by the evil attentions of the manager of the wheal,—a part of the book wherein Lady Wood not only calls a spade a spade, but flourishes the implement over her head—and commits, in striving to escape from him, a technical, though scarcely a criminal, theft, for which she is pursued and imprisoned. Nevertheless, the lad marries her on her release, and goes at once to sea, whence he never returns, leaving his child-wife of fifteen in the charge of the lady who trains her into a cultivated and elegant woman. This is the first part of the story, and the second is engaged with the fortunes of the daughter born of this marriage, and the way in which her mother's ill-hap seventeen years before is brought up against her. The cleverest thing in the book, which with all its faults is readable, is the character of the Rev. Jasper Petrel, father-in-law of the first heroine and grandfather of the second. He is a careful and skilful study of another variety of the type already drawn by Mrs. Oliphant as the Mr. Damerel of the *Rose in June*, and here is a criticism of his on a wife who is far too good for him:—

"'A good woman! yes, a good woman! but how intensely disagreeable! "In My Father's house are many mansions," we are told. If we both go to heaven, I would consent to take the lowest place, could I be sure she would occupy the highest. I always was unselfish, and I could not grudge it to her, poor woman.'"

Miss Montgomery's book is of very slight texture, and is, in fact, meant entirely to draw attention to the claims and work of the Victoria Hospital for Children at Gough House, Chelsea. The Wild Mike of her title is a young London rough of Irish extraction, who bullies a sick child living in the same garret with him and his mother. The child is taken to the hospital and cured there, and his enemy is brought in also a little later, and cured of his savagery, though it is too late to save his life. This is the text of the little story, and though Miss Montgomery obviously draws the Hospital from actual inspection, her London boys are much more ideal. It is not likely that a real Wild Mike would cry himself into a fever on the wet grass all night in Hyde Park without first trying to clamber over the railings. But in so far as the book helps to remind people that there are other Children's Hospitals in London besides the best-known and amply-befriended one in Great Ormond Street, it does good service. There are one or two East London institutions of the same kind poorer than any others, of which the wealthy public knows too little.

Helen Blantyre, even if the author's name did not stand on the title-page without any addition, would be recognised as a very early, if not absolutely first, effort in fiction. A theme which has been handled many scores of times has been chosen—that of a girl brought up in great retirement coming accidentally into contact with a man of a somewhat higher social station than her own, whose showy but superficial qualities make her insensible to the superior merits of a somewhat rougher wooer, in this case a curate, whose suit, nevertheless, finally prospers, when the glamour of the first attachment has worn off. Miss Mair, however, has had invention enough to introduce some variations on this familiar motive, and makes her heroine follow Lydia Languish's maxim by beginning with a little aversion, besides not painting the finally unsuccessful hero in quite such black colours as the regulation ones. She has got far enough, also, to conceive some clearly distinguishable types of character, though she has not practised sufficiently to make them exhibit themselves in drama, instead of depending on her explanation of their thoughts and motives. The usual fault of young writers, overdoing the reflections and descriptions, and making action and dialogue subordinate, is noticeable throughout, and there is probably no great constructional faculty latent; but the tale is clearly and simply told, is entirely free from slanginess, and quite meritorious enough to justify its writer in another effort, not too hurriedly undertaken.

Richard F. Littledale.

CHRISTMAS BOOKS.

The children's books this year convey to us a general impression of mincemeat. A great many of them are good, but as yet we have found very few which are not collections of short tales. Now the stories which children like best are for the most part not short ones, but those that go on from chapter to chapter, carrying the same personages through an almost interminable series of adventures. "Tell us a story, and don't let it be a short one; let it go on for a great many nights," is the cry round the Christmas fire.

We find a marked advance in the style of writing for children: there is much less allegory, much more description of healthy child-life. Some of the best books of the season come to us from America, but Mrs. Ewing has as usual shown us that she knows what English children like and what may safely be given to them in *Aunt Judy's Christmas Volume*, 1875 (George Bell & Sons). Few annuals manage to sustain their high tone and character as this does: to be useful without sermonising, to be sympathetic without patronising, to be child-like without being childish. It opens with a fairy tale by M. S. Clark, which is worthy of Hans Andersen, and the story of "A Very Ill-Tempered Family," by Mrs. Ewing, is fresh and life-like, with an excellent moral.

Higgledy-Piggledy; or, Stories for Everybody and Everybody's Children. By the Right Hon. E. H. Knatchbull-Hugessen, M.P. (Longmans, Green & Co.) Mr. Knatchbull-Hugessen dedicates his annual volume "to the Silent Members of the House of Commons," and in the Dedicatory Letter he gives two reasons for doing so:—"One, that the title of the book admirably describes the usual condition of business in that Assembly to which you and I are so proud to belong; and another, in the fact that most of the stories herein contained have been written within the precincts of the House of Commons itself, during hours when you and I have been awaiting the termination of speeches from certain of our eloquent brethren to whom we have deemed it unnecessary to listen," &c. The book bears evidence of the dreary circumstances under which it has been composed. We can almost trace the connexion of ideas between certain Bills and certain stories. "The Crone of Charing," in which the finger-posts and milestones come alive, reads like a nightmare, possibly suggested at some time by a Highway Bill. "The Pig of Cheriton" is the most amusing of the stories, for in it an old woman gains possession of a much-desired secret, by holding her tongue for two hours: Mr. Knatchbull-Hugessen must have been specially weary of some of his "eloquent brethren" when this idea occurred to him, and we can imagine the joy with which he hailed it. Next to "The Pig" "The Mermaid's Boy" will be the greatest favourite, but the whole volume, though it is a re-arrangement of dwarfs, fairies, witches, goblins and mermaids, very much resembles the volumes that have preceded it with so much regularity.

Beauty and the Beast: an old Tale new told. with Pictures. By E. V. B. (Sampson Low & Co.) This beautifully-illustrated copy of the prettiest of fairy tales will be welcomed by all those who know E. V. B.'s illustrations of "The Story without an End," and everyone ought to know them. The Beast is very original, and in one picture is so truly terrible that very little children turn over the page quickly, and older ones laugh at it nervously; but, as a whole, the illustrations are graceful, and the small vignettes are especially beautiful. The story is prettily told, though here and there we find a little affectation in the effort made to word it quaintly.

Nine Little Goslings. By Susan Coolidge. (Routledge & Sons.) We always open Miss Coolidge's books with a pleasant certainty that we shall not be bored, and *Nine Little Goslings* has more than repaid us. It is a clever and original collection of stories written on popular nursery-rhymes. Little Bo-peep, for instance, is a hard-worked little girl who is left in charge of some younger brothers and sisters. While the mother is absent Bo-peep neglects her charge; the children wander out, and when she goes to look for them she finds in her path a tail of red hair which one small brother has cut from a smaller sister's head. "Ride-a-Cock-Horse" is a most pathetic account of a little girl who was the star of a circus. The stories are all well-told, and are simple, picturesque, and interesting.

Tell Me a Story. By Ennis Graham. (Macmillan & Co.) This is another collection of stories told very tenderly, though we think some of them are rather too sad to be told often. "The Reel Fairies," where Louisa dreams a fairy-tale about the reels in her mother's work-box, and "Mary Ann Jolly," the history of a doll that a little girl lends to a beggar-child whom she finds ill with scarlet fever, are delightful; and so is "Too Bad," in which a discontented child changes places with a little cottage-girl until she is cured of grumbling.

Laura Linwood; or, the Price of an Accomplishment. By the author of "The White Cross

Digitized by Google

and Dove of Pearls." (Hodder & Stoughton.) This is a religious story setting forth the sad fate of a young lady whose parents wished her to be perfected in French by going to Paris. She was entrapped by the priests, became a Roman Catholic, and the price of her accomplishment was that she was shut up in a convent and broke her father's heart. The book will be popular as "a reward for good conduct and diligence in studies" in a certain class of boarding-schools, but we think it is an unhealthy and injudicious style of writing for the young. The same remark may apply to *Nothing but Leaves*, by Sarah Doudney (Hodder & Stoughton). The heroine, a young girl of unformed character and good impulses, becomes engaged to a man who turns out to be a gambler and absconds. The story is of a thin and commonplace quality, but well-intentioned.

The Young Surveyor. By J. T. Trowbridge. (Sampson Low & Co.) This is almost too American in its descriptions of life and scenery to be quite intelligible to English readers, but the story is fresh and healthy, and is almost entirely about out-of-door life.

Eight Cousins; or, an Aunt Hill. By Louisa Alcott. (Sampson Low & Co.) Miss Alcott's books are always welcome, and this is a particularly healthy and vigorous one, telling how a delicate and fanciful little girl, who was in danger of being ruined by her aunts, was saved by the judicious interference of an uncle and eight boy-cousins, who encouraged in her a taste for active pursuits, and showed her that to be useful and self-forgetful was the best means of securing health and happiness.

Little Prescription, and other Tales. By Mrs. Robert O'Reilly. (George Bell & Sons.) The name of this book is not attractive, neither do we care about the first story; but the "Other Tales" are charming. Some of them are published in *Aunt Judy's Volume*. The story of "An Unbidden Guest" is specially clever and well-told. Mrs. O'Reilly's name is so well known in connexion with popular books for children that her new volume is certain to meet with a ready welcome.

Gilbert's Shadow. By the Hon. Mrs. Greene. (Frederick Warne & Co.) This is one of the best of the children's books of this season. Mrs. Greene understands writing for children almost as if she were one of them. We have read *Gilbert's Shadow* aloud to boys, and have seen the eager interest and keen appreciation with which they listen to it. Her inexhaustible fund of humour; her sympathy in children's joy and children's sorrow; her realisation of childish temptations and naughtiness, make Mrs. Greene's stories almost dramatic in their force and truth. The characters seem really to live for us. Another of Mrs. Greene's stories is the serial which runs through the attractive summer volume of *Little Folks* (Cassell, Petter & Co.). It is to be hoped that "The Star in the Dust Heap" will appear in a separate volume, for it is a good and useful story beautifully told.

The Young Lady's Book. Edited by Mrs. Henry Mackarness. (Routledge.) This is a useful manual for girls, and one which they have long needed. There are capital papers in it on Work, on Gardening, on Games, &c.; and the wise and healthy tone of the whole may be seen by such a sentence as the following, which is extracted from an article on Etiquette:—"Good breeding is simply good feeling; it is delicate consideration for the feelings of others; it is command of our own feelings; it is a wish to please; it is to be honest, to be gentle, to be generous, to be wise, and, possessing all these qualities, to exercise them in the most graceful outward manner." The danger of these manuals is lest girls should content themselves with the smatterings of solid information which they contain on such subjects as botany, natural history, or poetry, without going to the fountain-heads for themselves. But Mrs. Mackarness has done her best to guard her readers against this danger.

We have Routledge's *Every Boy's Annual* for 1876, for the boys, and it is an improvement upon last year, inasmuch as it contains no sentimental stories. A serial of Jules Verne's, called "A Voyage round the World," runs through the volume, and a new feature is introduced in the form of recollections of the large schools of Rugby and Cheltenham. There is the usual amount of hunting-adventures, modern magic, riddles, &c., and the annual is a safe and harmless present for boys.

The Wild Horseman of the Pampas. By David Ker. (Henry S. King & Co.) This is a wild and spirited story of a boy's adventures in Buenos Ayres. The book shows that Mr. Ker's lively imagination and powers of description have not diminished. The account of the ascent of the Sugar Loaf Mountain at Buenos Ayres is truly marvellous, but we think that even boys will shrink from the incident of the Indian being condemned to death among the soldier-ants, though they will enjoy the mystery of the Wild Horseman with its improbable clearing up.

Whip and Spur. By George E. Waring, jun. (Boston: James Osgood and Co.) The author was formerly colonel of the 4th Missouri Cavalry, U.S.V., and the book contains some graphic pictures of American soldiering, also one or two amusing papers on American impressions of English scenery and fox-hunting. But the most striking part of the little book is the stories of the three horses. Ruby and Max are both most interesting creatures in their way, and the story of Vix is perfect.

The National Natural History. (F. Warne & Co.) A cheap, most instructive, and most amusing book for the young, containing coloured illustrations of 500 animals, with descriptive letterpress clearly worded and in large type.

Aunt Louisa's Welcome Gift. (F. Warne & Co.) Most unusually welcome will it be this year. The pussies and dogs of Tabby's Tea-fight and Rover's Dinner Party are perfectly charming; the drawing so spirited, and so much human expression in the figures. John Bull's Farm Alphabet and London Characters complete this attractive volume.

Happy Child Life. By Mrs. Charles Heaton. (Routledge & Sons.) Nursery rhymes which are sure to be popular with mothers and children. The coloured pictures are delightful.

Among writers for boys Jules Verne occupies a conspicuous place. No author is more clever in narrating adventure; and he tells the most extraordinary and even impossible incidents in such a circumstantial and matter-of-fact way that one is at times almost tempted in spite of reason to believe them. His new books, *The Mysterious Island* and *The Survivors of the Chancellor* (Sampson Low & Co.), are certainly likely to equal in popularity any of their predecessors. The former is the longest tale M. Verne has yet published, being in three volumes, entitled respectively "Dropped from the Clouds," "Abandoned," and "The Secret of the Island," and it may very safely be predicted that boys who read the first volume will certainly not be content until they have also obtained the second and third. It would not be fair to spoil their enjoyment by explaining wherein the mystery of the island consists, nor what is its secret; it will suffice to say that the tale deals with the adventures of five castaways, and bears in its outline a general resemblance to the *Swiss Family Robinson*. *The Survivors of the Chancellor* is one of those graphic narratives of disaster at sea that all boys love so well. It may be imagined how an author of M. Verne's descriptive power would treat such a subject. Here we have nothing of the marvellous, but in its place an intensely realistic description of the horrors of existence for some fifty days on a raft. The works are full of excellent illustrations by Riou, and we can hardly imagine more acceptable Christmas presents for boys.

Messrs. Ward, Lock, and Tyler are issuing a cheap edition of the same author's popular tales under the title of the "Jules Verne Library." The volumes already published are *A Journey into the Interior of the Earth; Five Weeks in a Balloon; The English at the North Pole;* and *The Ice Desert*. The last two, we believe, appeared originally in Routledge's *Boys' Magazine*, and are among the most interesting of their author's tales. The *Journey into the Interior of the Earth* is one of those marvellous stories which seem to be M. Verne's speciality, while *Five Weeks in a Balloon* gives an account of a journey over the interior of Africa to discover the sources of the Nile, and is not less full of exciting adventure than its companions. The republication of these tales in shilling volumes will be heartily welcomed by young people.

Editor.

NOTES AND NEWS.

The publication of Mr. Cliffe Leslie's expected work on *English Economic and Legal History* has been delayed by an accident to the manuscript, but we are informed that it will be ready for the press in a few months.

Mr. Robert Buchanan will contribute to the forthcoming number of the *New Quarterly Magazine* an article on "Aeschylus and Victor Hugo."

The author of *Memorials of the Schönberg-Cotta Family* has written a new story called *The Notebook of the Bertram Family*, which will be a sequel to *Winifred Bertram*. It will be published by Daldy, Isbister and Co. in England, and by Dodd and Mead in America. At present it is appearing in monthly parts in the *Sunday Magazine*.

Mr. B. R. Tucker, of Princeton, Mass., has translated, and will publish immediately, the first volume of the works of P. J. Proudhon, entitled *What is Property? or, An Enquiry into the Principle of Right and of Government*. The publication of the remainder of Proudhon's writings will depend on the reception of the first volume by the American public.

"*Macbeth*," by J. Sheridan Knowles (F. Harvey), is a fragment, now first published, of Lectures upon Dramatic Art, delivered more than forty years ago. "They are admirable," Christopher North wrote in the *Noctes*, "full of matter, elegantly written, and eloquently delivered." Perhaps the chief interest of this study of *Macbeth* will be found in the notices of Shakspere's skill as a dramatic craftsman. The criticism of dramatic technic, developed in Germany by Gustav Freytag, Rötscher, and Otto Ludwig, is with us a deficiency. The singular opinion of Sheridan Knowles may be noted that the dagger was no projection from Macbeth's "heat-oppressed brain," but a snare and illusion of witchcraft, and that it ought to be visibly presented on the stage. The writer opposes well Sir Joshua Reynolds's remark that the scene of Duncan's entrance to Macbeth's castle is an example of relief or repose. Rather, argues Sheridan Knowles, a higher step in the climax of the action and a straining of the interest. Macbeth, in act iii., is described, as if in anticipation of Mr. Irving, as "a livid, nerveless, quaking coward." The conception of Lady Macbeth is that imposed upon the writer's imagination by the predominant genius of Mrs. Siddons.

Professor Delius, of Bonn, is to be represented next spring both in the *Transactions* of the New Shakspere Society and the *Yearbook* of the German Shakspere Society. To the former he will contribute a paper on "The Epic Element in Shakspere's Plays;" and to the latter, a dissertation on "The Coriolanus of Shakspere compared with that of Plutarch." The Professor's lectures this term have been on the literary history of France, five times a week.

Professor Masson is, we hear, calling public attention to the only house of Milton's now left standing, No. 19, York Street, Westminster. It ran a very near chance of being burnt down the other day, in the fire at Mr. Hankey's house. This relic of Milton is now a mere hovel and eyesore. It belongs, we are told, to Mr. Hankey; and hopes are expressed that he will preserve it and restore it—perhaps devote it to some public use. Milton lived in it while he was Latin Secretary; and *Paradise Lost* was begun there. Afterwards, it was Jeremy Bentham's, and Hazlitt occupied it as his tenant. Altogether a notable house.

Messrs. Provost and Co. announce for the new year the issue of a quarterly magazine, entitled *The Universal Review*, the pages of which are to be open for the expression of "all thought on all subjects."

Professor Scheele de Vere has completed a history of the University of Virginia. It is said to include a record of all the students who have been in attendance since Jefferson founded the University, 10,000 in number.

Messrs. Hurst and Blackett have in the press a new novel entitled *Ersilia*, by the author of the story of *My Little Lady*.

Mr. Charles Lanman, author of the *Dictionary of Congress*, has compiled, and is about to publish, a volume of *Biographical Annals of the Civil Government of the United States during its First Century*. It will contain about 7,000 biographical sketches and 8,000 additional names of persons who have been connected with the Government.

Dr. Georg Brandes has just published the fourth volume of his great critical work, *Hovedströmninger i det 19de Aarhundredes Litteratur* (Mainsprings of Literature in the Nineteenth Century), and treats in it of the English poets from 1790 to 1830. For Wordsworth, Keats, Shelley and Byron he has most to say in sympathy and praise. Coleridge reminds him too much of the German romanticists of the same period. Dr. Brandes is a brilliant writer, and hardly less accurate than brilliant, and his book is one of the most exhaustive yet published on the poets of that time. It seems to us in every way superior to M. Taine's strictures on the same epoch, more instructed, more sympathetic, and more thoughtful. The poets discussed are these, and in this order:—Wordsworth, Coleridge, Southey, Scott, Keats, Moore, Landor, Shelley, Byron, to which last everything is made to lead up, as to the central figure of the age. Rogers, Crabbe and Campbell are purposely omitted, as being followers of the old tradition, and having no part nor lot in the revival. This is true of the two first, but not of Campbell, who, less obviously perhaps, but no less truly than Scott and Moore, was driven by circumstances into the camp of the naturalistic poets. Dr. Brandes has profusely illustrated his work by very spirited translations into Danish prose.

Among French publishers' announcements we notice *La Vie au Temps des Cours d'Amour*, a work on the beliefs and domestic manners and customs of the eleventh, twelfth and thirteenth centuries, based on the *Romans de gestes*, &c., by Antony Méray (A. Claudin); *La Fin du Protestantisme et l'Allemagne* (Le Barbier), said to be from the pen of one of the highest Catholic authorities; and *Paris à travers les Ages*, containing a series of the principal views of Paris from the thirteenth century to the present time, faithfully restored from the most authentic documents, by F. Hoffbauer, with descriptive text by MM. E. Fournier, Lacroix, de Montaiglon, Bonnardot, and others.

Messrs. Trübner and Co. have in the press *The Dutch in the Arctic Seas*, by Mr. Samuel Richard van Campen, which will be published soon after the New Year. The work will be finely illustrated, and will recount the story of the early Dutch voyages to the North, and urge the resumption of Dutch Arctic enterprise.

Mr. Hepworth Dixon has written a strong protest against our purchase of the Khedive's shares in the Suez Canal for the January number of the *Gentleman's Magazine*, under the title of "The False Move on Egypt." Mr. Robert Buchanan's prose romance, "The Shadow of the Sword," the opening chapters of which will appear in the same number, relates the almost life-long struggle of a French citizen against the war-spirit in the days of the first Napoleon. The author of *Comin' thro' the Rye* has written a long romantic poem, the scene of which is laid in the days of King Alfred, which will run from month to month in the *Gentleman's Magazine*, beginning in January. The same number will contain an article called "The Author of the Falk Laws," by Herbert Tuttle of Berlin, and the first of a series of papers called "Leaves from the Diary of a Chaplain of Ease," being sketches and recollections of high political and social life during the last forty years.

Mr. Small, of the University Library, Edinburgh, has contributed to the *Proceedings* of the Society of Antiquaries of Scotland some interesting "Sketches of Early Scottish Alchemists." It includes notices of the famous wizard, Michael Scot of Balwearie, mentioned by Dante; of the alchemical experiments of King James IV., which were summarily interrupted by the battle of Flodden; and of Sir George Erskine, of Innertiel, in the time of our James I. The most curious process described is one which Mr. Small thus epitomises:—

"After minutely describing a glazed pot or vessel, it required a quantity of fasces to be put into it, after which it was directed to be subjected to the action of heat in an oven for sixteen weeks. It was believed that by the decomposition of this matter venomous reptiles like scorpions would be generated, which would leave a piercing or penetrating power in the residuum; and this, when applied to the baser metals, would purify them into gold or silver. . . . . Such was the singular form which scientific knowledge could assume in the early part of the reign of James VI.!"

It is worth observing that the directions for making the glazed vessels perfectly airtight are most strict, and this may explain why the experiment generally resulted in an explosion, as described in Chaucer's Canon's Yeoman's Tale.

Mr. John Rhys is preparing for publication a volume of lectures on Welsh philology; it is devoted to the discussion of phonetic decay and initial mutation in Welsh and Irish, the early inscriptions of Wales and the classification of the Celtic nations among themselves, on which he has a new theory to advance; no less new will be his account of the origin of the Ogham alphabet, which he treats at length.

Scribner, Armstrong, and Co. announce the first volume of Mr. Bryant's *History of the United States* as in type, and promise that it will be out on the first of the new year. It is said that $20,000 have already been expended on this work, and that it will cost $10,000 more before the first volume is out. When complete it will comprise four octavo volumes, of over 600 pages each. Mr. Sidney Howard Gay is the collaborator of Mr. Bryant in this work. The plan of the history was drawn up by Mr. Bryant, who wrote the introduction, and revises every line written by his assistants. Mr. Bryant is now in his eighty-second year, and is in the enjoyment of excellent health. The publishers of this history must be sanguine of its success, for it will have cost them $100,000 by the time it is completed.

Mr. Louis de Zoysa, Mudeliar, the Librarian of the new Government Library at Colombo, and chief translator to Government, has made from time to time several reports to Government on the result of his inspection of the libraries attached to the Buddhist monasteries in Ceylon. These reports have now been made public, and, while confirming our fears of the total destruction of the most ancient Simhalese or Elu literature, show that the Mudeliar has succeeded in discovering several important works whose existence was hitherto unknown. Among them the following are especially noteworthy: *Daḷadā pūjāvaliya* and *Daḷadā siritn*, two old Simhalese books on the History of the celebrated Tooth-relic, the authenticity of which was discussed in the Academy of September 26, 1874; the *Kesa-dhātu-vansa*, or History of the Hair-relic, MSS. of which were quite unknown (this work is the more interesting as it is mentioned in the 30th chapter of the *Mahāvansa*, translated by Mr. Rhys Davids for the last volume of the *Journal of the Royal Asiatic Society*); the *Lalāta-* or *Nalāta-dhātu-vansa*, the copy of which in the University Library at Cambridge is the only other copy known: the Paris Library has a copy of a Pāli commentary upon it. The *Sāsana-vansa*, or History of Buddhism, and the *Rājādhirāja-vilāsini*, a History of Burma, are both Burmese Pāli works of unknown date, but are expected, like the others above-mentioned, to contain much important historical matter.

There are also a number of works on Buddhist ethics and metaphysics, among the most interesting of which is an old Elu commentary on the *Dhammapada*, so well known in Europe through Mr. Fausböll's edition, and Professors Max Müller and Weber's translations. It dates from the tenth century, and is possibly the oldest Simhalese prose work now in existence. Among grammatical works the most important is the *Pada-sādhana-tikā*, a very ancient Pāli commentary on the oldest Pāli grammar, that of Moggallāyana, of which M. Senart has lately published an edition in the *Journal Asiatique*. Most of the important MSS. discovered will probably be copied or purchased for the Colombo Library, the usefulness of which would be very greatly increased by the annual expenditure of a small sum in copies of its best MSS. to be deposited in one of the London libraries. The promoters of the Ceylon Library have done a good work by placing in permanent security trustworthy MSS. of Ceylon literature, which is so important for the history of Buddhism and of India; but their labours must remain comparatively useless unless copies of those MSS. are placed where there are scholars of sufficient attainments and leisure to use them. Unfortunately, Ceylon not being under the India Office, the India Council has refused opportunities of acquiring Ceylon MSS., but the Ceylon Government might well devote 50*l.* or so annually, in order to secure the full advantage of what they have already done.

The number of lost books is far greater than many people imagine. What, for instance, has become of the poems of Edmond Sheffield, who was created Lord Sheffield of Butterwyk in 1547 and killed in 1548 during Ket's rebellion in Norfolk by a blow from a fuller's club? He is known to have written sonnets in the Italian manner (see Hazlitt's edition of Warton's *History of English Poetry*, iv. 66, and the authorities he quotes). A diligent search in catalogues and books of bibliography leads us to the confident conclusion that no copy of these sonnets is known to be in existence.

The Rev. J. D. Lester, who died at Wellington College on December 4, was an excellent Welsh scholar, and well versed in the older German dialects. At the time of his death he was engaged on a Historical German Grammar for the Clarendon Press series. He was also a frequent writer in the *Westminster* and *Fortnightly Reviews*. Among his contributions to those periodicals are articles on Greek novelists, Sophocles, Lessing, Heine, and Welsh poetry. Mr. Lester has left a number of translations from Heine's *Buch der Lieder* and from Welsh poems, which it is hoped may soon be published. It is probable that had his life been spared, his varied scholarship and his delicate literary appreciation would have been recognised by a wider circle than the few attached friends who now mourn

the loss of a most unassuming, simple-minded, warm-hearted man.

We have received a prospectus of the *Exempla Codicum Latinorum*, a series of photographic facsimile plates from early Latin MSS., written in capital or uncial characters. The work is edited by Dr. Zangemeister, of Heidelberg, and Professor Wattenbach, of Berlin, and consists of forty-nine plates. Of these, sixteen are specimens of capital-writing taken from the papyri of Herculaneum and from the codices of Juvenal, Plautus, Virgil, and other classical authors in the Vatican and other libraries: and the remainder represent uncial-writing from classical, biblical, and other MSS. preserved at Rome, Florence, Verona, Vercelli, Paris, St. Gall, Vienna, &c. By the liberality of the Prussian Government a limited number of copies are reserved for subscribers at the very moderate price of 25 marks, payable to the publisher, Gustav Koester of Heidelberg. The work will be issued early in 1876.

The *Aeneid* has recently found another translator in the person of M. Gustave de Wailly, whose rendering into French verse of the first four books has just gained one of the prizes awarded by the French Academy.

Messrs. Le Monnier are about to publish in three volumes the despatches sent from Rome to the Republic by the Venetian ambassador, Antonio Giustinian, in the time of Alexander VI. and Julius II. They will form three volumes, and are edited by Professor Pasquale Villari.

The Neapolitan poet Vincenzo Baffi is about to publish a version of Moore's poems.

Two of Mr. Tennyson's idylls, *Elaine* and *Enid*, have been translated into Spanish by Don Lope Gisbert.

A shower of Almanacs reminds us of the approach of the new year. Mr. Ridgway sends us the *Farmer's Almanac and Calendar for* 1876, edited by Cuthbert W. Johnson, F.R.S.; Mr. W. Richards the *Agricultural Gazette Almanac*; and from Manchester we have *Calvert's Mechanic's Almanac and Workshop Companion*. Each of these will be useful to a wider circle than its immediate *clientèle*. Messrs. De la Rue and Co. continue to lay both the present-giving and the present-accepting portion of the public under obligation by their exquisite little series of pocket-books and diaries, which need no recommendation. Messrs. Marcus Ward and Co.'s *Calendar* and Christmas cards, also, are, many of them, distinctly good.

The death of W. B. Astor, at New York, on the 24th ult., in the eighty-fourth year of his age, was very unexpected. Mr. Astor was long looked upon as the richest man in America, although there are now a number of others said to possess larger incomes from their business. His fortune was estimated to be from forty to fifty millions of dollars, chiefly invested in real estate. He owned upwards of eight hundred houses in New York and vicinity. His father, John Jacob Astor, was the founder of the Astor Library, to which purpose he devoted 400,000 dollars; of this sum 100,000 dollars was to be expended in site and building, 120,000 dollars in the purchase of books, and 180,000 dollars permanently invested as a fund to maintain and increase the library. All power to invest and manage the funds was vested in the eleven trustees, who were Washington Irving, W. B. Astor, Daniel Lord, junr., James G. King, James G. Cogswell, FitzGreene Hallock, Henry Brevoort, junr., Samuel B. Ruggles, and Samuel Ward, jun. By a codicil to the will, Charles Astor Bristed was subsequently appointed a trustee. As early as 1839 Mr. Astor purchased a number of books for the new library, and in May, 1848, the first meeting of the trustees was held. In the autumn of that year Dr. Cogswell was sent to Europe empowered to spend 20,000 dollars in the purchase of books. In January, 1854, the Astor Library was opened in a rented building with seventy thousand volumes. After the erection of the building the shelves were rapidly filled, and the number of books now upon them is estimated to be one hundred and fifty thousand. The library is particularly rich in books upon languages, and great attention has been paid to the departments of technology and bibliography. Mr. William B. Astor built an addition to the Library at a cost of 160,000 dollars, and expended 170,000 dollars in adding new books, and gave 30,000 dollars more for the general maintenance of the library. Altogether the Astors, father and son, have given 756,934 dollars to the library bearing their name, which is the proudest monument their memory will have. John Jacob Astor was a native of Waldorf, Germany, and the late Mr. Astor was born in New York and educated at Heidelberg. He took no part in public life, and has not been engaged in any business since his father's death. He was a great reader and a man of considerable culture. His charities were numerous and large, and his death will be widely felt, though he leaves a son well qualified to discharge the duties incident to his vast estates.

In the *Contemporary Review* Cardinal Manning has a rather empty paper on "The Pope and Magna Charta," showing that the Pope had no objection to Magna Charta on the ground of its contents, though his desire to magnify his office led him to play into John's hands by annulling the Charta, because it had been extorted by force of arms. John Willis Clark's paper on "Sea Lions," which supply the world with sealskins, contains, among other curious facts, the statement that the *Alabama* and the *Shenandoah*, by interfering with the American fisheries, preserved the breed in the Southern Ocean from complete extinction. Mr. F. Galton's theory of heredity may best be summarised in his own words:—"I began by showing that certain postulates were admitted by most biologists, and that these give a firm base whereon to develop a theory of heredity. By these, and by what appear to be their necessary consequences, I explained the object of double parentage, and, therefore, of sex. Then I dwelt on the restless movements of the germs in the stirp [the whole contents of the fertilised ovum] and the variety of their attractions and repulsions, and explained how it arose that brothers or sisters were often very dissimilar; also, on other grounds, why twins derived from the same primary stirp were either very much alike or extraordinarily contrasted (this being a fact which had resulted from enquiries of my own [partly published in *Fraser's Magazine* for November]). Next, I argued that the developed part of the stirp was almost sterile, and that it was from the undeveloped residue that the sexual elements were derived. By this I explained the almost complete non-occurrence of acquired modifications; also the occasional deficiency in the offspring of qualities for which the parents had been exceptionally remarkable, and for certain diseases skipping alternate generations. The theory was proposed that the successive segmentations of the stirp were not perfectly clean and precise, but that each structure included many alien germs, whereby the progeny of all the contents of the residue of the stirp were distributed over the body. This accounted for much that Pangenesis over-accounted for and was free from objections raised against the latter. The assured evidence that structural changes reacted on the sexual elements was then discussed, and it was pointed out that certain changes were really collateral which had been commonly thought to be effected by inheritance. Some of the evidence that structural changes might react on the sexual elements was, however, accepted, and to account for its existence, a modification of Pangenesis was adopted, each nascent cell being supposed to throw off germs which occasionally found their way into the circulation, and obtained a lodgment in the already constituted sexual elements: this process being therefore independent of and subordinate to the causes which were supposed mainly to govern heredity. Finally, the exact relationship was defined which connects the parents with their offspring." Mr. Llewelyn Davies begins a very promising series of articles on Wesleyan Methodism in Wesley's Lifetime and after. The main points of the first article are that neither Wesley nor Whitefield in any sense created the religious revival of the eighteenth century, and that Wesley, with his ambition to be a "scriptural, rational Christian," was not really remarkable for "a genius for godliness," though his power of ecclesiastical and ascetic organisation can hardly be overrated. Mr. Gladstone's Latin translation of *Art thou weary, art thou languid* is disappointing.

In the *Fortnightly Review* Mr. Forster's notice of Alexander Dyce, intended as a preface to the South Kensington Catalogue of his collection and library, is interesting and instructive, though the only quotable thing is the statement that Dyce found it easier to consult rare books which he had in his own library at the British Museum. Professor Clifford's article on Right and Wrong is very emphatic in proportion to its completeness. The analysis of the sense of responsibility which attaches respectively to involuntary or instinctive actions, to voluntary actions in which the choice of motives is involuntary, to voluntary actions in which the choice of motives is voluntary, is clear and instructive; but the writer fails to see how our feeling would be modified if his own belief that all three are included in the uniform order of nature became general, and that while the presumption that they are so included is confirmed by experience as to the first, it is not decisively confirmed as to the second, and not confirmed at all as to the third. And it is something more than premature to recast the whole of morality in order to deduce it from the speculations of Mr. Darwin in the second and third chapters of his work on the descent of man. Mr. W. G. Palgrave begins an interesting series of papers on Dutch Guiana, a province very wisely organised, though its development is now arrested.

The *Revue des Deux Mondes* for November 15 contains an interesting and picturesque letter from M. Renan, describing the proceedings of the Congress of *Scienziati* at Palermo, the enthusiasm of the Sicilians for their distinguished visitors, and the peculiarities, both of the national character and of the national monuments, which gave a unique impress to the hurried tour of the island. M. Renan begins by noticing the singular effect of the mixed civilisation of Sicily in the Norman period on its architecture—Christian churches built after the pattern of Arab or Byzantine mosques, and castles or cathedrals designed upon the familiar Norman plan, but executed by Arabs and overlaid with a profusion of Oriental ornament and finish. Even when these primitive incongruities have been heightened by the ill-advised improvements of the last two centuries, he deprecates a too sweeping "restoration" by archaeologists who, he thinks, have already gone too far in France, where "sous prétexte de ramener les édifices à une prétendue unité d'époque qu'ils n'eurent jamais, on a détruit, réédifié, achevé, complété, et préparé ainsi les malédictions des archéologues de l'avenir dont la tache aura été rendue singulièrement difficile par ces indiscrètes retouches." M. Renan takes a sanguine view of the future of Sicily; he is struck by the absence of clerical intolerance, by the absence of antagonism between the old nobles and the peasantry, and by the sincerity of the feeling—on behalf of spiritual liberty in all its forms—which inspired the shouts of *Viva la Scienza* with which the Congress was everywhere welcomed. This trait, the *naïve* courage with which perfect strangers inundated him with cor-

mogonies and schemes of universal reform, his welcome to the hospitality of the *Hotel Gellias*, and the fact that Empedocles is the hero next in popular favour to Garibaldi—all combined to strengthen his view that the Sicilians are the nearest approach to living representatives of the ancient Greeks. He touches lightly on the painful subject of brigandage, but, while tracing most of the misdeeds which lead to brigandage to the *vendetta*, he also alludes to the existence of agrarian grievances, of which we should have been glad to hear more; the peasantry are attached to vague customary rights, as of part ownership in the soil, and keep on good terms with landlords of the old school who respect their traditions, but resent the attempt to assert the full legal rights of the nominal owner against his tenants. M. Charles de Mazade reviews a newly-published volume of correspondence between Mdme. Geoffrin and the unfortunate King of Poland, Stanislaus Augustus, one of those contributions to our knowledge of the private life of the last century of which the supply seems almost inexhaustible. The relation was curious, but Mdme. Geoffrin was too sober a person to become dangerously interested even in an unfortunate king who called her *chère maman*.

Gabriel Conroy, the hero of Bret Harte's novel begun in *Scribner's Monthly* for November, is rather like the "Man of No Account." *Lippincott's Magazine* contains a picturesque article on Qualla, an out-of-the-way region in the westernmost mountains of North Carolina, where a band of Cherokee Indians who refused to enter into the agreement whereby the bulk of the nation was transported beyond the Mississippi has maintained its existence, and acquired habits of stupefying industry under the despotism of a certain storekeeper of the name of Thomas, who enforced sobriety and honesty and rather encouraged Christianity (without much success), but compromised the title of his clients to the land they cultivated by a complicated and latterly unsuccessful course of speculations which the writer declines to describe. The American courts have pronounced in favour of the right of the Cherokees to their land; but the whisky-dealers are finding their way there.

In the notice of the late Professor Key in our last number, page 576, in line 18, for 1833, read 1832, and in line 40, read "Latin alphabet."

We have received *Culmshire Folk*, by Ignotus (King & Co.); *Ueber Resolutiobedingungen und Endtermine*, von Dr. jur. Friedrich Schulin (Marburg: Elwert); *Uebersicht der Normalgaben der Arzneimittel*, von Carl Philipp Falck (Marburg: Elwert); *A Handbook for Visitors to Oxford*, new edition (Parker & Co.); *A Concise Glossary of terms used in Grecian, Roman, Italian, and Gothic Architecture*, fourth edition (Parker & Co.); *Solid Geometry*, by Percival Frost, new edition, revised and enlarged, of the treatise by Frost and Wolstenholme, vol. I. (Macmillan); *From Vineyard to Decanter*, by Don Pedro Verdad, second edition (Stanford); *Platonische Studien*, von H. Bonitz, zweite Auflage (Berlin: Vahlen; London: Dulau).

FOREIGN REVIEWS OF ENGLISH BOOKS.

The Editor *will be greatly obliged if the Publishers of foreign Journals will send him copies of those numbers which contain Reviews of English Books.*

Max Müller, F. Chips from a German Workshop. Vol. IV. *Rivista Europea*, December. By A. D. G.

Meyer's Antonio Allegri da Correggio. Ed. Mrs. Heaton. (Macmillan.) New York *Nation*, November 25.

Lapidarium Septentrionale. (B. Quaritch.) *Jenaer Literaturzeitung*, December 4. By E. Hübner.

Story, W. W. Nero: an Historical Play. (Blackwood.) New York *Nation*, November 25.

Williams, Monier. Indian Wisdom. (Allen & Co.) *Revue Critique*, November 27. By A. Barth.

NOTES OF TRAVEL.

A new Travelling Club, on the pattern of the Alpine Clubs of Europe, has been founded in the United States, to be called the Rocky Mountains Club. A club-house or depôt will be established at some spot to be hereafter determined in the State of Colorado, where all the maps, surveys, and reports pertaining to the Rocky Mountain region will be kept for reference. A nucleus of influential names has already been gathered together. Any English Alpine Clubmen who desire to join are invited to communicate with Dr. Robert Lamborn, 216 South Fourth Street, Philadelphia. The subscription is 1*l.* a year. Mr. Cyrus W. Field, Mr. Bayard Taylor, Mr. Bierstadt the landscape artist, Dr. Hayden the explorer, and Mr. Douglas W. Freshfield, are among those who have already given in their names.

In the summer of 1876 it will be the duty of the Government to take measures for communicating with the Arctic Expedition. This precaution is rendered necessary owing to both vessels having been pushed into the unknown region, and no depôt vessel having been stationed at the entrance of Smith Sound, within easy annual communication with England. The latter measure was advocated by Admiral Osborn in 1865, and in the Mémoranda adopted by the Council of the Geographical Society in 1872 and 1873, and since published, which led to the despatch of the Expedition. But no such provision has been made by the Admiralty. The alternative is the despatch of a vessel, after the first winter, to communicate with parties which will be sent down to the entrance of Smith Sound from the *Discovery*, in the spring and summer of 1876.

The vessel sent out in 1876 will be needed if any accident or disaster has taken place. The intelligence she will bring back may be of the utmost moment, especially if the exploring ships have been permanently separated, and she would be available for bringing home invalids whose lives might be sacrificed if exposed to a second winter. Under any circumstances she will return with welcome tidings of the exploits of our absent explorers.

This indispensable precaution will assuredly be insisted upon by the country, and we believe that its necessity has already been urged upon the Admiralty. We shall watch the results of the appeals that have been and will be made with anxiety, and shall not fail again to bring the matter to the notice of our readers.

Mr. Charles Bidwell, who formerly represented this country at Panama, and has long held the post of Consul at Port Mahon, is about to publish an important work on the Balearic Islands. Mr. Bidwell's great local knowledge, and his special opportunities for obtaining information, give him peculiar qualifications for the work he has undertaken. It will be published by Messrs. Sampson Low and Co.

The official work on Persia, which has so long been in the press, will, it is hoped, be published next January, having been completed under the able editorial supervision of Sir Frederick Goldsmid.

Dr. Behm, the well-known German geographer, has contributed a thoughtful and important article on Stanley's recent exploration of the lake region of Central Africa to the December number of Dr. Petermann's *Geographische Mittheilungen*. He points out that it has never been proved that Lake Albert belongs to the Nile system, and that Sir Samuel Baker's explorations, according to his own showing, have left a stretch of fifty miles in the course of the river unexamined. Peney, De Bono, and others made out that the Nile sprang from numerous small sources, and made no mention of its issuing from a lake. Speke, too, was astonished to find the Bahr-el-Jebel a mere "mountain stream," and a much more insignificant affair than the Somerset river, which Colonel Long has recently said would be found navigable even by the *Great Eastern* steamship. Ernest Marno, in his last letters, has said that the Bahr-el-Jebel, judging from its size, cannot possibly be the outlet of a lake so large as the Albert Nyanza; and that traders had told him that the northern end of the lake terminated in marshes, and that what Sir S. Baker took for an outlet is really only a creek or bay. Dr. Behm concludes with recording his opinion that, in order to solve the Nile problem, it is necessary that the connexion between it and Lake Albert should be clearly investigated. Should the two prove to be distinct, it follows then that Lake Albert may discharge its waters by a southern or western outlet, and that it, as well as Lakes Tanganyika, Bangweolo, and Moero, belongs to the Congo system instead of the Nile. This is a point of great interest, which Colonel Gordon or Mr. Stanley will probably elucidate very shortly.

We understand that Mr. Clements Markham, in the course of his researches in connexion with the forthcoming work on Tibet, which he is engaged in editing under the orders of the Secretary of State for India, has succeeded in unearthing, at Middelburg, in Holland, particulars respecting a great Dutch traveller named Samuel Van Del Putte, the only European who has ever made his way from India by way of Tibet to China. A map brought home by the same traveller has been also discovered at Middelburg, and any features of interest in it will also be noted for mention in the same work. Nothing has been hitherto known of Van Del Putte out of Holland, except two brief allusions in the *Journal Asiatique* (in which he is said to have ingratiated himself with the Lamas and to have proceeded in their company to Peking), together with an expression of regret on the part of that well-known Oriental scholar, Klaproth, that the record of so interesting a journey should apparently have been lost to us. The bulk of Mr. Markham's book will consist of the journals of Mr. George Bogle, envoy of Warren Hastings to the Teshu Lama, and of Mr. Thomas Manning, during his remarkable visit to Lhasa. These will be carefully annotated and preceded by an introduction, giving a summary of all communication that has subsisted between British India and Great Tibet. The peculiar value attached to the reproduction of these journals, apart from their intrinsic interest and their having lain so long unpublished and apparently unknown, lies in the fact that with the exception of Mr. Hodgson's researches from 1829 to 1846, and Mr. Edgar's endeavours, last year, to collect information on the frontier trade, our subsequent intercourse with Tibet has been a perfect blank in the page of history. The information resulting from Warren Hastings' statesmanlike measures to establish a good understanding and renew trade between the two countries, is thus as fresh as if it were of yesterday's date, and will be of great value to the Indian Government in their efforts to re-open communications with that ancient and vast country.

An interesting discovery is reported from the territory of the Atrek, where the Russians, in reconnoitring some of the newly-occupied districts, came upon the ruins of a long buried and unknown city. The remains of several minarets, showing well-preserved traces of their Saracenic architecture, afforded conclusive evidence of the Mohammedan character of the city, which must have been of great extent, and had evidently been occupied by a large and stationary population. The ruins are on the steppe east of the Caspian Sea, where, according to the tradition current among the Turkomans of those regions, the country was once noted for its extreme fruitfulness, and was irrigated by a canal connected with the Atrek. The remains of large tanks, and the traces—found by the Russians—of a very extensive system of pipes, from which excellent drinking-water can still be obtained, show the

Digitized by Google

care with which abundant water-supplies had been secured for this mysterious city of a long past age of civilisation. The Russian officers in command of the advanced column of troops, by whom the ruins were first visited, have forwarded to head quarters at St. Petersburg detailed reports of their discovery, together with copies of the inscriptions which admitted of being deciphered, and these have now been submitted by the Imperial Goyernment to competent authorities for interpretation.

THE story of African research is being told this winter in the far west, as well as in Europe, by those best able to expound it, for while Dr. Gerhard Rohlfs is giving a course of readings in the principal cities in the United States, and explaining to large audiences the special characteristics of African travel, and the great moral aims involved in the question of the continued exploration of the Continent, Dr. Nachtigal has been preparing a series of lectures on the same topic for the "Concordia" at Vienna. He delivered his introductory address on the evening of November 27, and gave in detail some results of his African expedition, which he had already communicated in general terms to the Imperial Geographical Society.

A USEFUL contribution to the literature of the Polar regions is contained in the last number of Signor Cora's geographical periodical, *Cosmos*, in the shape of an article on Arctic Geography as far as it relates to voyages between Baffin's Bay and the Sea of Kara. The work of the various explorers who have helped to map out Greenland, the Spitzbergen Archipelago, and Novaya Zemlya, is briefly but faithfully described. The article is accompanied by a map on which the work of the Swedish Expedition of 1873, under Nordenskiold, is embodied for the first time. The author is also careful to give the proper name of Wiche's Land to the island on the 79th parallel of latitude eastward of Spitzbergen, and observes that the island (which was discovered by the English) has been re-named King Karl Land with no apparent reason. Attention is also drawn in the article to the fact that during the last fifteen years, with the exception of Captain Long's exploration of Wrangell Land in 1867, there has been nothing done in the way of Arctic research between the estuary of the Yenisei on the one side and Lancaster Sound on the other, or almost half the circumference of the Polar circle. We are glad to see that Signor Cora proposes to continue this useful series of articles.

AT the meeting of the Imperial Russian Geographical Society on November 12, Messrs. Nordenskiold, Lundstraem, and Stuksberg, who have recently made so successful a journey from Norway by way of the Sea of Kara and the Yenisei river into Siberia, were present, and were warmly congratulated by M. Semenof, the vice-president, who while avoiding expressing too confident an opinion on the value of the new route for commercial purposes, said that the geographical importance of the voyage was beyond all question.

WE would draw the attention of geographers to the fact that the December number of the *Geographical Magazine* contains the best map of Lake Victoria, in Equatorial Africa, that has appeared since the receipt of Mr. Stanley's survey. Its compilation shows industry and discrimination. The able series of articles on the progress of the English Arctic Expedition is continued in the same number, and among a varied budget of other articles on geographical subjects we may notice an interesting summary of the Abbé Petitot's recorded experiences while engaged on missionary enterprise in the inhospitable wilds of the Mackenzie river basin in Arctic America.

MR. MORAN, the artist accompanying the Hayden Expedition, has painted some admirable water-colour views of Holy Cross Mountain, the Peaks of Monument Park, and many other wonders of the Yellowstone Region.

OBITUARY.

KÖPP, E., at Zürich, aged 56. [Professor of Chemistry at the Polytechnic of Zürich.]

LANGE, Professor F. A., at Marburg, November 21. [Author of *History of Materialism*, &c.]

LESTER, the Rev. J. D., December 4. [See p. 600.]

MONNIER, F., near Vesoul, November 29. [Author of *Vercingétorix*.]

SÉDILLOT, M., aged 67. [Author of *Traité des instruments astronomiques des Arabes* (begun by his father); *Mémoire sur les systèmes géographiques des Grecs et des Arabes*; *Prolégomènes des tables astronomiques d'Oloug Beg*; and *Histoire des Arabes*.]

OXFORD LETTER.

Queen's College, Oxford: December 6, 1875.

The University has suddenly awakened to the fact that the income of the Bodleian ought to be increased—that is, if it is to keep up its position and reputation as one of the great libraries of Europe. Perhaps some excuse may be made for our slowness in discovering this fact, on the ground that so few of us ever see the inside of the library except when lionising our lady-friends. Under these circumstances it is not so wonderful that we should not have been struck sooner by the *lacunæ* in its various departments. Indeed, there is something to be said for shutting up the Bodleian altogether and devoting its funds to the support of the examinations, which are fast becoming the proper and peculiar work of the University, since the luxury of maintaining it is an expensive one, which few except foreigners seem anxious to avail themselves of. At all events, the following list of visitors—who, it is to be feared, came rather to see the Bodleian than our other admirable institutions at the basement of the building—will show that however much the library may be regarded at home with the awe due to the Holy of Holies, our Continental brethren have no such reverential scruples.

Herr Zangemeister has come from Heidelberg to collate Orosius; and Signor Schiaparelli, from Florence, to copy such geographical notices of Italy as he could find in our Arabic MSS. Zupitza has been making a final collation of the Aelfric MSS., on which he has been working; and Kölbing has also been examining various English texts. Aufrecht, on his way from Edinburgh to Bonn, investigated some Sanskrit MSS., which he has described in the last number of the *Journal of the German Oriental Society*; Röhl (not to be confounded with Rühl, of Dorpat, who has also been here) has re-examined, for the Berlin Academy, the Greek inscriptions already edited (though defectively) by Chandler; and Hervieux has been engaged upon the Latin version of Aesop's Fables which goes under the name of Romulus. Three Cambridge scholars have been making use of the Oriental treasures of the library—Mr. Bensly, of certain Syriac and Greek MSS. of the 4th book of Maccabees; Mr. Taylor (of St. John's) of the Rabbinical Commentary of Aboth; and Dr. Schiller-Szinessy, of a MS. of Kimchi on the Psalms; while a fourth, Mr. Aldis Wright, has made a last collation of the Bodleian MS. of Robert of Gloucester. Several unique Talmudic MSS. have been purchased from Jacob Saphir, well-known to collectors of such documents; among others may be mentioned the great volume of the *Responsa* of Salomon ben Addereth. The eleventh century MS. of the Psalms from Yemen, which he offered to the Bodleian, has gone to the Cambridge library. Dr. Neubauer's catalogue of the Hebrew MSS. is fast progressing, more than 1,800 entries having now been made; and his monograph on the French Rabbis of the thirteenth century, in which he has been assisted by M. Renan, is appearing in the twenty-seventh volume of the *Histoire Littéraire de France*.

Our writers of books—to borrow a phrase from the Egyptian monuments—have not been idle. To say nothing of Professor Rolleston's luminous Address before the British Association last autumn, or the translation of Professor Haeckel's *History of Creation*, we have the second volume of Professor Stubbs's *Constitutional History of England in its Origin and Development*; Professor Thorold Rogers's interesting *Complete Collection of the Protests of the Lords*; Mr. Nettleship's *Introduction to a Study of the Aeneid*, and Mr. Merry's *Specimens of Greek Dialects*. The Master of Balliol, too, has brought out a new edition of his *Plato* with various additions and corrections, and the Rector of Lincoln has been charming the readers of *Macmillan* with a "Chapter of University Life in the last century." A volume entitled *The Principles of Morals* is soon to appear, the joint production of our late Professor of Moral Philosophy and our present Professor of Logic, whose names guarantee the excellence of the work; Mr. Papillon is preparing a *Manual of Comparative Philology*; and Mr. Henry Sweet has in hand an *Anglo-Saxon Reader*, which every student of language will look forward to with impatience. I have already had the pleasure of noticing in the ACADEMY the new volume of Professor Max Müller's *Chips*, but I cannot help returning here to the opening pages of the book, which deal with the question of University Reform and the relation of our endowments to the needs of research. Professor Max Müller states so forcibly and eloquently the true end and object of a University, and how far short we have fallen of realising it, as well as how easily we might yet restore "the ancient glory of Oxford," and "invite the best talent of England back to its legitimate home," with "the funds which are now frittered away in so-called prize-fellowships," that one feels the hopelessness of the cause of research and learning in a place where such an appeal falls dead and unheeded. When we think of the large endowments we possess—endowments, be it remembered, most of which were once given to provide the leisure necessary for study and discovery—and then consider the use to which they are now turned, we almost begin to sympathise with those who say: "Better sweep away your endowments altogether, apply them to paying off the National Debt or something of that kind, rather than let them be employed any longer in support of a mischievous system." Barely a fifteenth part of the net income of the whole University, it would appear, goes to the endowment of the Professoriate, and meanwhile it is left to the initiative of Liverpool merchants, or the isolated generosity of a chance college, to establish such important and, from an academical point of view, such necessary chairs as those of Chinese and Keltic. Fully as I agree with all else that Professor Max Müller has written, there is one point, unhappily, on which I am compelled to differ from him. When he says that "if only twenty men in Oxford and Cambridge had the will, everything is ready for a reform, that is, for a restoration of the ancient glory of Oxford," he takes far too optimistic a view of the state of things. There are, it may be hoped, many more than twenty men in the two Universities who have not yet bowed the knee to Baal, but their efforts are as useless and as hopeless as were those of Elijah to stem the torrent of corruption which finally carried the kingdom of Israel to captivity and extinction. The iron of the examination-system has entered too deeply into the soul of the present generation for us to expect that it can return to the ancient conception of a University; knowledge is valued only in so far as it will pay, and our large and splendid endowments have been diverted from unremunerative research to the most profitable species of brain-work at present existing in the country. The founder of the College from which I write expressly laid down that the Fellows were to receive an annual stipend in order that they might be relieved from the necessity of teaching and so have leisure for quiet study; and, in the spirit of this statute, I find from the old *computi* that the Fellows were paid only for the time that they were in residence, a deduction in their income being made for every week of absence. By subsidising education instead of research we have

not only ruined the cause of learning and discovery, but have also checked the free development of that very education we profess to aid. It is refreshing to read the vigorous pamphlet of Professor Bonamy Price on *University Reform*, which has lately been exercising the minds of manifold reviewers. The Professor has laid his finger on the evils of the present system; whether he is equally successful in suggesting a remedy for them is another matter. Many will think that his proposed scheme will but revive the mischiefs complained of in a new form; and his ideal Professor is certainly a creature, admirable perhaps, but hardly human. However this may be, his assertion of the principle of free-trade in education is worthy of all consideration, and, though his Sub-professor may be merely a reproduction of an elderly college-tutor on an enlarged scale, we ought to be grateful to him for having so clearly pointed out to us our defects and shortcomings.

Meanwhile there are rumours that a draught of University Reform on the part of the Government is already in hand, and that an executive Commission will be appointed to reform the colleges if they refuse to reform themselves. When we remember the results of the last Commission, we cannot help receiving the news with some misgivings, though there is re-assurance in the fact that we have now to deal with a Conservative Government, one of whose members is our Chancellor. It may be questioned, however, whether University opinion upon the subject is not too hopelessly divided to make reform advisable at present; it is possible that another decade of years, or even another generation, may find us better prepared to handle it. At all events, we should then know more of the system now in working, as well as of the end towards which it is conducting us.

One of the chief advantages that might result from our being plunged into the vortex of reform would be to carry into another channel that restless energy which seems bent on changing the whole outward appearance of Oxford, and improving in this way on the heritage that has come down to us. The latest proposal is to transfer the Botanical Garden from its present site to the neighbourhood of the Museum. No doubt the new Garden would form a pleasant morning promenade for the numerous nursery-maids of the "Parks" district; but to abolish the old "Physic Garden," with its historic memories, its shady walks, its dreamy quiet and view of Magdalen Tower, is almost too great a sacrifice even for so desirable an object. For purposes of research there is little good in huddling together all the branches of natural science in a single spot, and we are glad to find both Dr. Hooker and *Nature* disapproving of the project. The higher artistic impulse has been allowed to disfigure Oxford quite enough; what with Keble and the new building at Merton, we have fully acquitted ourselves of our duty towards posterity, and, at any rate for a few years to come, we ought to be allowed to cherish the few relics that are left of a past that might otherwise be wholly forgotten. One piece of iconoclasm is sufficient for a Term. Only two or three weeks ago it was determined by an overwhelming majority to transform the interior of St. Mary's Church and sweep away the historic associations that have gathered round it during the last fifty years of stirring University life. The party of revolution see no reason why the place should remain any longer an exception to that crowd of ecclesiastical edifices which the last few years have turned into specimens of modern architecture, interesting, no doubt, but hardly historic; and, unless the pewholders stand in the way, the future preacher before the University runs a risk either of injuring his lungs or of addressing his sermon to himself and his desk. And yet there is an old proverb, "Let well alone."

P.S. My Postscript is the bearer of bad news. Professor Max Müller has just informed the Vice-Chancellor of his intention to resign the Chair of Comparative Philology at the end of the Academical year, in order to devote himself to the publication of the seven volumes yet to appear upon the Rig-Veda. Let us hope he may yet be induced to change his determination. It is true that his long and great services constitute a claim for rest and recognition on the part of the University, but nothing would be more disastrous to the cause of Comparative Philology here than his resignation of the Professorship. The scientific study of language is no longer a stranger to Oxford; that this should be the case is due to the unwearied labours, the brilliant researches, and the eloquent exposition of Professor Max Müller.

A. H. Sayce.

SELECTED BOOKS.

General Literature.

Beccari, G. B. La questione del Nilo e la Società geografica Italiana. Firenze: Le Monnier. L. 2.

Hamerton, P. G. Round my House: Notes of Rural Life in France in peace and war. Seeley & Co.

Haydon's Correspondence and Table-Talk. Ed. F. W. Haydon. Chatto & Windus.

Indian Alps, the, and How we crossed them. By a Lady Pioneer. Longmans. 42*s.*

Jerrold, B. The Final Reliques of Father Prout. Chatto & Windus. 12*s.* 6*d.*

Scott, W. B. Pictures by Venetian Painters. Routledge.

Stigand, W. Life, Work, and Opinions of Heinrich Heine. Longmans. 28*s.*

Woermann, K. Die Landschaft in der Kunst der alten Völker. München: Ackermann.

History.

Acts of Chapter of the Collegiate Church of SS. Peter and Wilfrid, Ripon, A.D. 1442 to 1506. Ed. J. T. Fowler. Surtees Society.

Allmer, A., et A. de Terrebasse. Inscriptions antiques et du moyen-âge de Vienne en Dauphiné. Paris: Thorin. 90 fr.

Bunsen, E. v. Biblische Gleichzeitigkeiten od. Uebereinstimmzeitrechng. bei Babyloniern, Assyrern, Aegyptern u. Hebräern. Berlin: Mitscher & Röstell. 3 M. 60 Pf.

Dufour, G. H. Geschichte des Sonderbundskrieges und die Ereignisse von 1856. Basel: Schwabe. 3 M. 50 Pf.

Haddan, the late A. W., Remains of. Ed. A. P. Forbes. Parker. 12*s.*

Hunziker, O. Wallenstein als Landesherr, insbesondere als Herzog v. Mecklenburg. Zürich: Schabelitz. 2 M.

Picciotto, J. Sketches of Anglo-Jewish History. Trübner.

Rocholl, H. Die Einführung der Reformation in der ehemaligen freien Reichsstadt Colmar. Colmar: Lang & Rasch. 4 M.

Silva, L. L'Assedio di Parma nel 1247–1248: racconto storico. Parma: Ferrari. L. 6.

Thibaudeau, A. C. Ma Biographie. Mes Mémoires, 1765–1792. Paris: Champion.

Visitation of Yorkshire, made in the year 1584–5. By R. Glover. To which is added the subsequent Visitation made in 1612. Ed. Joseph Foster. Privately printed. 52*s.* 6*d.*

Physical Science.

Bucher, B. Geschichte der technischen Künste. 1. Bd. Stuttgart: Spemann. 16 M.

Enneper, A. Elliptische Functionen. Theorie u. Geschichte. Halle: Nebert. 16 M.

Falck, C. P., u. F. A. Falck. Beiträge zur Physiologie, Hygiene, Pharmakologie u. Toxikologie. 1. Bd. Stuttgart: Enke. 8 M.

Frost, P. Solid Geometry. New edition of the Treatise by Frost and Wolstenholme. Vol. I. Macmillan.

Krombach, J. H. G. Flore du Grand-Duché de Luxembourg. Plantes phanérogames. Luxemburg: Schamburger. 8 M.

Philology.

Ahlqvist, A. Forschungen auf dem Gebiete der ural-altaischen Sprachen. 2. Thl. Die Kulturwörter der westfinnischen Sprachen. Helsingfors. 9 M.

Marty, A. Ueber den Ursprung der Sprache. Würzburg: Stuber. 4 M.

Naville, E. La litanie du soleil. Inscriptions recueillies dans les tombeaux des rois à Thèbes. Leipzig: Engelmann. 20 M.

Osthoff, H. Forschungen im Gebiete der indogermanischen nominalen Stammbildung. 2. Thl. Jena: Costenoble. 6 M.

Ujfalvy, C. de. Eléments de grammaire magyare. Paris: Maisonneuve. 6 fr.

Zimmer, H. Die Nominalsuffixe A u. Â in den germanischen Sprachen. Strassburg: Trübner. 7 M.

CORRESPONDENCE.

MR. GREEN AND MR. ROWLEY.

4 Gordon Street: December 6, 1875.

The publication in the current number of *Fraser's Magazine* of Mr. Rowley's second letter on Mr. Green's History makes it incumbent on those who, like myself, gave great praise to the book at its first appearance, to ask themselves whether such praise is altogether undeserved. In reviewing the book in the Academy (December 5, 1874), I stated that, "setting aside all question of differences of opinion, there are not a few misstatements on points of detail in the short period with which I have tried to make myself familiar, and doubtless other investigators would be able to give a similar testimony." It is only fair to acknowledge that Mr. Rowley's researches—spread, it must be remembered, over the space of a twelvemonth, while mine had to be completed in a single week—disclose a mass of blunders far greater than I was prepared for. It might, indeed, be possible to turn the tables upon Mr. Rowley, who makes some mistakes which, if he were himself to write a history, would expose him to blame from any critic as lynx-eyed as himself. Thus, it is not true, as he states, that Wentworth was *appointed* Deputy of Ireland in 1632; it is not true that there is any ground for saying that Mr. Green's conception of Charles's plans before the Battle of Naseby is purely imaginary. As a matter of fact, it is a fair deduction from Clarendon's account, and the absurdity of supposing that Charles meant to join Montrose in the Highlands is Mr. Rowley's and not Mr. Green's. Again, when Mr. Green attributes the remodelling of the Bench of Judges for the occasion of the ship-money trial to a hint from Wentworth, to whom, for some unexplained reason, he gives the name of Strafford, any one familiar with the history of the time would not go off, as Mr. Rowley does, to suggest that Mr. Green was thinking of the reign of James II., but would at once recognise a blurred recollection of the undoubted truth that by the dismissal of two Chief Justices and a Chief Baron, and by so timing the dismissal of Chief Justice Heath as to make it almost coincident with the issue of the first ship-money writ, Charles had so packed the Bench as to take away all confidence in its decisions. Yet even if it should prove possible to carry this retaliation as far as these samples, drawn from the events of a single reign, would seem to indicate, Mr. Green could not hope to beat down the weight of his opponent's attack, or to benefit himself more than the defeated English at Senlac were benefitted by the onslaught in the dark which slew the Malfosse with the corpses of victorious Normans.

Mr. Rowley's attack may therefore be admitted to have overpowered Mr. Green's defences where they are weakest. But he makes no attempt to storm them where they are strongest. It would be a mistake to suppose that any judicious criticism would be taken in simply by the exuberance of Mr. Green's style. Speaking for myself, I can fairly say that it was not so. There is an accuracy in detail which may exist quite independently of any perception of the larger truths of history. One is sickened by hearing how history is sometimes taught by men who, no doubt, are doing their best, but who have no idea that history can not be got up like the rules of the Latin grammar. "Give me facts," one sometimes hears of such teachers saying; "I want to know in what year John of Gaunt was born, and what was the name of the youngest daughter of Edward I." Such teachers have no sense of historical perspective. They do not rise up into the idea that facts are only of importance as they help us to understand the changes of thought, or of feeling, or of knowledge which mark the growth of that complex social unity which we call a nation. A boy who does not know which side won at Blore Heath, or who has been taught that Henry VIII. had a wife called Margaret, may possibly know much more of history than many a man who has got these facts at his fingers' ends. Mr. Green's great merit is, that he has tried, not without success, to exhibit in a life-like form the great forces which dominate the national growth. Literature and science, town-life and country-life, are not relegated by him to a chapter apart. In his book the student looks upon "the very pulse of the machine." He ceases to study a collection of biographies, and becomes in the full sense of the words, a student of history. Mr. Rowley's fear whether boys will care for anything but

seems to be answered by the success of Mr. Green's book, unless it is to be supposed that boys are not to be numbered in a fair proportion among its 30,000 readers. Besides, unless boys are to read the history of England in thirty or forty volumes, it would be impossible for them to have the accounts of battles provided for their use in sufficient detail to be interesting.

No doubt, inaccuracies of detail must react upon the general conception. But we have as yet heard nothing from those whose word would be regarded as authoritative to show that Mr. Green's general conception of the history down to the end of the sixteenth century is otherwise than true in the main, though undoubtedly he often exaggerates a truth in order to make it striking. His grasp of the seventeenth century is particularly feeble, and he is evidently not at home in the questions then at issue or in the sources from which information is to be acquired. But even here there are flashes of genius which brighten up the gloom, and it should never be forgotten that the very fact that a man has studied the tenth century minutely makes it impossible that he should have studied the seventeenth century minutely.

With Mr. Rowley's final complaint that, though a Library Edition of the History has been announced, "we hear of no revival of the School Edition," I cordially concur. Mr. Green owes it to those who admire his book in spite of its faults to put it into a shape in which it can be what it ought to have been from the first. It will be an enormous labour, but it is one which he is morally bound to undertake. Every date should be compared with some recognised authority. Every statement should be questioned till Mr. Green is quite sure that it contains something more than a mere shadowy recollection of something that he once read. I am not ashamed to say that I still think the book the best general history that has yet been written. It is in Mr. Green's own power to place it beyond all possible competition.

SAMUEL R. GARDINER.

THE MUSEUMS OF ATHENS.

Trinity College, Dublin: December 7, 1875.

If you will allow me, I will add some points, and correct some doubtful things in Mr. Hemans's interesting letter of last week on the museums of Athens. He does not mention that the art student who visits Athens is obliged to go to *five* different places to see the fragments of ancient art, viz.:—(1) the Acropolis; (2) the Theseum; (3) the Vavarkion (Βαβάρκειον); (4) the Museum of the University; and (5) the western suburb or Kerameicus, where the finest of the tombs are set up as they were found, and covered with wooden cases having wire doors. When I was at Athens last summer (3) was in the process of being transferred to (4), but in Greece it may be years before anything final is done.

As he says, all the fragments are lying about, often flat on the ground; there are no catalogues, no numbers, and no restorations whatever, even when such restorations are perfectly certain and necessary. Thus the most beautiful of the sepulchral reliefs, of which photographs are now before me, are sorely damaged in effect by having all the tips knocked off the noses of the figures. These monuments are perfect revelations of the feeling for pathos in Greek art—a pathos combined with a certain calmness and dignity which enlists the sympathy of the spectator far more thoroughly than prostrations and tears.

As to archaic art Mr. Hemans says nothing of the Theseum, which is certainly the most remarkable place at Athens for it. The stele of Aristion is there, which cannot date far from 500 B.C., and the Apollo of Thera, also one of the most renowned of archaic types. In speaking of the archaic statues in the Parthenon, of which I also possess photographs, I think he is wrong in calling the figure carrying the bull (it is not a calf) an Apollo Nomios. There can be little doubt that this is the very statue described by Pausanias as dedicated by the people of Marathon in honour of Theseus, representing him as carrying the bull of Marathon to the Acropolis, where he sacrificed it. When he says of the four gods he next describes: "the *square basement* adorned with these four reliefs stood originally near the N.E. angle of the Parthenon," I confess I cannot understand him. The subject he describes was that represented on the eastern *pediment* of the Parthenon.

It is important that your readers should know that casts of all the metopes and frieze which he describes are now in the British Museum, as well as also the famous draped figure from the parapet round the temple of Athene Nike. With his judgment of this figure I perfectly agree. It is the most wonderful specimen of transparent drapery in the world.

The first impression produced by the Athenian museums is disappointing; everything is knocked to pieces, nothing is patched up and restored; and we then find out that the Italian restorers whom it is so fashionable to execrate have after all done a great work for the enjoyment of mankind. But after longer study of the precious fragments at Athens—fragments of genuine Greek art, not of weak Roman imitation—we feel that if Thorwaldsen could be revived and set to work to put things in order, he would presently make the galleries of Athens unmatched in the world.

J. P. MAHAFFY.

The EDITOR *will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Dec. 11,	3 p.m.	Physical: "On a New Chronoscope," by Professor G. C. Foster.
	„	Crystal Palace Concert.
	„	Alexandra Palace Concert (Repetition of *Esther*).
	„	Saturday Popular Concert, St. James's Hall (Hallé, Néruda).
	8 p.m.	Musical Artists' Society (Royal Academy of Music).
MONDAY, Dec. 13,	8 p.m.	Society of Arts: Cantor Lecture, IV.
	„	British Architects: "On Dwellings for the Poor," by H. A. Darbishire.
	„	Medical.
	„	Monday Popular Concert.
	8.30 p.m.	Geographical.
TUESDAY, Dec. 14,	3 p.m.	Crystal Palace Concert (Production of *Antigone*).
	8 p.m.	Anthropological Institute: "The Weddas of Ceylon," by B. F. Hartshorne; "On the Belief in Bhutas—Devil and Ghost Worship in Western India," by M. J. Walhouse; "On the localities from whence the Tin and Gold of the Ancients were derived," by C. O. Groom Napier.
	„	Photographic.
	8.30 p.m.	Medical and Chirurgical.
WEDNESDAY, Dec. 15,	7 p.m.	Meteorological: "On the Registration of Sunshine," and "Notes on the use of the Rotatory Thermometer on board Ship," by R. H. Scott; "On the rainfall at Calcutta," by R. Strachan; "On the Moon's Influence in connexion with our extremes of Atmospherical Temperature," by G. D. Brumham.
THURSDAY, Dec. 16,	3 p.m.	Crystal Palace (Repetition of *Antigone*).
	4 p.m.	Zoological.
	7 p.m.	Numismatic.
	8 p.m.	Linnean. Chemical.
	8.30 p.m.	Royal. Antiquaries.
	„	British Scandinavian: "On the National Life, &c., in Iceland at the Present Day," by G. Browning.
FRIDAY, Dec. 17,	7.30 p.m.	Sacred Harmonic Society, Exeter Hall (*Messiah*).
	8 p.m.	Philological: "Renan and Max Müller," by the late Professor Grote.
	„	Quekett: "On a Larval Cirripede," by H. Davies; "On the Measurement of Angular Aperture," by J. E. Ingpen.
	„	Society of Arts: "Industrial Pathology," by Dr. B. W. Richardson.

SCIENCE.

The Sensations of Tone as a Physiological Basis for the Theory of Music. By Hermann L. F. Helmholtz, M.D. Translated, with Additional Notes and an Additional Appendix, by Alexander J. Ellis, B.A., F.R.S. (London: Longmans & Co., 1875.)

(*Second Notice.*)

IT is impossible to pass from the first part of the book without noticing the theory of the analysis of notes in the ear, in which the existence of Ohm's law is explained by an analogy derived from the phenomena of sympathetic vibration. It is assumed that a resonant scale of some kind exists in the ear, every part of which resounds only to tones of definite pitch. Any complex vibration affecting the resonant scale will then resolve itself into its constituent tones, just as it would in a series of resonators. This theory furnishes an explanation of the existence of consonances free from beats. Thirds, fifths, and octaves give beats in air; but in the ear tones separated by these intervals fall on different parts of the resonant scale, so as to be out of each other's way. The amount of separation of notes forming a given interval depends on the extinctive power. About the middle of the scale it is such that two notes a minor third apart do not afford sensible beats. This is of interest in connexion with the theory of development. The specialisation of the parts of the resonant scale saves the organ from constant shocks in the case of the consonances. If we suppose the specialisation to be in a progressive condition, we may look forward to a revolution of our fundamental musical laws in the course of the progress of the species; and in the systems of the remote future we may expect to find first whole tones, and even at a later stage semitones, doing duty as consonances, and joining in with the thirds, fifths, and octaves in harmonious chords. In connexion with this theory, it is again necessary to mention the experiments of Professor Mayer, who has for the first time made actual determinations of the extinctive power possessed by the ear in different parts of the scale, and shown that it varies in different individuals.

The teleological view of this theory taken by Helmholtz is that it furnishes an explanation of the sensation of pitch. It is only necessary to suppose that the nerves connected with that part of the resonant scale (membrana basilaris) which corresponds to a given pitch produce by their excitation the sensation of notes of that pitch, to place the theory of the sensation of sound on a level with those of the other senses.

There is an objection to this part of the theory. It seems difficult to believe that an excitation which affects in a nearly uniform manner nerve-terminals covering an interval of a whole tone, and with but little less intensity nerve-terminals extending to an interval of about a major third, should be able to give a sensation of pitch having the singleness and certainty which that sensation possesses in a good ear, if the sensation of pitch is different in each nerve-terminal. If we were to admit that the vibration-number still preserves its peculiarity in the

transformation into nerve-force, and that all the nerves of sound are equally conduits for nerve-forces different in kind, we should have the position which would be forced on us if we came to the conclusion that the above objection was unanswerable.

The second part of the work treats of the effects of the combination of notes. I should translate "Störungen" in the title by "perturbations," the accurate astronomical equivalent, rather than "interruptions:" for combination-tones are certainly perturbations, but can hardly be called interruptions of harmony.

Combination-tones have their origin in the simultaneous action of two or more simple vibrations on the same portion of air, or other medium of transmission. They consist of difference-tones and summation-tones. As to the difference-tones, the theory of Young is apt still to find defenders; this ascribes them to the effect of beats, too numerous to be perceived separately. Helmholtz has shown that this idea is in opposition to facts; it is also founded on a complete misconception, arising in an analogy founded on a verbal ambiguity. As to the facts: first, beats can be distinctly perceived, as such, up to a number per second (between 100 and 200) much higher than the vibration-number of many audible sounds, and they do not present the slightest resemblance to the tones of the same vibration-number. For instance, Helmholtz adduces the 132 beats per second of the interval $b'''\ c''''$ as being still distinctly audible as beats. But this same number is the vibration-number of tenor C; and if beats could pass over into a tone, this should be the form assumed by the beats. Again, in many cases the beats and combination-tones can be heard at the same time, constituting separate portions of the same mass of tone.

As to the theory. The vibrations which constitute sound are variations of pressure or position. The variations which constitute beats are variations of sound. Variations of sound itself do not constitute a fresh sound. There is an ambiguity in the word "beat." It seems to infer that there is an impulse, an excess of pressure, at the swell of the beat—*i. e.*, when the sound has the greatest intensity. This is not the case. The negative impulses and pressures increase just as much as the positive during the beat, unless some property of the medium comes into play to make them different. This property is found in the air in the difference in its behaviour on compression and rarefaction, when these are beyond the limit where changes of pressure are proportional to the changes of volume. It may be shown by a much more simple process than any given in Helmholtz's book that this defect of proportionality leads at once of necessity to the existence of both the difference and summation-tones of Helmholtz.

The employment of beats for the analysis of notes leads to an investigation as to the limit of deep tones. By applying this method to the notes of the siren, Helmholtz showed that the fundamental vibration corresponding to the number of puffs of air is not produced until the rate of about eighty per second, lower notes consisting entirely of harmonics. The application of large stopped organ-pipes is then suggested; Helmholtz does not take the obvious course of applying to them a method like that he used for the siren, but assumes that the notes are substantially pure tones. It is easy to show that these notes contain a large proportion of 12ths, the beats of a semitone following the *pattern* U u u U u u, where U is a beat of the fundamentals and u of the 12ths. Sounding the $C_{,} - C_{,}\sharp$ of an ordinary Bourdon, it is recognised that the fundamental is still heard with great clearness; this corresponds to about thirty-four vibrations per second. I requested Sir F. Ouseley to perform the experiment of sounding the successive semitones of the thirty-two-foot octave, and noticing where the beats of the fundamental ceased to be audible. Sir F. Ouseley informs me that he heard the slow beats of the fundamental when sounding $F_{,,}\sharp$ and $G_{,,}$, but not lower; but his impression is that he could hear them lower with open pipes. This might be the case if the fact be that his stopped 32's do not produce their fundamental vibration in sensible intensity below the point in question. I also requested Dr. Stainer to perform the experiment with the open 32's at St. Paul's. Open pipes sounded in semitones give the pattern U u U u, corresponding to fundamental and octave. I have myself ascertained that in large-scale open pipes the u's are scarcely audible, consequently the tone of such pipes is much purer than that of large stopped pipes, contrary to Helmholtz's statement. Dr. Stainer informs me that he only recognised the beats of the octave in two of the upper semitones of the thirty-two foot octave; and that in all other cases he heard only the beats of the fundamental, and this right down to $C_{,,}$—$C_{,,}\sharp$: *i.e.*, down to a tone corresponding to about seventeen vibrations per second, which is much lower than anything Helmholtz indicates. But Dr. Stainer points out that the noise about St. Paul's renders it an unsuitable place for any delicate observations.

There can be little doubt that in the experiments of Helmholtz with the large tuning fork and sliding weight, and also with the loaded string, the failure to hear vibrations below about thirty arose from the vibrations not being communicated to the air in sensible intensity; the alternative is that the range of his ear may be very short. There is some mistake about the experiment with the loaded string (p. 268): it is stated that at $B_{,,}$ with thirty-four vibrations in a second, there was scarcely anything audible; now, $B_{,,}$ would have about thirty-one vibrations. Turning to the original we find $B_{,}$, which corresponds to $B_{,,}{}^{b}$ of about twenty-nine and a-half vibrations; so that it is impossible to tell what is intended. There is another case at p. 424, where the German B is left instead of B♭.

The theory of consonance and dissonance founded on the principles established in the first part of the book, is one of Helmholtz's greatest achievements. In the latter part this is worked into the foundation of a theory of music. Space forbids my entering into these subjects further than to remark that Helmholtz finds himself led to present just intonation, or a reformed system of tuning, as not only advantageous in theory, but as worthy of adoption in practice. This part of the work has formed the basis of investigations on systems of tuning made by Mr. Ellis, myself, and others. The greater part of Mr. Ellis's Appendix, which forms about a fifth of the entire volume, is occupied with an account of these.

Mr. Ellis's principal investigation is on the subject he calls "Musical Duodenes." The method thus described has for its object the practical employment of just intonation in a rigorous manner, without any resort to approximations. The notes are arranged in a scheme of horizontal and vertical lines, each horizontal step to the right being a perfect third up, and each vertical step a perfect fifth. Placing anywhere on this scheme an oblong which includes three notes in a horizontal and four in a vertical line, we find within it twelve notes, which are defined as constituting the duodene of a note occupying a definite position within the oblong. The practical use of this is intended to be that the actual notes can be designated without altering the ordinary notation of music, by simply writing above the line the name of the duodene employed. This method is precisely analogous to that known as "Tonic Sol-fa." The method employed by Helmholtz, and followed in the text of the translation, may be derived from the same scheme of arrangement. The unmarked letters refer to a certain vertical line; a line over the letter refers it to the vertical line situated one step to the left, one under the letter to the line one step to the right, and so on. This is inapplicable to written music, but is based on the more convenient principle of referring accurately to the fundamental scheme by a single mark always employed, which involves an extremely simple idea. The method I have proposed and prefer retains this advantage, and is also applicable to written music. I take it to bear the same relation to Mr. Ellis's that the ordinary notation does to "Tonic Sol-fa." It is, however, primarily used with reference to approximate systems.

Mr. Ellis's letter-notation is independent of the duodenary arrangement, and I consider it very inconvenient. Also, the numerous typographical symbols he employs have, in many cases, no obvious relation to what they denote, and, with the extensive new vocabulary, cause the subject to present unnecessarily an appearance of great difficulty. At the same time Mr. Ellis must have the fullest credit for the completeness of his account of all the principal researches; and when his notation and vocabulary are once mastered, but little difficulty will remain in any part of the subject.

The remaining notices in this Appendix refer to Professor Mayer's acoustical researches; to the machines constructed respectively by Mr. Donkin and Mr. Tisley for the mechanical description of combined vibrations; the string-organ of Mr. Baillie Hamilton and Mr. Farmer; and a number of other points of interest to the student of acoustics. There is a very good article on Helmholtz's vowel-theory, to which Mr. Ellis's position as a philologist gives special weight; but I have already discussed this point.

R. H. M. Bosanquet.

The Academica of Cicero. The Text revised and explained by James S. Reid, M.A., Assistant-Tutor and late Fellow of Christ's College, Cambridge. (London: Macmillan & Co., 1874.)

We cordially welcome this little book as a valuable contribution to the intelligent study of Cicero's philosophical writings. Mr. Reid's main aim is modest enough:—

"I trust," he says, "that the work in its present shape will be of use to undergraduate students of the Universities, and also to pupils and teachers alike in all schools where the philosophical works of Cicero are studied, but especially in those where an attempt is made to impart such instruction in the ancient philosophy as will prepare the way for the complete knowledge now required in the final classical examinations for honours both at Oxford and Cambridge. My notes have been written throughout with a practical reference to the needs of junior students."

Language like this does not always prepare a reader for such conscientious and scholarly work as we find in this edition.

The introduction contains a clear and interesting account of Cicero's philosophical studies, of his general attitude towards philosophy, and, in particular, of the composition of the *Academica* as we have it. Mr. Reid is right, we think, in emphatically calling attention to the real merits of Cicero in philosophical writing; to the genuine and solid interest which philosophy, as Latinized by him, must always have for the student of antiquity. It is not merely as a stylist that Cicero deserves well of us in this respect. Taken, indeed, as so much metaphysics, Cicero's presentation of philosophical ideas is, in spite of its beauty of form, too inaccurate, too oratorical, too dependent, often, on thoroughly inferior sources, to have any independent value. But an independent value it undoubtedly has in another sense, as embodying in the most vivid way the transition from the metaphysical to the ethical point of view which is so characteristic of the later Greek speculation. The Romans used philosophy with the power and healthy sense of men who knew that they were making history. Their metaphysics were as such valueless ("quis enim est istorum Graecorum," says Cicero, "qui quemquam nostrum quidquam intellegere arbitretur"*); but a clear idea of the process implied in their employment of philosophy—the translation of its formulae into literary Latin, the absorption of its leading maxims into the atmosphere of ordinary cultivated life, the utilising of dialectic for the purposes of rhetoric or exhortation, the colouring of oratory with a tinge of speculative culture—is more vividly impressed upon the imagination by Cicero's example and writings than by those of any other Latin author with the exception, perhaps, of Lucretius.

As a critic of the text Mr. Reid leans in the conservative direction, the result being that his text "lies considerably nearer the MSS. than that of Halm" (Preface, p. viii.). As instances in which he seems to be right as against other editors, we may perhaps point to the note on *satis eum longo intervallo*, 1. 1; on *da mihi nunc*, 1. 10; on *pace consumitur*, 2. 2; and on *viae reperiuntur*, 1. 42, on which we may remark that if a parallel for *viam reperire* be required, it may be found in Virgil (*Aen.* 9. 195). In 1. 12, however, we have considerable doubt whether Mr. Reid is right in keeping the MSS. reading "Brutus . . . sic philosophiam Latinis litteris persequitur nihil ut iisdem de rebus *Graecia desideret.*" To say "Brutus writes so well on philosophy in Latin that the Greeks feel nothing lacking on the matters in question," would be, we should think, too bald and elliptical a way of speaking for Cicero. If *Graecia desideret* is right, we should be inclined to think that something else in the sentence has dropped out. In 1. 13 Mr. Reid writes for *contra Philonis* of the MSS., *contra ea Philonis*: is it possible that what Cicero wrote was *contra rationem Philonis*?

We may mention a few other points on which we are inclined to differ from Mr. Reid. On 1. 28, "cum ita moveatur illa vis quam qualitatem esse diximus, et cum sic ultro citroque *versetur*," Mr. Reid says the use of *versari* is strange. It is surely a not uncommon use in Ciceronian Latin: comp. *De Finibus*, 5. 86, "verses te huc atque illuc necesse est," and Lucretius 6. 125, 175, 277. Again, we cannot agree with Mr. Reid's view of the difficult passage 1. 37, where Cicero has apparently committed the great blunder of making the Stoic ἀποπροηγμένα a subdivision of the λητπά. It is surely far more likely that Cicero (as Madvig on *De Finibus* 5. 30 has suggested) should have either misunderstood or been misled by some careless Greek author, than that he should have written a Latin sentence in which all the ordinary rules of composition are neglected. On 2. 33, "quo enim omnia iudicentur sublato reliqua se negant tolere; ut si quis quem oculis privaverit, dicat ea, quae cerni possent, se non ademisse," it seems to us that neither Mr. Reid nor any other commentator whom he quotes has hit on the simplest and easiest way of taking the words, which is to translate *ut* as = *ut si*. "*As if* a man, after depriving another of his eyes, were to say that he had not deprived him of the objects of sight." This use of *ut* is illustrated by Munro on Lucretius 6. 1232. On 2. 80 Mr. Reid has surely missed the force of the words "O praeclarum prospectum." Cicero has been dwelling on the defectiveness of the senses, and instances the fact that from the place where he is standing he can see the *Cumanum* of Catulus, but, as his sight is not long enough, he cannot see the *Pompeianum*. "*O praeclarum prospectum!* What a wonderful stretch of vision! We can see Puteoli" (he continues), "but not our friend Avianius who may be walking there. . . . . Were a god to ask me, I should be bold to answer that I am by no means content with my pair of eyes." But Mr. Reid takes the words *O praeclarum prospectum* as a rapturous outburst on the beauty of the scenery.

We have observed a few oversights and misprints. In 1. 33 Mr. Reid gives in his text *disciplina* and *mutationes*, in his note *forma* and *immutationes*; on p. 135 we find "Democritus (460—357 B.C.) was really very little *older* than Socrates (468—399), who died *nearly sixty years* before him." On pp. 3 and 4 occur *intelligant* and *intelligerent*; on pp. 118 and 131 *coelo*; on p. 59 *poenituit*; on p. 10 *ea quae* for *ea qua*; on p. 19 *Menesarchus* for *Mnesarchus*. H. Nettleship.

* *De Oratore*, 2, § 77.

SCIENCE NOTES.

PHYSIOLOGY.

On Unipolar Nerve-Stimulation.—When only one electrode is in contact, whether mediate or immediate, with a nerve-trunk, while the other is applied to a distant part of the body, the results of stimulation are very different from those obtained by allowing the current to traverse a portion of the nerve included between the two poles of the battery. The effects of unipolar stimulation have recently been investigated by Chauveau (*Comptes Rendus*, November 2 and 8, 1875). In the first series of experiments, a motor nerve (*in situ*) was stimulated with the positive and negative poles alternately. After every pair of stimulations, the intensity of the continued current employed was increased; the successive increments being of equal value. It was found that when the current had attained a certain degree of intensity (constant for each individual case), the two poles produced exactly equal effects, *i.e.*, the resulting muscular contractions were equal in extent and duration. Above and below this point, equal currents from the two poles were no longer followed by equal effects; above it, the positive pole was found to be more active than the negative one: below it, the negative prevailed over the positive pole. On substituting a sensory for a motor nerve, similar results were observed, save that the properties of the two poles were reversed. When a motor nerve was repeatedly stimulated with the positive pole alone, the intensity of the current being augmented in arithmetical progression, the motor effect was found to maintain a constant relation to the intensity of the current, until exhaustion began to show itself. On substituting the negative for the positive pole in this experiment, the maximum motor effect was very soon reached, subsequent increase of current being no longer followed by increased effect. Precisely the same phenomena occurred in the case of sensory nerves; but the two poles were found to have exchanged their properties with each other. A consideration of the above results will go far to explain the confused and even contradictory results achieved by Cyon, on trying to reproduce in the human subject those phenomena of bipolar electrotonus which were first studied by Pflüger in the isolated nerve-muscle preparation of the frog.

Experimental Arrest of a Zymotic Process in the Living Organism.—It was accidentally found by Luchsinger (*Pflüger's Archiv*, xi. 10) that the injection of a watery solution of glycerine into the subcutaneous areolar tissue of a cat or rabbit was invariably followed by an abundant discharge of the colouring-matter of the blood through the kidneys. Inasmuch as the dissolution of red corpuscles in the circulating fluid is always attended by the liberation of a ferment capable of transforming glycogen into sugar, the latter substance was looked for in the urine. Not a trace of it could be detected. Subsequent experiments showed that its absence was not due to any lack of glycogen in the liver. The possibility next suggested itself that the glycerine might have checked the characteristic activity of the ferment. The following experimental results seem to show that glycerine is really endowed with some such power. It is well known that glycosuria may be excited at will in the rabbit, by injuring a particular spot in the floor of the fourth ventricle, or by putting the animal under the influence of curare. Now it was found that the occurrence of this artificial glycosuria could always be prevented by the previous injection of a sufficient quantity of glycerine under the skin. Moreover, the transformation of hepatic glycogen into sugar, which usually occurs soon after death, may be checked by injecting glycerine subcutaneously during life.

Physiological Action of a new Alkaloid.—By acting on diethyloxamide with phosphorus pentachloride, Wallach has succeeded in the synthesis of an alkaloid to which he has given the name of chloroxalethylin. The action of this new compound has been investigated by Binz (*Archiv für exp. Pathologie und Pharmakologie*, October 22, 1875). It exerts a decidedly depressant influence on the cerebral and spinal centres of the frog; the peripheral nerves are affected in the same way, but at a later period. In warm-blooded animals, it lowers the temperature of the body, but does not produce narcotic effects in any mammal except the cat. It resembles atropia in paralysing the inhibitory apparatus of the heart; so that, when a frog has been put under its influence, neither electrical stimulation of the *sinus venosus*, nor the injection of muscarin, avails to stop the ventricular contractions. When a sufficient dose had been administered to a rabbit, irritation of the vagus was no longer followed by its usual effect. Though resembling atropia in its action on the heart, the new alkaloid differs from it in not causing dilatation of the pupil when instilled into the eye. Both in its positive and its negative properties therefore, it seems to be more nearly allied to tropin, a derivative of atropia.

On the Corneitis which follows Intracranial Division of the Trigeminus.—The curious effect on the nutrition of the eyeball, produced by section of the fifth nerve within the skull, was first pointed out by Magendie in 1824. Since that time, his experiments have often been repeated and varied, with the object of making out, if possible, whether the corneal changes should be ascribed to lesion of certain "trophic" fibres supposed to run in the branches of the trigeminus, or simply to the external irritation and injury from which the eyeball, by reason of its insensibility, is no longer shielded by its ordinary safeguards. Senftleben believes himself to have set the question finally at rest (*Virchow's Archiv*, October 12, 1875). His conclusions are, in the main, identical with those at which Snellen formerly arrived; but they are supported by a stronger body of more varied evidence. The primary change in the cornea he finds to be a simple necrosis of very limited dimensions, caused by violence inflicted on the insensible eyeball. This circumscribed necrosis is followed, in accordance with well-known pathological laws, by a secondary inflammation, setting out from the margin of the cornea, and advancing towards its centre. These changes are wholly independent of any "trophic" influences conveyed through the trigeminus; indeed, there is no reason to think that the trunk of this nerve contains any "trophic" fibres. Sinitzin's statement, that the occurrence of corneitis after division of the fifth nerve may be prevented by the simultaneous extirpation of the superior cervical ganglion of the sympathetic, was found to be entirely erroneous.

On some Points connected with the Function of the Kidneys.—Grützner describes a set of experiments intended to throw light on the connexion between the arterial blood-pressure and the quantity of urine secreted in a given time (*Pflüger's Archiv*, xi. 6 and 7). He brings evidence to show that the relation between them is less simple than Ludwig originally supposed it to be. A great fall of blood-pressure, such as is caused by division of the spinal cord in the cervical region, or by poisoning with curare and chloral hydrate, undoubtedly arrests the renal secretion; but the latter may be re-established, without any proportionate rise of blood-pressure, by injecting urea or sodic nitrate into a vein. On the other hand, anuria may likewise follow an increase of blood-pressure, caused by intermittent electrical stimulation of the medulla oblongata, or by the effect of an accumulation of carbonic acid in the blood upon the vaso-motor centre. The mechanism of this form of suppression is simple enough. The transudation of water through the walls of the Malpighian capillaries is proportionate to the blood-pressure in their interior. But the general spasm of the arterial system caused by either of the two methods described above affects the afferent vessels of the tufts in common with all other arterioles, and hinders the blood in their interior from taking part in the general rise of tension. If the experiment be repeated after previous section of the vaso-motor nerves going to one kidney, we find secretion proceeding actively in this organ, while it is arrested in the opposite one. Must we then conclude that the flow of urinary water depends simply on the degree of tension subsisting in the Malpighian tufts? The diuretic effects of urea and sodic nitrate, alluded to above, prove that these substances exert some more immediate influence on the secretory function. Indeed, diuretic agents may be grouped in two divisions: some, like digitalis, operating indirectly, by the variations in blood-pressure which they cause; others, like sodic nitrate and urea, by exercising a more direct and special influence on the secreting tissue.

MICROSCOPICAL NOTES.

At a "scientific evening" of the Royal Microscopical Society, held at King's College on the 24th ult., Mr. H. C. Sorby, F.R.S., the President, exhibited his new apparatus for exactly determining the position of absorption bands seen with the microspectroscope, to which we alluded, with explanations of the principle, in the Academy for November 13, p. 500. It was found very easy to bring the bands of the test scales to positions coinciding with those of the bands to be tested. Starting the apparatus at the zero of its scale, the amount of rotation required to bring any band into the right position was easily read off, and on reference to a table which Mr. Sorby has calculated, and published in the *Monthly Microscopical Journal* for this month, the wave length in millionths of a millimètre can be ascertained by simple inspection. The figures and explanations given in the above-mentioned journal will enable any skilful optician to make the instrument.

At the ordinary monthly meeting of the Royal Microscopical Society on the 1st inst., Professor Bennett directed attention to some peculiar bodies he found in Drosera, Pinguicula, and other insectivorous plants. These bodies are below the cuticle, and have a glandular aspect. They exhibit some cross markings, which give them a superficial resemblance to the external glands of Coleus, described and figured by Mr. Slack (*M. M. J.*, May, 1872), but they are not, as those are, epidermic structures of the nature of glandular hairs. They have evidently a different function as well as a different position, and Professor Bennett thinks it possible they are organs of digestion. The paper was illustrated by drawings and by the exhibition of the actual objects under the microscope.

On the same evening Dr. Lawson showed an apparatus, devised by M. Hayem and made by Nachet, to facilitate the estimation of the number of red corpuscles in a given quantity of blood. It consisted in a cavity of definite size, cut in a glass slide. Into this blood, diluted with a known quantity of serum, is placed, and viewed with an eye-piece furnished with a micrometer, showing a number of square spaces. The corpuscles are counted in these spaces, and then, by a simple process of multiplication, the number in a cubic millimètre is ascertained. In the case of the blood exhibited by Dr. Lawson this number exceeded 4,455,250.

Professor T. Rupert Jones on the same evening gave a very interesting account of the recent researches, chiefly by himself and Mr. Kitchen Parker, in the structure and classification of foraminifera.

M. Paul Bert has laid before the French Academy a *réumé* of the observations of himself and others on the colour-changes of the chameleon. They appear to be due to change of place of certain coloured corpuscles. When they bury themselves under the skin they form an opaque background to the cerulescent layer, and when they distribute themselves in superficial ramifications, they either leave the skin to show its yellow hue, or give it green and black tints. The movements of the colour corpuscles are directed by two orders of nerves, one causing their descending, and the other their ascending, motions. In a state of extreme excitation the corpuscles hide below the skin, and do so in sleep, anaesthaesia, or death. The nerves which cause the corpuscles to go under the skin have the greatest analogy to vaso-constrictor nerves. They follow the mixed nerves of the limbs, and the great sympathetic of the neck, and do not cross in the spinal marrow. The nerves which bring the corpuscles upwards resemble in like manner the vaso-dilator nerves. Luminous rays belonging to the blue-violet part of the spectrum act directly on the contractile matter of the corpuscles, and cause them to move towards the surface of the skin.

A microscopical examination of the root-fibres of pines damaged by Phylloxera leads M. Cornu to consider the injury due to mechanical causes, and not to any poisonous injection. The introduction of the insect's sucker into the tissues causes their *fading* (not rotting), and the opposite cells swell. The affected cells have their longitudinal growth arrested, and from this arise tension and swelling, and a rapid exfoliation of the vertical layer required for the protection of the tissues. The paper will be found in *Comptes Rendus* for November 22.

In the *Comptes Rendus* for November 15 is a paper by M. Balbiani on the Embryogeny of the Flea. He finds the egg of *P. felis* better adapted to researches than that of other species, such as *canis* and *irritans*. It is more transparent, and permits the various stages of development to be better observed. As the flea's egg has been described by former observers, and especially by Leuckart, M. Balbiani merely observes concerning its envelopes, that they consist in a chorion and vitelline membrane, both very thin, transparent, and colourless. The chorion is homogeneous, without sculpture, or superficial reticulations. The rugose shell-like aspect its surface presents does not arise from this membrane, as Leuckart thought, but is caused by a coating the egg receives at the moment of its expulsion. The micropyle openings of the chorion are numerous, and are found at the anterior as well as at the posterior pole. In these two regions they are grouped in circular-spaces, larger in the former, where the micropyle holes number forty-five to fifty, while in the latter there are only twenty-five to thirty. In the anterior group only has M. Balbiani seen spermatic filaments engaged. One or two days after laying, the formation of the embryon begins by a thickening of a portion of the blastoderm, in the form of a band, at first broad and diffuse, but which gradually concentres on the ventral line of the egg. The embryonary bandelet continues to grow at its posterior part, whence it makes a fold which penetrates the vitellus, and bends round to the dorsal, or opposite, side of the egg. This replicated, or caudal, extremity of the embryo thus has for its origin a veritable invagination of the blastoderm at the posterior pole, while throughout the rest of its length the embryo results from a local transformation of the blastodermic vesicle, and consequently remains external to the vitellus. This mode of formation of the embryo of the Pulicids presents a type intermediate between that of the Dipters, in which the whole embryo is exterior, and that of the Hemipters, in which it is chiefly, and sometimes entirely, formed at the expense of a portion of the blastoderm invaginated in the vitellus. After remarking that the egg of the flea is too small to make sections to exhibit the embryonic layers, and the part they play in the process of development, M. Balbiani observes, there is no difficulty in following the development of the two membranes which have received the names of the amnios and serous envelope. With their formation, the first period of development terminates, and at this early stage of evolution, the organ of reproduc-

is already visible in the form of a small cluster of clear cells on the internal surface of the abdomen, immediately below the posterior margin of the vitellus. No envelope surrounds this mass of germinal cells, and the author formerly mentioned a similarly precocious appearance of reproductive elements in Aphidians and Lepidoptera. The commencement of the second development period is marked by the appearance of the rudiments of cephalic appendages—antennæ and mouth-organs—which last, by progress of evolution, come to be organised as in maxillary or abrading insects (*broyeurs*). We know that the larva of the flea feeds on solid matters, while the perfect insect has a mouth adapted to suction. Another peculiarity is the appearance of the rudiments of thoracic members, though the larva is born in an apodal state. "This tendency to produce appendages like the legs of other insects, and which are destined to abort in the embryo itself, is a very interesting fact for the partisans of the doctrine of evolution, while it is inexplicable to those who believe in the invariability of species." Among the phenomena of the third and last evolution period, M. Balbiani mentions "the rupture of the serous or external envelope of the cephalic region of the embryo, its concentration on the dorsal surface as a crumpled mass, and, finally, its penetration in the vitelline sac, or mid intestine, by an opening in the back of the embryo. At the close of this period, a little horny plate is found on the head of the larva, which enables it to split the membrane at the time of hatching. M. Künckel has described and figured this in *P. felis*, but M. Balbiani claims priority.

In the last "Microscopic Notes" a letter from Mr. Lettsom was quoted, in which by inadvertence the mineral Wulfenite was spelt Wulfanite. This error did not belong to that gentleman.

In the *Hermes* (vol. x. part 2) R. Lepsius discusses the inscription of the Nubian king Silko, the bastard Greek of which he explains in several cases by a reference to Coptic idioms reproduced in Greek. E. Zeller has an article on Aristotle and Philolaus, in which he argues against Schaarschmidt, that some at least of the alleged remaining fragments of Philolaus formed part of a genuine work of that philosopher known to Aristotle. Having remarked that the silence of Aristotle on the sources of his information about Pythagoreanism proves nothing, Zeller bases his theory on a comparison of the statements made by our later informants about Philolaus' doctrines with some passages in which Aristotle speaks in similar terms of the Pythagoreans. E. Curtius contributes an elaborate paper, full of ingenious combinations, on the history of Corinth. Less important, though all interesting in their way, are the papers of R. Neubauer on the archonship of Rhoemetalkas at Athens, and on an old Laconian inscription; of Schanz on the MSS. of Plato, of Kaibel on an oracular inscription found at Attalia in Pamphylia, and of Zurborg on Sophocles and the Elegie. Latin scholarship is represented in this number only by two short articles, by Nöldeke on the Roman provinces *Palaestina Salutaris* and *Arabia*, and by Gemoll on the mutual relations of the three MSS. used by Lange in his edition of Hyginus' (?) *De Munitionibus Castrorum*. Otto Seeck ("Eine Enttäuschung") exposes in an amusing manner the spurious character of a supposed Latin "Life of Cato," recently discovered at Marburg and rashly supposed to have been the authority followed by Plutarch. Seeck shows by a few instances that it is merely a translation of Plutarch by an incompetent hand.

MEETINGS OF SOCIETIES.

Geological Society.—(*Wednesday, December* 1.)

J. Evans, Esq., F.R.S., President, in the Chair. The evening was devoted to a continuation of Mr. J. Clifton Ward's researches on the granitic, granitoid, and metamorphic rocks of the Lake District. After describing the geological relations of the Skiddaw granite, the author referred to its microscopical structure and chemical composition. In estimating the pressure under which the rock may have been formed, he has resorted to Mr. Sorby's method of measuring the cavities in the crystals of quartz. Analyses were given of the granite and of the associated chiastolite-schist, "spotted schist," and mica schist. Attention was called to the quartz-felsite of St. John's, the syenitic granite of Buttermere, and some other crystalline rocks of the district; and it was suggested that these may have been produced by the extreme metamorphism of the volcanic series. The so-called hypersthenite and some other rocks of Carrock Fells were described, and their probable origin discussed. Some of these rocks may represent the base of the volcanic series, metamorphosed at great depths and altered by addition of silica introduced from below. The accuracy of Professor Sedgwick's work in the Lake District was duly acknowledged by the author, and the general question of metamorphism was fully discussed.

British Archaeological Association.—(*Wednesday, December* 1.)

Dr. Kendrick exhibited an annulet made from hematite, and in the shape of a heart; Mr. Cuming exhibited a pyriformed object of the same stone; Mr. Baily exhibited a variety of objects found in recent excavations in Blomfield Road, Finsbury; Mr. Cuming exhibited specimens of brass book-clasps of the fifteenth century; Mr. Brock exhibited specimens of plaster decorations in high relief, from the Old Manor House, Kennington, recently pulled down; the Rev. S. M. Mayhew exhibited a Burslem figure of Sir John Falstaff, a Fulham jug of the time of William III., some ancient glass fragments, an Etruscan cyathus, and a gold finger-ring of the Claddagh clan of Galway; a paper by Dr. Wake Smart, "On the Ancient Worship of Springs," was read and discussed; Sir Henry Dryden, Bart., communicated an account of Roman remains near Rynhoe; Mr. Brock read a paper "On the Discovery of an ancient War-ship near Botley," a vessel 130 feet long, of massive construction, and which evidently had been burnt; Mr. Cuming read a paper "On some Roman Tesserae of Terra-cotta"; Mr. Morgan gave a summary of proceedings at the Evesham Congress.

Entomological Society.—(*Wednesday, December* 1.)

Sir Sidney Smith Saunders, C.M.G., President, in the chair. Mr. W. A. Forbes exhibited a variety of the Burnet Moth (*Zygaena filipendula*), with yellow spots; of which he had bred a number from larvae taken near Winchester. Mr. Champion exhibited some rare British Coleoptera. Mr. William Cole exhibited carefully-executed drawings of the pupae of a species of the Dipterous genus *Ephydra*, which he had taken clinging to the stems of grass in brackish water near Southend, Essex. The President referred to the numerous parasites found on bees of the genus *Osmia*, and remarked that M. Jules Lichtenstein had recently obtained *Zonitis praestans* from the cells of *Osmia tridentata*; and likewise *Euchalus vetusta*, from its desiccated adult larvae, in the same way that *Halticella Osmicida* effects its metamorphosis, thus making the thirteenth parasite recorded as infesting this particular species of bee. A paper was communicated by Dr. Burmeister, of Buenos Ayres, giving a description of a new genus belonging to the family *Scaritidæ* (nearly allied to *Clivinae*), taken on the shore of the river Uruguay, near the town of Concordia. The third part of the "Transactions" for 1875 was on the table.

Antiquaries.—(*Thursday, December* 2.)

C. S. Perceval, Esq., exhibited the portion of the collection of seals presented to the Society by the Hon. Mrs. Albert Way which he has already arranged, being the Great Seals of the Sovereigns of England. By the French kings, seals *en placard* were used as early as A.D. 670, the design being usually a rudely-executed head. Antique gems were used by some of the Carlovingian kings, and the heads of gods and heroes found on them have sometimes been mistaken by former antiquaries for authentic portraits of the kings who used them. The kings of England before the Conquest rarely, if ever, used seals to attest documents in their own country, but they were occasionally employed for transactions with foreigners. The abbey of St. Denis possessed charters from Kings Bercuald, Offa of Mercia, Ethelwulf of Wessex, and Edgar, all with seals; but only those of Edgar and Offa are still preserved. Besides these, the Way collection contains copies of the seal of Coenwulf, King of Mercia, and four specimens of Edward the Confessor. This king was the first, either in England or France, who appended the seal to the charter by strings, which was done probably in imitation of the method used in sealing bulls. The only other Anglo-Saxon seals extant are those of Ethelwald, Bishop of Dunwich (mentioned in the *Archaeologia*, vol. xx.), and of the monasteries of Durham and Wilton.

From the Conquest to the present sovereign the collection has no gaps. William the Conqueror originated the custom of placing representations of the king, enthroned and on horseback, on the obverse and reverse of the seal. In his case there is no doubt that the equestrian figure represented the Conqueror as Duke of Normandy and the seated figure as King of England; but the practice has continued to the present day though the meaning has long been lost. Armorial bearings first appear in the first seal of Richard I. That monarch's shield bears one lion rampant facing to the centre of the shield, only half of which is visible, which renders it extremely probable that the whole bearing was two lions counter combatant.

The seal of Alexander, King of Scotland, 1107–1124, also bears one lion, but facing outwards, to the dexter side, as is usual when the charge consists of a single animal.

The first seal of Richard I. was lost with his vice-chancellor, who was drowned near Cyprus. The second seal, made on the King's return to England after his captivity, bears three lions passant guardant, which have been used ever since as the arms of England. The equestrian figure on this seal has a lion on the helmet, the first instance of the use of a crest.

In the second seal of Henry III., made after the cession of Normandy, Anjou, and other provinces to Louis IX., a sceptre is substituted for the sword in the hand of the seated figure, and the throne is surrounded by architectural decorations. From this date the general design of the seals is alike, and the only difference is in the varying character of the art. The seal of the Commonwealth is an exception, as it bears on the reverse a view of the interior of the House of Parliament, and on the obverse a map of England. The seal used by the Protector is more like a royal seal, as it has an equestrian effigy, well executed by Thomas Simon, but the lions of England are supplanted by a coat devised by Cromwell, viz.: quarterly, 1 and 4, the Cross of St. George; 2, the Cross of St. Andrew; and 3, the Harp of Ireland, with the lion argent of Cromwell over all in pretence.

Philological Society.—(*Friday, December* 3.)

E. L. Brandreth, Esq., in the chair. Mr. C. B. Cayley read a paper on "Gender-forms," in which he endeavoured to show how the natural arrangement of sexual designations (first male and then female) might cause them to acquire different

phonetic forms, as when the Aryan feminine is distinguished by a strengthened vowel—or else to be associated with different pronouns; as in the Hebrew prefixes and affix, the English *he* and *she*, &c. He also traced the defective declension of the Aryan neuter noun to the fact that it had ordinarily no need to appear in a vocative construction. A long discussion followed, in which Messrs. H. Nicol, Furnivall, Russell Martineau, Dawson, Magnold and Brandreth took part. The Hon. Sec. announced that the paper on February 18, 1876, would be by Mr. Henry Sweet, on Pronunciation.

Linnean Society.—(*Friday, December* 3.)

Dr. G. J. Allman, F.R.S., President, in the Chair. The following papers were read: 1. On Polynesian Ferns of the *Challenger* Expedition, by Mr. J. G. Baker. Ten or twelve new species were described; but constituting no new genus, and mostly nearly allied to species already known. 2. Revision of the Liliaceae, by Mr. J. G. Baker. The present and final instalment comprised the tribes Anthericeae and Eriospermeae; the latter characterised by the woolly testa of the seeds, rare among Monocotyledons. 3. Botanical Notes from Darjeeling to Tongle, by Dr. C. B. Clarke. 4. On *Edgaria*, a new genus of Cucurbitaceae, by Dr. C. B. Clarke.

FINE ART.

A History of Lace. By Mrs. Bury Palliser. Third Edition. (London: Sampson Low & Co., 1875.)

A taste for lace is hardly to be classed among those follies which are the mere offspring of fashion, and retain but a temporary hold upon the fancy of womankind. The taste, indeed, has occasionally become a mania, and in times of general extravagance the two sexes have often vied with each other in the inordinate use of what is essentially a feminine adornment. Thus, in Elizabethan days, the ruff—that wire-supported erection in which the wearer's head looked like that of John the Baptist in a charger—was worn by gentlemen as well as by ladies of fashion, and a century later the lace bill of Queen Mary, which in one year amounted to more than 1,900*l.*, was exceeded by that of her stern-visaged husband. Sumptuary laws were of no effect in restraining the fashion, and the keenest satire was equally powerless. It would seem that one spirit of folly could only be expelled by the introduction of another, and so, when, as Addison tells us, women took to exchanging their Flanders lace for punch-bowls and mandarins, the newer mode of spending money gradually supplanted the older. Possibly we may see a similar alternation in our own days, for

> "Multa renascentur quae jam cecidere, cadentque
> Quae nunc sunt in honore,"

and the china-mania, which dealers believe to have reached its height last season, may next season give place to a passion for lace. If it be so, ladies who have learnt to discriminate between the wares of Worcester and Bristol will have reason to thank Mrs. Palliser for teaching them also

> "To know the age and pedigrees
> Of points of Flanders and Venise,"

and initiating them into secrets of thread-work which had been buried with their great-grandmothers.

But we should be doing an injustice to Mrs. Bury Palliser's *History of Lace* if we at all implied that its value and interest were as fleeting as fashion. In truth it is a work of singular beauty and singular merit—at once an ornament to the drawing-room table and an addition to the library book-shelves. It cannot be said that the history of the fabric has been always that of progress, for, beautiful as are many of the modern examples of lace, they owe their beauty almost entirely to their close adherence to ancient patterns. The most successful of Mrs. Treadwin's designs (exquisitely engraved in Mrs. Palliser's book) are reproductions or adaptations of old Brussels or Venetian manufactures, and it seems to us that great good might result by encouraging the art in those localities in England—notably in Devonshire—where an hereditary aptitude for its practice still exists. The new code issued by the Education Department has increased the number of "special subjects" which may be taught in national schools; why should not lace-making be included among these (at least in those districts where it is the prevailing occupation) and proficiency be rewarded by an addition to the annual grant?

The plan adopted by Mrs. Palliser in her History ensures a clear and adequate treatment of her subject. She begins with a brief notice of needlework in general, and some useful observations on the terminology of the art. Lace, in the modern acceptation of the term, is a development of the open-work embroidery which was universal in Europe during the sixteenth century. The word itself did not acquire its present definite meaning until the reign of Henry VIII., for although in statutes of an earlier date the term occurs (as in 3 Ed. IV. cap. iv.), it then signified the braids or cords which, previous to the introduction of pins, were employed for fastening as well as for ornamenting dresses. The French term "*dentelle*" has a still later origin. The old word employed to designate the work was "*passement*," and it was not till fashion caused the fabric to be made with a toothed edge that the expression "*dentelé*" or "*à dentelle*" came into use, and gradually the single word "dentelle" took the place of the compound term. Mrs. Palliser concedes to the Italians the invention of point or needle-made lace, and to Venice in particular the greatest skill in the design and execution of its higher forms. Spanish point is scarcely less celebrated than that of Venice, to which it bears a close resemblance, but some of the work made by Spanish nuns in bygone ages has a distinct and very curious character. In England the manufacture of lace was widespread in the sixteenth and seventeenth centuries, and seems to have extended from Cambridgeshire to Devon and even to Cornwall, without omitting a single county in its progress westward. Whether the introduction of the art was due to Queen Katherine of Aragon (as a constant tradition in Bedfordshire asserts) or to the Flemings who settled in England during the persecution of Alva, it is impossible now to determine, but it is certain that the trade has, with very slight intermission, flourished among us for more than three centuries. Our limited space forbids us to enter into details, and we must refer our readers to Mrs. Palliser's book, not merely for information about such well-known fabrics as the laces of Brussels, Mechlin, Alençon, Valenciennes and Honiton, but for a vast amount of recondite lore, gathered from all sources, and relating to the past and present history of the manufacture in every country where it forms a branch of industry. In justice to the authoress we must add that her copious references to original documents evince a wide range of research, and that her own pen, as well as the engraver's *burin*, has been handled with just that delicacy which the subject they illustrate demands.

Charles J. Robinson.

THE WATER-COLOUR INSTITUTE.

The exhibition which opened on Monday last at the Water-colour Institute is one of the best that we remember to have ever seen there. It contains a number of extremely skilful efficient productions, a not overwhelming bulk of mediocrity, and only a moderate quantity of trash. This is good as exhibitions go, whether at the Institute or elsewhere. Messrs. Linton, Herkomer, Small, Gow, and Hine, and Mrs. Coleman-Angell, contribute potently to the merit of the collection. There is also a well-sized Rosa Bonheur.

Taking the figure-painters first, it is disputable whether Mr. Herkomer or Mr. Linton claims the foremost place. No doubt, however, the general capacity of Mr. Herkomer, and his intellectual hold upon various subject-matter, are much in advance of Mr. Linton's: to him, therefore, we give precedence. He exhibits on the present occasion three Swiss or Tyrolese subjects, a portrait, and four designs (two frames) named *Stained-wood Decorations*. Of the Alpine subjects, one is entitled *A Dilemma*. It shows two mountain-tourists, an English lady and gentleman, with their Alpenstocks, who have entered—for lodging or guidance—a cottage in which eight persons of both sexes and all ages are helping, or about to help, themselves with spoons from one dish of milk porridge: the only member of the household privileged to have her own milk-bowl apart is the white kitten-cat seated on the bench which projects from the wall. The precise "dilemma" in this case is probably the question: How are these exacting foreigners to be fed and accommodated, when nothing is in the house save milk and milk-porridge, without so much as separate platters to serve it in? At any rate, both the tourists and the natives look a little unready as to what shall next be done; the former pause on the threshold, and the latter do not rise to receive them. This little picture is excellent in lighting and otherwise. *The Poacher's Fate* has more of dramatic crisis than Mr. Herkomer usually gives. It represents a party of peasants who have sallied out to track their lost comrade—now at last discovered dead in a shelving mountain-path down which he has been hurled: his legs and his clutching fingers are seen—the rest is left undisplayed: his hat lies apart, and his gun. His wife, one of the exploring party, clasps her hands as her worst alarms are verified. There is, properly speaking, nothing melodramatic in this design: its subject, however, involves so much of startle and anguish—so much of the "shocking," as we commonly term it—that any presentment of it, even a not overstrained one, still strains the quality of art. *Siegfried Hubert Herkomer, a Sketch Portrait*, shows us a big determined child of six months old—his straw hat set with wild-flowers. The *Stained-wood Decorations* are in two diverse styles of treatment, but all in brown monochrome. The first contains two single figures—*Legend* and *Oracle*. "Legend" is an almost naked man in the prime of virile youth: he is blind, and stretches out his hands gropingly. A skull lies

near his feet: a viper, twined round his ankle, shoots towards the eyeless sockets. A scraggy raven brings for the man a wreath inscribed "Mystery." The figure of "Oracle" has a veiled head, the face-cloth blinding his upward eyes: the feet are straitened, the hands bound. His garland is of oak, his motto "Power." Some thought has evidently gone to these inventions: their artistic style is a little composite. It might be said to have (apart from what characterises Mr. Herkomer himself) something of Mr. Dante Rossetti: or perhaps a certain fusion between the manners of Leighton, Burne Jones, and Simeon Solomon, would express our meaning more recognisably. The second specimen of *Stained-Wood Decorations*, termed *Faun-Fancies*, is long-drawn in form, and—save for its vigorous management of lights and darks—not very satisfactory. There is no special "fancy" in the designs—which represent, first, a faun about to pipe to a wood-nymph; and, second, the same personages making love, with an air of satiety and depression by no means in character. Mr. Linton's principal work—one of the largest in the gallery—is named *Off Guard*: an officer and a couple of troopers, perhaps in the Thirty Years' War, whiling away their leisure in a large chamber opening out of a narrow corridor in some mansion under garrison or occupation. The burly captain stands, holding his staff behind his back: one of the troopers, an Italian or Provençal, with frizzly black hair, sings, touching a long-stemmed guitar—a handsome young fellow, who can play havoc with female hearts as well as with masculine lives; another trooper, with clasped hands, leans on the table, intent upon the stringing of a lute by a young man dressed in green. The black-costumed seneschal is seated, drawing faint whiffs from his pipe, and with a goblet of Rhine wine beside him; he has reached that period and condition of life when a certain tolerant cynicism seasons most forms of enjoyment. Somewhat removed from the whole of this group, a young handmaid with a tankard stands and listens. The arrangement is peculiar, in so far as the principal group, beginning at the left-hand corner of the picture, extends hardly beyond its centre: then comes the long stem of the guitar, the woman, and the chamber, and in the right angle the window with restricted outlook. This is the sort of arrangement which could not be managed with good effect, in default of much artistic aptitude on the painter's part: which is here forthcoming in ample measure. The picture is, indeed, a *chef d'oeuvre* of its kind, and places Mr. Linton very high among those painters who succeed in doing well the class of work—picturesque interiors with figures noticeable for costume, and not insignificant in their action—which Mr. Haghe, the President of the Institute, has wrought at for so many years without becoming more than second-rate. There are three minor examples here by Mr. Linton: *On Guard* is about the best—a grand-looking young halberdier, strongly painted, without any marked peculiarity beyond his firm-set military pose.

Next to these two leading exhibitors we may name Messrs. Small, Gow, and Towneley Green. *The Gipsy Mother*, by the first-named, is a capital piece of sturdy truth. She is seated by the wayside suckling her baby; her weather-stained face, with a kind of habitual leer of scheming imposture, has a semi-Irish look; the kettle had lately been boiling hard by, leaving a trace of ashes on the grass. *The King's Messenger*, by Mr. Gow, will enhance the reputation of this very careful and minutely complete artist. The costume is about the time of Henri III.: the messenger is delivering a letter at a convent-gate in a town; behind stands a Franciscan, evidently not much inclined to assume the responsibility of receiving the royal missive. Two arquebusiers attend upon the messenger. This is really an admirable specimen of finished genre-painting. Mr. Green's principal work is *The Roadside Inn*. The passengers by a stage-coach of a hundred years ago have entered the unassuming but well-kept hostel for their afternoon meal. Two clergymen are seated at the repast: one of them rigid and supercilious over his knife and fork, the other disposing of his viands with the heartiest goodwill. A young lady is also at the table, probably a new-made bride; her youthful husband is carving the pasty for her. Apart from the table are various personages not entitled to sit down with "the quality:" one of them is a lass of about sixteen, who stands holding a scanty sandwich in her hand, having no order to give because no cash to spend. All this is well told in the clear, orderly, unobtrusive, but very definite manner which distinguishes Mr. Green.

Mr. W. L. Thomas has been particularly industrious in recording the sights and incidents of a Swiss tour; he sends no less than a dozen works, each of them having some genuine point of individuality, although the range of the whole set is a little too much on a sightly and showy level. Two very commendable specimens are *At Altdorf*, with a friar in the street, and *The Last of the Monks, a Capucin Monastery at Zug*, where we see three friars in the garden, under a true sunny effect, and with a quaintly gabled round tower behind, very solid-looking. The finest of all, however, is a landscape, *A Thunderstorm in the Alps*; an uncommon work, with a great deal of matter in it. In the centre of the solemn and wide-spreading scene comes a small flash of forked lightning, very white, with edges of steel-like sharpness—unilluminative and vicious-looking like a spitting viper. *The Wreck* is one of the most important works produced by Mr. Absolon; not free from his usual defects of laxity, yet making a fairly interesting picture out of a subject at once pathetic and pictorial in a high degree. There has been a tempest on the northern French coast; a lady, saved from the billows, is recovering consciousness, laid down beside a huge fire on the beach; a man, seemingly lifeless, is being carried to the same spot by the fishwives. The fierce firelight contrasts effectively with the rich but broken moonshine, and the other elements of the scene around; one well-observed touch of truth is the staring unshifting look of the eyes in the group on which the fire glares. Two careful little pictures, by Mr. C. Green, are *The Necklace* and *The Schoolmaster*—mending a quill pen: this is both precise and skilful in its lifelikeness. *Studio Furniture*, by Mr. Gregory, is also very exact and rightly pencilled, with a bright effect of light: *The Bride* is a well-handled sketch by the same artist. Two ladies, Miss Thompson and Mrs. Murray, contribute free and masterly sketches: by the former, *Bersaglieri, Vintage Sketch in Tuscany*, a car with two great white bulls, and *The Wine-press*, marked by clever directness of rendering; by the latter, *A Study* of an Albanian magnate seated, in a sumptuous crimson dress gold-broidered, a very telling piece of rapid work—also another *Study* of a battered-looking Albanian, worn and furrowed "more with toil than age."

The visitor may also look with pleasure at the following. Jopling, *Ida*. Mary Gow, *An Errand of Mercy*, sisters of charity traversing a country-road in charge of an ambulance. Staniland, *Caught*, a stalwart young officer in tender converse with a lady on the carriage-path leading up to a mansion, surprised by an elderly gentleman who may be the father, or perhaps the husband, of the yielding fair one: the best figure of the three is the officer, who has no possible excuse to make, and can only stand to his perplexed position, and abide the consequences. Also by the same artist, *Throwing the Cane, Caister Lifeboat*—a bold treatment of the immense spurt and splintering of the white angry sea-spray, and the massive unflinching men steady to their work. Guido Bach, *A Morning on the Chiaja at Naples*, a young mother with her infant by the sea-shore, about the best out of several rather slight and artificial, but to some eyes enticing, pictures by this painter. Bromley, *The greatest of these is Charity*: a lady traversing, under a keen but not boisterous wind, a snow-clad country-side, carrying on her arm a basket for the relief of the poor. Carter, *La Cuisine*. Israels, *All Worn out*, a gloomy cottage-interior, feelingly sketched off. Skill, *Filomena*, an Italian Contadina. One of the most ambitious works in the gallery is that by Mr. Houston, *Death of Warwick the Kingmaker* at the Battle of Barnet: it is, however, far from meeting the higher demands of the subject—being an exhibition of plate-armour and other such subsidiary matters, executed with the tame exactness that might befit a group at Mdme. Tussaud's.

We shall return to this collection to notice the landscapes and other pieces.

W. M. ROSSETTI.

BARYE THE SCULPTOR.

Paris: December 4, 1875.

When Théophile Gautier died, and M. Lemerre conceived the idea of collecting, in a *Tombeau* like those printed in the sixteenth century, the lamentations of all the poets of all countries, Victor Hugo sent some splendid verses—the most solemn and touching, perhaps, he ever wrote. I was reminded of them the other day on visiting the posthumous exhibition of the works of the great romantic sculptor, and thinking of the gaps left in our ranks by the loss of Corot and Barye:—

"Oh! quel farouche bruit font dans ce crépuscule
Les chênes qu'on abat pour le bûcher d'Hercule!
. . . . . l'âge éclatant va finir;
Ce siècle altier qui vit dompter le vent contraire
Expire . . . ."

Nothing is more true. "L'âge éclatant finit." The great champions of romanticism are falling one by one, receiving tribute from an admiring generation, it is true, but a generation that knows little either of their ardent love of study, their long poverty, their proud indifference to insult, their contempt for money that is easily earned and of honours that are dishonour, or of their pursuit of an ideal which is as unreal as a dream, and which makes the artist and the poet near akin.

Antoine Louis Barye was born in the year 1796 in Paris, where his father, a master goldsmith, was then settled. When he was of an age to be sent to school, the great revolutionary movement had already been quelled by Napoleon, who was more intent on multiplying regiments than schools. Barye learned nothing at all. But he was hardworking and intelligent, and gifted with a clear memory. Little by little he taught himself all that a man in his position ought to know, and was qualified to take his place anywhere with credit. When I first knew him he was over sixty-five years of age. He was middle-sized and powerfully built, with a big head rather sunk between his shoulders, and was always closely shaven. His small, sharp, black eyes and pointed nose, with the mocking expression peculiar to the nose of the true Paris *gamin*, betrayed what the thin, ironical, tightly-compressed lips seldom uttered. He spoke little on the juries on which the vote of his brother-artists often called him to sit, but with such polished good sense and calm firmness as terrified his opponents and always gave him the victory.

He worked when very young with an engraver of ornaments for military uniforms, and there learned that respect for manual labour which he never afterwards lost. In the retrospective sense of the word, he was a master stone-cutter and a master founder. He turned out all his models with his own hands. After the final fall of the Empire, which had forced him to join his regiment, he again worked for a manufacturer, and subsequently for Bosio, the sculptor, and competed several times for the prize of Rome, but happily just failed of success. His real education, which assisted his natural genius, he got in Gros' studio Gros, with his strong passionate feeling for design, his knowledge of bold and life-like composition, is the real father of the romantic school. While he

believed and declared himself with perfect sincerity to be the disciple of David—David, who, during the period of the Revolution, had also, unknown to himself, been a romanticist—Gros took the most active share in the rising against a school that had forsaken the study of Nature on her ever-changing and expressive side.

I shall not dwell on Barye's work as a sculptor of the human figure. It was a line in which he showed great talent. He assimilated the Greek method of the best period with much more intelligence and personality than any other academician. But he did not rise to that height which is called genius, and which we shall find him reaching in his animals, especially of the feline tribe. There is a bust of a young man there by him which is powerfully conceived; but the stiffly arranged curls show that the feeble busts of the Roman decadence were the ideal of the sculptor of the Empire and the Restoration. His *Thésée combattant le Minotaur*, and *Thésée vainqueur du Centaur Biénor*, would alone suffice to establish the reputation of a sculptor, but are not without faults. Though the muscles are very prominent, the anatomy is cold. Though the limbs are correctly disposed, the heat of action does not burn within them. But the union of the human and the bestial nature is very novel. The two sitting or half-reclining figures of young men on the pediment of the *Pavillon* of the new Louvre, which faces the Pont des Saints-pères, are the best and simplest of his nude figures, and recall the Parthenon. His pediment is wanting in effect. The four groups, *la Paix* and *la Guerre*, *l'Ordre* and another imperial virtue, I forget which, which stand on shafts beneath and in front of the basements of the two principal *Pavillons* in the court of the new Louvre, are fine decorative masses. But on the whole an official order for sculptures intended to be put side by side with the works of others always proved fatal to his genius, which was pre-eminently original and personal. In a famous autobiographical letter published by Dr. Veron in his *Mémoires d'un Bourgeois de Paris*, Decamps regrets that no great decorative work was ever entrusted solely either to him or to Barye. A fact justly to be regretted. The mistake in these days is that by division of orders the State tries to surround herself with a number of small clients, instead of securing a few great ones by committing the entire work to one man of genius. Division in such cases is fatal to imagination.

Barye made a large equestrian statue of Napoleon I. for the town of Ajaccio. The model, which is here, is not remarkable. Barye was not an imaginative artist. He was a contemplative observer. He had never seen Napoleon, and represented him according to Charlet's tradition, in the famous grey overcoat that has rendered the type so popular. But of the Duke of Orleans, whom he had seen, he made a small equestrian statue, which, as regards observation of type, character, function, and habits, is quite a masterpiece. The Duke, represented as still young, is tall, thin, intelligent, and distinguished-looking, free from arrogance and conceit, and sits his horse well. Everything vouches for the probability of the likeness. It is a wonderful work, and is sure to find its way even into the most exclusive of sculpture-galleries. Beside it the *Amazone* ought to be placed in the riding dress of 1870, a cap with a veil tied round it, instead of the high hat now worn, and a long cloth habit which falls in most feminine folds. Also the group of *Angélique et Roger montés sur l'Hippogriffe*, a beautiful conception, the grace, movement, voluptuousness, and colouring of which do actually carry the mind back to the most charming passages of Ariosto. Supposing fancy to be the purpose of a work of art, it could not have been realised with greater taste and propriety than in this young knight carrying off on the saddle before him the naked form of his terrified lady-love. I shall not dwell on Barye's decorative bronzes, the clocks, candelabra, fire-guards, paper-weights and candlesticks which form the commercial part of his work. He did not understand business. He had a large family to support. The public wants useful articles. The same banker who would give several hundred francs for one of the above articles, however poor in artistic design, would refuse to have anything to say to Barye's animals, masterpieces of invention and casting, but which were of no use to him.

And now that we have come to the animals we can give ourselves up to unreserved and boundless admiration of work, absolutely new of its kind, which we shall never see repeated.

In 1831, Barye sent to the salon a *Saint Sébastien*, certainly not wanting in good points, but which no one remembers, and a *Tigre dévorant un Crocodile*. The second subject was condemned as ignoble in the eyes of the higher criticism. But it captivated the crowd and was greatly applauded. The following year he sent a bust of the Duke of Orleans, which shared the fate of the St. Sebastian, a statue of *Charles VI. à cheval arrêté par un fou dans la forêt de Mans*, and the model of the *Lion au Serpent*, the bronze cast from which, exhibited in 1833, finally established Barye's high reputation, and made the classical school cry out as though they felt the teeth of the dreadful animal in their skinny calves. The Duke of Orleans—who had already given Barye some figures to make for an *épergne* which, owing to the folly of Chenavard the architect, was never finished, and would have weighed 16,000 livres—the Duke of Orleans made the State buy the *Lion au Serpent*, and it was placed near the gate of the Tuileries gardens which opens on the Seine. The effect was tremendous. Ingres was troubled, and asked with scorn "How long it was since the Tuileries had been turned into a menagerie."

Artists excel in the kind of criticism which is, at the same time, a violent apostrophe and an involuntary encomium. Ingres had lived exclusively amongst plaster casts, stuffed animals, or creatures preserved between two sheets of paper. No wonder he was uneasy when this king of the desert entered the realms of art. It looks as if Barye, who was, however, far above such littleness, had intended to symbolise, in imperishable metal, the indignation of Nature against the critics who snap and snarl at the heels of their adversaries. The muscular strength and vigour of the lion are wonderful, likewise the disgust he shows for the reptile that writhes powerless under his heavy paw. His whole body seems to quiver from the wide turned-up jaws that disclose his terrible fangs, down to the very tip of the tail which lashes the sand. Never had any school made so much of a wild beast, or done such justice to his grand proportions, his breadth of muscle, powerful action, suppleness and splendid attitudes. In suppleness, Barye's animals of the cat tribe recall the horses' heads in the pediment of the Parthenon and the prancing horses in the frieze. But they are animals that man has tamed and polished, whilst to Barye is due the honour of having conformed to modern notions, which assign to animals a more important and more sensible part in creation than the Greek philosophy. He was filled with respect for these beasts of the forest and the desert, though he could only study them in cages or in the confined space of a menagerie enclosure. By a powerful effort of mind he succeeded in representing them in full use of their freedom, he dramatised their maternal instincts and their passions, their indifference, their hunger, their lying-in-wait for their prey, and drew not only a beast with bones, flesh, and claws, but also the scenes among which he lives and moves, *sub Divo*.

These bronzes are well known, no doubt, in England also. Your South Kensington Museum would do well to make a complete collection of Barye's works, as the Corcoran Gallery of Art in Washington and the Bordeaux Museum here have done. You must know his bears swaying themselves to and fro, his elephants trotting along with their heavy tread, his lions dragging a horse to the ground, his tigers devouring a gazelle, that whole series of dramas in which the boa, the most cruel of all the actors, also plays his part. I mention them wholesale. But what none of your amateurs or museums possess—for Barye was always most unwilling to part with them—are his water-colour sketches, which have been exhibited here for the benefit of his family, and are to be sold with the small rough models in terra-cotta which are so fine in movement and so powerful in indication. His valuable and cleverly-executed wax models will likewise be included in the sale. Some of these sketches are most successful in colour. Others are heavy, though less so than his studies in oils, done in his old age. In all the effect is equally original and powerful. The backgrounds are of a severe description, mostly suggested by the masses of rock, the venerable old trees, the grey sandy tracts, the purple heather of the Forest of Fontainebleau. Barye, who was passionately fond of solitude, invested them with the sternness of the African deserts, the poisoned tints of the marshes of Asia, and the metallic hues of the American forests. The animals that inhabit these scenes, the serpents coiled up on the branches, the black panthers preparing to spring on their prey, the vultures gathered round the bleeding carcase, the bears climbing the trees, the stags, the roebuck, the fallow deer crossing the glades, the buffaloes crushed by the tiger at a bound—these animals are all engaged in fulfilling their respective functions under a sky in most instances dark and stormy.

The great artistic merit of these water-colour drawings lies in the plastic perfection they realise, and the natural impression they convey. There are a hundred drawings exhibited in the entrance-hall, which witness to the care Barye bestowed upon his work. They are preparatory sketches covered with all kinds of measurements, taken in the dissecting-rooms of the *Jardin des Plantes*, from the carcases of the animals after they had been skinned, and from the skeletons. Attention is paid to every detail, nothing guessed at or left to chance.

The posthumous exhibition of Barye's works and the exhibition which preceded the sale of Delacroix's studio show wondrous intellectual activity unremittingly applied to art. The lives of these two artists—who were born almost at the same time, became acquainted about the year 1825, and pursued their studies of animals together—both converge to technical education and poetical expression. Both were gifted with unusual health, patience and imagination, unusual in quality as in degree. Their works throw a light on our century, a light which has spread to other lands. Both were "men" as well as artists of genius. They applied for admission to the Academy instead of retaining the moral advantages of isolation. Eugène Delacroix was admitted after ten or twelve years of diplomatic negotiations; Barye, the second time he presented himself. The first time M. Bonnassieux, who, I believe, is still alive, was preferred before him; Barye, it is but fair to state, had not canvassed for votes in person, and had only sent his card round to the electors. He was instigated to this ridiculous course by Lefuel, the architect, who wanted thereby to make his peace with the authorities for having employed a mere sculptor of animals in the grand works of the new Louvre.

PH. BURTY.

ART SALES.

MESSRS. SOTHEBY, WILKINSON, AND HODGE sold, on the 29th ultimo and the following days, the valuable cabinet of Scottish coins, in gold, silver, and billon, formed by Mr. James Wingate, author of *Illustrations of the Coinage of Scotland*, perhaps the most important collection of Scottish coins ever disposed of, as it had been formed from the Lindsay, Foster, Bergue, Christie, and other celebrated collections which have been dispersed; and neither pains nor money have been spared to

procure the finest examples possible. The sale realised 3,268*l.* 14*s.*

Messrs. Christie, Manson, and Woods sold, on the 4th instant, a collection of pictures and water-colour drawings, the property of the late Rev. W. H. Turner and others. Guercino, *Christ and the Woman of Samaria*, 35 gs.; Guido, *Virgin and Child*, 33 gs.; R. Wilson, *Tivoli and Lake Albano*, a pair, 421 gs.; Baron H. Leys, *Holy Family*, 53 gs.; Leon F. Escosura, *Love's Messenger*, 57 gs.; J. Noerr, *Marauders*, 41 gs.; F. Brutt, of Weimar, *The Runaway Apprentice*, 112 gs.; A. H. Tourrier, 1872, *Drilling Recruits of the League*, 85 gs.; Mdme. E. Muraton, 1872, *The Courtyard of a Château*, 105 gs.; J. L. Gérôme, his celebrated picture of the *Pfifferari*, 510 gs.; J. B. Dicksie, *Hark the Lark*, 36 gs.; W. H. Brown, *Morning in Rothiemarches Deer Forest*, 42 gs.; R. S. Moseley, *A Board of Guardians*, 50 gs.; J. Clark, *Strayed from Home*, 105 gs., and *The Wanderer Restored*, 100 gs.; T. Creswick, *The Mill Stream*, 150 gs.; R. Ansdell, *The Wounded Heron*, 90 gs.; Vicat Cole, *Near Woolmer Forest, Hampshire*, 100 gs.; W. P. Frith, *The Toilette*, 151 gs.; T. S. Cooper, *An Evening Party*, 335 gs.; E. Nicol, *The Day before Donnybrook*, 189 gs., and *The Day after Donnybrook*, the companion, 150 gs.; W. C. T. Dobson, *In the Garden*, 135 gs.; B. M. Leader, *On the Llugwy, North Wales*, 200 gs. Among the water-colour drawings sold, were: G. Barret, *A Lake Scene*, morning, 61 gs., and *A Classical Landscape*, 45 gs.; P. de Wint, *A Landscape with Cottage and Cattle*, 35 gs.; Copley Fielding, *A Gale at Sea*, 50 gs.; W. Hunt, *Bird's Nest and Apple Blossom*, 46 gs.; *Purple Grapes and Pear*, 38 gs.; and *The Christmas Pie*, 160 gs. S. Prout, *A Swiss Cottage*, Lavey, 43 gs.; D. Cox, *A Landscape with Pool of Water*, 110 gs.

On the 16th inst. and following days Messrs. Christie will sell the whole of the stock of the late Signor Calvetti, so well known for his judgment in works of art, Italian especially. He was the principal purchaser of the Barker collection of majolica, and leaves an extensive collection of every kind.

Messrs. Sotheby announce for the 20th inst. the fine collection of the late W. T. Ashley, comprising much Chelsea and Sèvres porcelain, with other works of art.

On the 29th ult. to December 1 were sold at the Hôtel Drouot the effects of the late M. Maulaz, a passionate collector, whose ample fortune enabled him to secure the first-class specimens his correct taste led him to select. Among his other collections were some musical instruments of exceptional value. A violin of Antonius Stradivarius, dated 1714, sold for 7,900 fr.; and another, dated 1712, for 2,220 fr. An Alto, also by Stradivarius, dated 1727, 7,000 fr.; an Italian violin, dated 1550, and marked Stradivarius, 1,550 fr.; Counter Bass of Montagnana, 2,000 fr. His paintings were also sold.

At a sale on the 19th ult., a drawing-room suite of Aubusson tapestry, representing La Fontaine's Fables, sold for 2,020 fr.

NOTES AND NEWS.

Captain Warren, R.E., has presented to the University of Oxford the Oriental coins which he collected during his travels in the East. They number altogether between 700 and 800, of which the greater part consists of Jewish, early Mohammedan, and Ayyûbi coins. The proportion of valuable specimens is not large; but to the Bodleian the collection forms a useful addition, the Oxford Cabinet being very deficient in the Oriental series.

A number of ladies living in New York have formed an association for the purpose of raising a fund to erect a monument to the memory of Washington Irving in Central Park. The monument is to be of bronze, and will be a full length statue of the poet and author. It will be made by Mr. J. Wilson M'Donald, and will cost 26,000 dollars.

We have been informed on good authority that we were in error in saying last week that the late able painter, Mr. Houghton, had been twice married. He was only once married, and leaves three orphans.

An exhibition of the pictures of the late Austrian painter, Joseph Selleng, has been opened at Vienna, and will close at the New Year. The collection contains 600 of his works, and includes specimens of the various styles in which he painted at different periods of his art-career. Landscape was Selleng's special forte, and among the best pictures in the collection are his studies of *Alpine Vegetation* and his *Snow Storms*. Selleng took part in the famous circumnavigation-expedition of the *Novara* in 1857–59, soon after which he spent six months in the Brazils for the purpose of studying tropical forms; and the influences of these special modes of training are perceptible in his numerous sketches of scenery in South America, China, and Australasia. In addition to the numerous pictures owned by private individuals, Selleng left at his death (last May at the age of fifty-one) nearly 1,000 studies, known as the *Novara* series, of which a small portion is being exhibited in the Vienna Academy of Art. These are mostly in chalks and sepia, or water-colours, and include views in Ceylon, Java, the Nicobar Islands, and many other spots as little known to the ordinary European artist.

A bas-relief representing the Genius of the Arts distributing crowns, the work of Mercié, will shortly be placed in the front of the Pavillon Visconti, where stood, before September 4, Barye's equestrian statue of the Emperor Napoleon III.

Rheims prepares for the year 1876 a retrospective museum in which will be exhibited objects of art dating to the end of the eighteenth century, collected at Rheims and in all the departments of Champagne. It will be opened from April 17 to June 19.

The Imperial Museum in the Hermitage at St. Petersburg has recently been enriched by the acquisition of an ancient Greek golden helmet, slightly injured by fire, but of the most exquisite arabesque and filigree workmanship, which, from the presence of numerous gold coins of Alexander the Great, found with it, is conjectured to belong to the time of the Macedonian conqueror. This interesting relic was obtained in the course of last summer at Kertsch, the ancient Panticapaeum.

The French Government have taken the second storey of the Farnese Palace at Rome for the accommodation of the School of Archaeology.

M. Flameng has completed an etching of Mr. Seymour-Haden.

An interesting exhibition of designs for plate, drawn in competition for prizes offered by the Goldsmiths' Company, is now open at the Royal Architectural Museum and School of Art, 18 Tufton Street, Dean's Yard, Westminster.

The current part of *L'Art* is again devoted to Michel Angelo. In addition to woodcuts of his more frequently engraved works, there is one of his painting of the Fates in the Pitti Palace, another of a bas-relief from the Casa Buonarotti of the Virgin with the Child on her knees, and a large etching by Greux of a lid to a casket embossed with figures. Woodcuts are also given of the statues of David by Verocchio and Donatello, on the page opposite that occupied by the David of Michel Angelo, thus giving an opportunity of observing at a glance how the same subject was treated by the three artists. A woodcut of a fine bust of Michel Angelo by Moulin consistently concludes the number.

The Russian Academy of Fine Arts proposes to send its most promising pupils, who are compelled by their small means to spend the vacation in the capital, to some more genial part of Russia, where they may have greater facilities for pursuing their studies during the summer months.

In the *Gazette des Beaux-Arts* for December le Comte de Ris contributes an article on the late French artist Pils, illustrated by the clever woodcuts of Gillot. An engraving by Gilbert, after a picture by Vanloo, of himself and his family accompanies the text of an imaginary dialogue by M. Edmond Bonaffé on the apparent decadence of French art. A study of the Spanish artist Goya by M. Paul Lefort is commenced, illustrated by woodcuts and a fine etching by Lalauze, after a portrait of Goya by Lopez. The articles on "Jacquemart" and the "Antiquities of the Troad" are continued, and an interesting article on a unique impression of Marc Antonio's engraving of Amadeus, and a notice of some new publications, complete the number.

The reputation of the series of etchings from pictures in the National Gallery, now appearing in the *Portfolio*, is well sustained this month by M. Richeton's exquisite reproduction of *The Cradle*, by Maes. The number also contains a good example of a more robust style of etching in a *Well at Orleans*, by M. Queyroy. Boulanger is the artist who employs this month the pencil of M. Ménard, and his article is illustrated as usual by a full page facsimile-engraving by M. Goupil. Mr. Hamerton's charming version of the simple story of Etty's life and work is brought to a close, as well as Mr. Beavington Atkinson's appreciative sketch of Müller.

The Palaeographical Society has now its fifth part of Facsimiles of Manuscripts ready for distribution. It contains two more plates from the Homer, and specimens of the old Latin fragments of St. Luke and the Josephus on papyrus, in the Ambrosian Library of Milan. Plates are also given from the "Book of Kells," preserved in Trinity College, Dublin; and from Greek and Latin manuscripts of the tenth, eleventh, and twelfth centuries. The Oriental series of facsimiles is also nearly ready, and will be issued very shortly.

The *Times* states that the trustees and director of the National Gallery have accepted the munificent bequest of pictures by the old masters made by the late Mr. Wynn Ellis, upon the conditions contained in the will. The pictures accepted will be hung in a separate room for ten years.

THE STAGE.

Mr. Sothern is coming among us again for what may fairly be described as a "starring" engagement, since he will appear for three weeks only, and in familiar pieces which have been tried and retried on many stages during many years. Arriving on Boxing-night he will present himself for a few evenings as the hero of *Garrick*, then of *Home*, then of *Our American Cousin*, and will, we imagine, leave the Haymarket without producing any of those hitherto unacted pieces which are supposed to be at his command.

The only "first night" of importance during the present week was Wednesday, and the attraction then was at Liverpool, instead of in the Strand. Under the title of *Miss Gwilt*, a dramatic version of Mr. Wilkie Collins's *Armadale* was produced at the Alexandra Theatre, Miss Ada Cavendish acting the principal part. Accounts of the performance had not reached us at the time of going to press; but it is understood that Miss Cavendish expected from the part as much as she received from that of Mercy Merrick. If also she gave it as much, the representation must have been a fine one. We shall see it, in all likelihood, in London, immediately after Christmas.

On Saturday Miss Ada Swanborough took her benefit at the Strand, and that was made the occasion for the revival of *A Lesson in Love*, a

Digitized by Google

pleasant comic piece by Mr. C. S. Cheltnam, which at the present moment holds its place in the play-bill, and is followed—as on Saturday night—by the extravagant afterpiece which is a potent attraction to Strand playgoers. *A Lesson in Love*, itself, while not presenting any peculiar claims to originality of thought or treatment, is a neatly constructed and neatly written little comedy, and it displays Miss Swanborough to more advantage than do some of the pieces in which she is wont to appear. The fascinating widow—Mrs. Sutherland—is a favourite old type: one to which during the last dozen years Mrs. Stirling and Miss Herbert have perhaps on our own stage done the fullest justice. Miss Swanborough's performance is creditable: it is hearty and spirited.

Miss Lucy Buckstone makes her first appearance in London on Boxing-night, at the Haymarket Theatre.

Mr. Tom Taylor's *Anne Boleyn* will probably be produced at the Haymarket during January, with Miss Neilson in the leading character.

The White Cat, at the Queen's Theatre, adds nothing to our stock of intellectual entertainments, and for all the applause with which it was greeted on its first production, it may be questioned whether it can really be a successful thing to adapt, for any theatre other than the Alhambra, those spectacular pieces which an indulgent censorship leaves attractive in Paris. *The White Cat*—the old fairy story of *Fortunio*, told in three acts and a prologue—owes its English dialogue to Mr. Henry S. Leigh, its music to Mr. Emile Jonas, its ballets to Mdlle. Roseri, its costumes to we forget what famous dressmaker. The words are lengthy, the story drags necessarily in obedience to the exigence of stage display, the splendour is at the best barbaric rather than tasteful.

Too late for notice in our present issue were two performances of intellectual intention, on Thursday, the one at the Haymarket, the other at the Court. At the Haymarket Mrs. Theodore Martin (Miss Helen Faucit) appeared in Mr. Martin's version of Henrik Hertz's Danish drama, *King René's Daughter*; and in Sloane Square was produced Mr. Gilbert's latest fairy comedy, *Broken Hearts*, as to the scope of which there have already appeared a few lines in our columns.

The withdrawal of *Married in Haste*, in the course of a week or two, to make way for the appearance of Mr. Sothern, will deprive us of perhaps the best comedy—certainly the best but one—that Mr. Byron has written; a piece of strong and consistent dramatic interest and of vivid dialogue—a piece, moreover, quite excellently acted, and which, because of its union of these qualities, no reasonable playgoer should neglect to see. In due time, no doubt, Mr. Byron's comedy will be revived; but meanwhile it will have to be chronicled that it failed to reach its one hundredth night, while others of his productions, unmistakeably inferior to it, reach with ease their three hundredth.

The pantomimes this year at the two great theatres are *Cinderella* and *Whittington and his Cat*. *Cinderella* will be played at Covent Garden, *Whittington* at Drury Lane.

Miss Soldene's benefit is fixed for Thursday next, at the Park Theatre, which, since her appearance there, has had more success than has before attended it.

Dejazet has been buried in Père la Chaise, near the willow which marks the grave of Alfred de Musset. There was first on Saturday a service at the church of the Trinité. Outside the church, ten thousand persons waited to see the coffin of a woman who had amused their grandfathers. Inside, were admitted by ticket all who had special claims to hear the funeral service. The attendance of women—some of whom presumably appeared as much from curiosity as respect—was more numerous than that of men, but among the men were noticed Alexandre Dumas, Emile Augier, Camille Doucet, Victorien Sardou, Théodore Barrière, Meilhac, and Halévy; and among the women were the most celebrated actresses of Paris: Mdlle. Delaporte, Mdlle. Sarah Bernhardt, Mdlle. Croizette, Mdlle. Blanche Pierson, Mdme. Marie Laurent, and Mdlle. Fargueil. M. Blavet, of the *Gaulois*, pronounced in Père la Chaise the funeral oration, in which he dwelt eloquently upon the common opinion that "the feverish existence of the artist is incompatible with the virtues of the hearth." "Thank God," he exclaimed, "that prejudice daily receives many consoling denials. Only yesterday, Déjazet herself was a living protest against it, and it will be her truest glory that men will be able to say of her, 'Sous le fichu de Lisette, battait le cœur de Cornélie.'" And so, with like expressions from those who considered that M. Blavet, of the *Gaulois*, had not said quite enough, closed the last scene at Père la Chaise; and the whole history of the modern French stage lies between that and Déjazet's first scene nearly seventy years ago. Like other artists, she had three periods. In the first, she was an attraction; in the second, a talent; in the third, a tradition.

Monsieur Fechter is going to play in French in New York.

Mdme. Judic is, after all, not to leave Paris for St. Petersburg.

Encouraged by the success of the classical repertory when performed by artists of genius, an artist of talent—Mdlle. Agar—is coming to Paris from the provinces. Mdlle. Agar was for several years at the Odéon. Before the war she entered the Français, where she is remembered more for her declamation of warlike verse than for her performance of classic drama. At the Français, in a word, she was not successful, and from it she went into the country. Organising a travelling company, she performed for a year or two in the great towns, and, quite as often, in the smaller ones. Last year she was in London, and we gave at the time some account of her performances, which, excellent though they were of their kind, commended themselves more to the students of Harley Street and of York Place, than to those who had dipped into the French drama of the day, and had seen the irritability of our time illustrated by the feverish art of Desclée. And now, coming again to Paris—though it will be but for awhile—Mdlle. Agar will appear at the Renaissance, in classical matinées. She is not to be the only attraction. M. Regnier, who from being the leader of the Français, has now ceased even to direct its stage arrangements, has promised to lecture on Molière and on Modern Comedy, while the witty Monselet proposes to discourse on Marivaux. And, late in her day, Mdlle. Fargueil, weary of melodrama, hesitates whether or no she shall appear as the Celimène of the *Misanthrope*.

A one-act comedy of no great pretensions has been brought out at the Français. M. Edouard Pailleron—a writer hitherto esteemed quite as highly as his abilities warrant—is its author; and its name is *La petite pluie*—in allusion, of course, to the proverbial saying about the weather, *Petite pluie abat grand vent*. From a ball in the South, M. de Nohant has eloped with the Countess Jeanne, and the truants, in evening dress, suffer cruelly from the cold on their happy flight, and hardly have they arrived at the shelter of the inn of Cabasse when the Baronne Julie follows hard upon them. The Baronne Julie—played by Mdme. Arnold Plessy with inexhaustible humour and wisdom—is a woman who was herself, once upon a time, very near to a similar elopement. A little thing—the "fine rain" of the proverb—had dissatisfied her with her lover; a petty physical blemish observed with disgust at a moment of indecision. It was nothing more than a spot on his nose—but it saved her character. Rich with this experience, the Baronne Julie comes to argue with her misguided friend and with the gentleman who in "a coat of ceremony" has braved the rigours of the night. She talks to them of illusions and of certain repentance, but they are wild, and she must bring to bear upon them some potent "prose." Shortly there enter to them the gensd'armes—authority symbolised by three-cornered hats, which strike terror into the minds of the romantic couple, as, hearing themselves called upon (through the Baronne's device) as accomplices in some smuggling adventure of their hostess of the inn, they conjure up visions of the correctional police, and of the vulgar *finale* of a committal. The "fine rain" of the Baronne has kept off a storm, and the young countess is led back to a husband who is indifferent to her, but also to the comforts of home and the consideration of her friends—to a cosy drawing-room, and a cup of tea, and forgetfulness of erring romance. There is little in the story, but there is much in the acting; Febvre doing well as the finally rejected lover, Mdlle. Broisat pleasantly in the part of the convinced young woman, Mdlle. Samary very spiritedly in that of the peasant innkeeper—her first original "creation," as they say—and Mdme. Arnould Plessy managing the business of conviction with the utmost skill of an indulgent woman of the world, with the audacity of recognised position, and the continual liveliness of a keen and playful observer of weaknesses she has long since laid aside.

A new five-act piece by Denayrouse and Ohnet is announced at the Théâtre Historique. M. Denayrouse is the author of *La Belle Paule*: a very slight comedy in verse, which was fortunate enough to find its way into the Français, which some more meritorious productions of similar length have not yet succeeded in reaching.

The manager of the Théâtre Français—M. Emile Perrin—has been dangerously ill.

We hear from New York that Mr. H. J. Montague, Mr. George Honey, and Miss Ada Dyas have been appearing in *Caste*: Mr. Montague having as the Georges d'Alroy of that play achieved greater success than in any other performance. He has managed, they say, in this character, to add tenderness to good manners and irreproachable costumes. Miss Dyas, in Miss Foote's plaintive character, is deemed sufficient; Mr. Honey's representation of the drunken father being hardly so much appreciated.

The *Figaro* states that a West Country paper, commenting on Mr. Eldred's performance of Micawber, philosophically remarks that "time had not permitted of the company making themselves thoroughly *au fait* with the drama in which the character occurs, but as the other parts only form a setting to the great Micawber himself, this was of less importance, and the acting of the principal performer covered all deficiencies." This would have been news to Mr. Dickens, who was far from considering Peggoty and little Emly as "dummies," and it affords a very remarkable instance of some provincial appreciation of the first needs of a dramatic performance. Theatrical criticism will have to mend its ways in the provinces before the minor performers consider it necessary to know their parts. Or rather, we suspect, the performers are generally more competent than their indulgent critics.

In the course of his recent articles addressed to the American public on the subject of International Copyright, Mr. Charles Reade threw out a hint that American authors should combine with the English movement on this subject. In response, an influential section of American writers, headed by the poet William Cullen Bryant, have offered themselves as members of the Association to Protect the Rights of Authors, with which Mr. Reade is connected. The matter is, we believe, to be considered at a meeting of the Association on Wednesday next.

MUSIC.

History of Music, from the Christian Era to the Present Time: in the form of Lectures. By Frederic Louis Ritter, Professor of Music at Vassar College. (London: Reeves & Turner, 1875.)

Beethoven's Pianoforte Sonatas, explained for the Lovers of the Musical Art. By Ernst von Elterlein. Translated from the German by Emily Hill. With a Preface by E. Pauer. (London: W. Reeves, 1875.)

Aus dem Concertsaal. Von Eduard Hanslick. (Wien: Wilhelm Braumüller.)

The present work may safely be pronounced a really valuable contribution to the history of music. It would be obviously out of the question, within the limits of a moderately thick octavo volume, to deal at all exhaustively with so voluminous a subject as that which Professor Ritter handles; nor has he attempted such an impossibility. Complete biographical details must be sought elsewhere; it has often been found necessary to dismiss with six lines a composer to whom as many pages might profitably have been devoted. The aim of the author has rather been to trace the influence upon the art of the different schools of composition and of the chief composers individually. Each epoch in musical history is made the subject of a distinct lecture; and the scope of the work will be best understood if the headings of these lectures are given. They are:—

"1. The Gregorian chant, the Folk-song, Troubadour song, and the invention of harmony; from the Christian era to the latter part of the fourteenth century. 2. The old Flemish, German, English, Italian, and Spanish schools (the great epoch of Catholic church-music and the Madrigal); from the latter part of the fourteenth century to the death of Palestrina. 3. The Oratorio, including the Passion, the Mystery, and Miracle plays, and Protestant church-music; from the twelfth century to the death of Schumann. 4. The Opera, from its first invention in Italy to the death of Gluck. 5. The development of instrumental music from the sixteenth century to Haydn. 6. Catholic church-music from the death of Palestrina to our own time. 7. The Comic Opera. 8. The Opera from Mozart to Wagner. 9. Instrumental music—the epoch of Philip Emanuel Bach, Haydn, Mozart, and Beethoven. 10. Instrumental music—some of Beethoven's contemporaries and successors up to Liszt. 11. Musical Literature."

A great merit of Professor Ritter as a musical critic is the catholicity of his taste; he is able to appreciate that which is good, from whatever source it may come. While on the one hand he is ready to admire all that is beautiful in the most recent development of the art under Liszt, Berlioz and Wagner, he is not one of those irrational partisans who hold that everything before Beethoven is, in the American phrase, "played out." Neither, on the other hand, is he one of those wholesale enthusiasts who accept anything and everything without discrimination. He has the happy faculty of not only perceiving himself, but also of making clear to others the salient points of distinction between the styles of various composers. His remarks on the three great masters of instrumental music, Haydn, Mozart, and Beethoven, are excellent, but too long for quotation. Mendelssohn is, we think, very justly appreciated, as one of the most perfect masters of the form and *technique* of composition, but as inferior in depth of feeling and expression to Beethoven, Schubert, and Schumann. To the discussion of Wagner and his art-theories some twenty pages are allotted. The author is on the whole a "Wagnerite;" that he is not one of those unthinking worshippers whose advocacy has done the cause of their idol more harm than good, will be seen from the following extract (pp. 335–36):—

"That Wagner has formed his style without receiving any important valuable suggestions from the musico-dramatic works of his predecessors is not the case. Gluck, Mozart, Spontini, Weber, Marschner, Meyerbeer, and Beethoven have partially inspired him, and served as a starting-point to his efforts. Whether the form of the drama, as created by him, will eventually supplant the opera form, as cultivated by Mozart, Weber, &c., must be left to be settled by future times. Much in Wagner's dramas, in spite of all unprejudiced admiration for those works, must be pronounced monotonous and rather tedious: the 'endless melody' in its stern progression, in spite of all rational truth, often raises in the mind of the auditor-spectator a timid desire, here and there, for the refreshing impression of 'a little music.' Mozart, accepting on the one hand much of Gluck's rigid manner, on the other gave the whole style, by means of his great musical genius, a new charm, and an exquisite ideal expression, without neglecting truthful dramatic characterisation. Another Mozart, without coming in great conflict with Wagner's theory, might possibly lend some portions of Wagner's works more ideal life and a sweeter charm. Notwithstanding all the theatrical problems and experiments that agitate the art-horizon in seeking the right path that leads to truth, the supreme idea of all art-works must be the *beautiful* in its truest and most ideal expression. The domain of the beautiful, not being limited in its formal development, is not narrowed down to the egotistical system of one school, of one man, however great he may be in his special sphere. The domain of the art-spirit is as boundless as the idea of the universe."

It would be quite impossible within the limits of this article to touch on a tithe of the valuable material contained in this volume. With regard to facts and dates the author is in general trustworthy, but the book contains several errors, due probably to imperfect revision of the proofs. Thus the date of Mozart's death is given (p. 275), as 1792 instead of 1791; Gluck is called Glück (p. 15), and Carestini "Carestoni" (p. 318). Such mistakes, however, can easily be rectified should the book, as it well deserves, reach a second edition.

It is unfortunately quite impossible to say a single word in praise of Herr Elterlein's explanation (?) of Beethoven's sonatas. The principal feeling produced by the work is one of doubt as to which is the worst nonsense, the original or the translation. This is strong language, but it is perfectly easy to justify it by a few quotations, the number of which might easily be doubled. Herr Elterlein says (p. 67) that the two sonatas Op. 49 "are deeper than Op. 14;" whereby he simply shows that he does not understand Op. 14 at all, as, indeed, is clear from the remark he makes upon it (p. 49), that "the whole of the second sonata might be unhesitatingly ascribed to Haydn, while the first is a little more independent, but so little that, although it would do honour to the pupil, it does none to the master." The last part of this sentence is decidedly obscure. Beethoven, it is known was Haydn's pupil; does Herr Elterlein mean that the sonata would do honour to Beethoven but not to Haydn? Again, every musician knows that one of the great characteristics even of Beethoven's earliest works is the originality of the Minuet and Scherzo. Herr Elterlein says (p. 118) that in a great number of the sonatas this movement "might just as well have been omitted, without interference with the collective form of the sonata," and that it "seems to exist only because the four-movement form happened to be in vogue then"! When not absurdly wrong, the author is frequently incomprehensible. What, for instance, is the meaning of the following (p. 25):—"Köstlin says that with Beethoven music, being a reflection of himself and his connexion with the objective world, is alike the attraction and repulsion of the subjective through the objective into the innermost and all-pervading *ego*"? If this is a fair sample of Köstlin's usual style, we hope it may never be our painful duty to read his works through. Again, on p. 33 we are told of the slow movement of the sonata in A, Op. 2, that "deep agitation in company with entire quietness runs through the movement," which is sheer nonsense. On p. 100 we read of the sonata, Op. 110, that "the explanation in words, which can only be but a hint of the meaning, increases in difficulty, and a certain reserve towards those veiled figures is necessary, if we would not lose ourselves in absolute phantasma." How this operation is to be performed we are not told.

How much of the unintelligibility of these quotations may be due to a bad translation it is difficult to say without the original text before us; but even without this it is possible to affirm that the English version could not easily have been much worse than it is. In the first place, Miss Hill, unfortunately, does not write correct English. A few examples will prove this at once. "Mozart, the man, has long *conquered the struggle*" (p. 22); "the mind *collects itself into quiet resignation*" (p. 39). "Beethoven treats the variation form *in a totally different manner than* Mozart does" (p. 54). "What *Titian* power we have before us!" (p. 101)—by which is evidently meant "Titanic." And what is the meaning of "a new scene of very *tensive* character presents itself" (p. 90)? On p. 81 is found the following nonsense: "What else does that *earnest manner* say to us which appears first in D, then in C major?" By retranslating this sentence into German we find that no doubt the original of "earnest manner" was "ernste *Weise*," and Miss Hill should know enough German to be aware that "Weise" means a *strain* or a *melody*, as well as a manner. There are several other doubtful points in the translation which could only be cleared up by a reference to the original. It is not worth while to enlarge upon such mistakes as calling Beethoven's patron "Count *Wallenstein*" instead of Count "Waldstein," because no amount of corrections would make the book worth reading. It is one of the most foolish we ever had to review.

Digitized by Google

It is quite a relief to turn from the incompetence and high-flown obscurity of Herr Elterlein to the sterling common-sense of such a writer as Dr. Eduard Hanslick. In his *Aus dem Concertsaal*, which forms the second part of his "Geschichte des Concertwesens in Wien," the eminent musical critic of the *Neue Freie Presse* has reprinted a large portion of his newspaper articles written between the years 1848 and 1868. Here may be found notices of the first performances in Vienna of all the most important works produced in Germany during the period referred to. Compositions of Mendelssohn, Schumann, Gade, Berlioz, Liszt, Wagner, Rubinstein, Volkmann, Bargiel, Hiller, Lachner, Raff, Brahms, and other living composers are all criticised in this book, which also gives articles upon works of the older masters from Bach downwards. The very variety of the book renders it impossible to give an adequate idea of its contents. Dr. Hanslick is musically somewhat conservative in his tastes. With the school of the "Zukunft" he has little or no sympathy; and some of the severest attacks in his book are directed against the works of Liszt. Of Brahms, on the other hand, the author in several places speaks with high admiration. Not merely, however, are composers and compositions criticised; we find also records of the various appearances of distinguished performers. There is hardly an artist of European reputation, whether as a vocalist or instrumentalist—excepting those singers who devote themselves exclusively to the stage, for the present work does not deal with the opera—on whom some notes are not given. Very interesting it is in the record of the year 1849 to find an account of the "Child prodigy" Wilhelmine Néruda, now well known to our readers as the first living female violinist, Madame Norman-Néruda. Unfortunately, this most charming volume is one from which any short quotation is impossible; to do it justice it would be needful to reprint at least a column. It is a book which one can dip into at any odd ten minutes; wherever it is opened one is sure to find something worth reading. Much, of course, refers to what is of past interest; the names of many performers are mentioned who in this country are nothing more than names, while many are altogether unknown here; but enough remains to make the work thoroughly enjoyable, apart altogether from its great value to the musician from a historical point of view. Dr. Hanslick's style, moreover, is eminently readable, and altogether free from that dryness by which a considerable portion of German literature is characterised. A selection of the articles would be far more worthy of translation into English than such a book as Herr Elterlein's.

Ebenezer Prout.

MUSIC NOTES.

Owing to the miserable state of the weather, the performance of Professor Macfarren's oratorio, *St. John the Baptist*, at the Crystal Palace last Saturday afternoon, attracted but a small audience. The wonder, indeed, is almost that anyone was present at all. The work itself has been noticed in some detail in these columns on the occasion of the performances last year at the Sacred Harmonic Society's Concerts, and at the Leeds Festival; it is, therefore, needless to repeat what was said on those occasions. The performance on Saturday was, on the whole, a very good one; though as the snow kept many of the ladies of the chorus away, the trebles were in places somewhat overbalanced by the tenors and basses. The solo parts were sustained by Mdme. Lemmens Sherrington, Mdme. Patey, and Messrs. Wilford Morgan and Wadmore.

Herr Wilhelmj was again the violinist at the last Monday Popular Concert. This great artist gave a truly magnificent reading of Bach's Chaconne for violin without accompaniment—one of the most difficult solos ever written for the instrument. Herr Wilhelmj's performance was alike above reproach as regards intonation and "reading." He also led Mendelssohn's string quartett in E minor, Op. 44, No. 2, one of the finest of its author's contributions to chamber music, being supported by Messrs. Ries, Zerbini, and Daubert. Mdme. Essipoff, the pianist of the evening, played Mendelssohn's prelude and fugue in E minor, and (with Messrs. Wilhelmj, Zerbini, and Daubert) Schumann's pianoforte quartett in E flat. Next Monday's concert will include, among other things, Weber's lovely and romantic pianoforte sonata in A flat, to be played by Mr. Charles Hallé.

As briefly intimated in last week's Academy, the revival of Sophocles' *Antigone* with Mendelssohn's music is to take place on Tuesday at the Crystal Palace. The work was first produced in this country at Covent Garden Theatre in January 1845, under the direction of Mr. G. A. Macfarren, the principal parts being then sustained by Miss Vandenhoff, Miss Cooke, Mr. Vandenhoff and Mr. Archer. The present cast is as follows:—Antigone, Miss Geneviève Ward; Ismene, Miss Carlisle; Creon, Mr. J. Ryder; Haemon, Mr. C. Creswick; Tiresias, Mr. A. Matthison; Sentinel, Mr. Howard Russell; Chorus Speaker, Mr. Dolman. The chorus will consist of forty picked voices under the direction of Mr. W. Gadsby, while the orchestra will be that of the Crystal Palace, conducted by Mr. Manns. An endeavour will be made to approximate the stage arrangements, as far as possible, to those adopted by the Greeks. It will be, of course, impossible to place the chorus, according to the ancient plan, in the orchestra; but they will occupy the front of the stage, the action taking place on a raised platform behind them. The performance is to be repeated on Thursday, and it is intended, in consequence of the interest excited, also to produce the *Oedipus at Colonos*, and probably other classical plays, in a similar manner.

Mdme. Essipoff's second recital took place at St. James's Hall on Wednesday afternoon, when the eminent pianist brought forward Beethoven's last pianoforte sonata (Op. 111 in C minor), and smaller pieces by Bach, Handel, Scarlatti, Schubert, Weber, Bennett, Volkmann, Chopin, and Liszt. Mdme. Essipoff was in her finest play, and her performances were warmly applauded by a very large audience.

A choral festival was held in Westminster Abbey on Wednesday afternoon in aid of the Choir Benevolent Fund, the object of which is to provide relief for the widows and orphans of the organists and lay-clerks of cathedrals and collegiate churches.

The performance at the Concert du Châtelet last Sunday week of Berlioz's extremely difficult "Romeo and Juliet" symphony is stated to have been very good, and to have met with such success that the work was announced for repetition last Sunday.

The museum of the Conservatoire of Music at Paris has just received an addition of much interest to musical antiquarians. This is one of the now obsolete flutes known as "flûtes à bec," which were blown at the end instead of, as now, at the side. The specimen in question is fifty centimètres in length, and is made of a single piece of white marble. It is handsomely decorated, and is supposed to be of Italian origin.

At the sixth Gewandhaus Concert in Leipzig, a new symphony by Friedrich Gernsheim was performed for the first time, but met with rather a cold reception.

The report which has lately appeared in many papers that Wagner's newly built house at Bayreuth, to which he has given the somewhat fantastic name of "Wahnfried," was for sale, is contradicted by the *Bayreuther Tageblatt*. It is stated that the house which is really to be sold is only that which Wagner has occupied during the building of his new residence.

The first of the series of "Wagner performances" at the Vienna Opera took place on the 22nd ult., when *Tannhäuser* was given with the alterations made by the composer for the occasion of its production at Paris. These alterations chiefly affect the overture and the opening scene in the Venusberg. Contrary to general expectation, the work was conducted, not by the composer, but by Hans Richter. Wagner confined himself to superintending the preparation of the work, and declined an invitation to conduct, saying that he did not think it right to deprive the regular conductor of the honour.

Herr Vogl, one of the most distinguished of German operatic tenors, recently celebrated at Munich the tenth anniversary of his first appearance on the stage. He had been previously a schoolmaster, and his first performance was as Max in the *Freischütz*. It was in the same character that he appeared on this occasion, and the part of Agatha was sustained by his wife.

On the 27th ult. the theatre at Barmen, which was only opened last year, was completely destroyed by fire through the explosion of a boiler attached to the heating-apparatus. Several workmen lost their lives, and nearly a hundred persons are thrown out of employment.

TABLE OF CONTENTS.

	PAGE
Ewald's Life and Times of Prince Charles Stuart, by Professor Æ. J. G. Mackay	591
Scarborough's Collection of Chinese Proverbs, by the Rev. Dr. Edkins	592
Hausrath's Neutestamentliche Zeitgeschichte, by C. J. Monro	593
Forrest's Explorations in Australia, by Wm. Wickham	595
Story's Nero, by G. Saintsbury	596
Mignet's Rivalité de François 1er et de Charles V., by the Rev. M. Creighton	596
New Novels, by the Rev. Dr. Littledale	598
Christmas Books	598
Notes and News	599
Notes of Travel	602
Obituary	603
Oxford Letter, by the Rev. A. H. Sayce	603
Selected Books	604
Correspondence:—	
Mr. Green and Mr. Rowley, by S. R. Gardiner: *The Museums of Athens*, by Professor J. P. Mahaffy	604
Appointments for Next Week	605
Ellis's Translation of Helmholtz's Sensations of Tone, by R. H. M. Bosanquet	605
Reid's Academica of Cicero, by H. Nettleship	607
Science Notes (Physiology, Microscopy, &c.)	607
Meetings of Societies	609
Mrs. Bury Palliser's History of Lace, by the Rev. C. J. Robinson	610
The Water-Colour Institute, by W. M. Rossetti	610
Barye the Sculptor, by Ph. Burty	611
Art Sales	612
Notes and News	613
The Stage	613
Ritter's History of Music, Von Elterlein's Beethoven's Pianoforte Sonatas explained, and Hanslick's Aus dem Concertsaal, by Ebenezer Prout	615
Music Notes and Table of Contents	616

Digitized by Google

SATURDAY, DECEMBER 18, 1875.
No. 189, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Fears for Democracy regarded from the American Point of View. By Charles Ingersoll. (Philadelphia: J. B. Lippincott & Co., 1875.)

THERE is no problem so interesting to Englishmen at this moment as the future of democracy. Is it to come (as come it surely will) in the form of the "big black giant" against whom Mr. Carlyle has been so long warning us, or in the beneficent shape which other as earnest, if not as eloquent, men have seen in their visions—as mob rule glorying in the destruction of old landmarks and the humiliation of all that is time-honoured, or as the government of a wise and understanding people, reforming and remodelling institutions which the past has bequeathed to us with reverent and tender hand, to meet the conditions of a broader and deeper national life? It is the question of questions for statesmen and politicians, and all that bears upon it will be eagerly studied by Englishmen. And the materials for study are abundant enough, for the problem has come to the front everywhere, and is working itself out in the most highly organised nations as in the most chaotic, in Germany as in Mexico. But to the Englishman these materials are of infinitely different value. He has little comparatively to learn from any of the European popular movements. The problems which vex them he has for the most part solved generations ago, or is but theoretically interested in. Their methods of dealing with those which do interest him can never be his. Far otherwise is it with the voices which come to him from the United States. In these he cannot but recognise the tone of men of his own race, with principles, methods, and habits which, whether he likes them or not, come from his own mint, and are full of the deepest instruction for him. Whatever be the future of democracy it will not differ greatly in the two nations, of that we may be sure. Whether the English or American type shall in the end prevail remains to be seen.

But the study of democracy in America has been one of no ordinary difficulty up to a very recent date. Their political literature has been so confident and jubilant, and has so steadily ignored, or treated so lightly, the facts which seemed of the gravest moment to Englishmen, that serious men turned aside from it in despair. All this is now changed. The difficulty is rather nowadays to find in the speeches or writings of the foremost men, or even in the newspapers or magazines of America, any of that jubilant talk, which used to be so common, as to the absolute perfection of their institutions, and the almost infallible political wisdom of "the fathers." This tone, excusable enough in a young nation—conscious of its own powers, but which had never "made its proofs"—has gradually disappeared since the war; till, at last, our cousins have come to speak of their own political and social short-comings with a frankness and severity which is taking the bread out of the mouths of their candid friends on this side the Atlantic. To their well-wishers, among whom we desire to be reckoned, the change is full of hope. A nation which, on the eve of a centenary so full of promise as that of the United States, seems bent before all things on probing its own weak places, is giving the surest pledge that its manhood will not disgrace its youth.

Mr. Ingersoll's book on the *Fears for Democracy* in America, is a striking example of the change to which we are referring. It would be hard to find a more uncompromising attack on the abuses which have grown up under the Constitution settled by the Federal Convention of 1787, and accepted by the States in the same year; a document till recent times so sacred to Americans that Artemus Ward's famous saying—"the earth revolved on its axis, subject to the Constitution of the United States"—was scarcely an exaggeration. Mr. Ingersoll's condensed account of the prolonged debates of the delegates, and of the narrow majorities by which the Constitution was ultimately accepted, is full of instruction for that section of the nation which is still inclined to regard the Federal Constitution as the orthodox Mahomedan does the Koran. When we are reminded that several of the foremost delegates refused to sign; that a majority of the New York delegates retired from the Convention before the draught had been settled; that Rhode Island refused to consider it at all; while it was rejected in North Carolina, and only carried in Virginia by ten, in Massachusetts by nineteen votes, and in New York by one, we shall be inclined rather to accept the view of Mr. John Quincy Adams, that it was a constitution "extorted from the grinding necessity of a reluctant nation."

The fact is that among the band of very able and patriotic men who formed the Convention, democracy was looked upon with much more distrust than favour. We doubt whether Mr. Ingersoll could establish his sweeping statement that "there was not in the Convention one man possessed of what would be now called a democratic spirit" (p. 21); but he is not far from the mark. It is equally certain that the modern democratic spirit was already very strong among their constituents. The people of the thirteen provinces were thoroughly bent on social equality, and on having the smallest possible amount of government of any kind. Their representatives were too honest to baulk the expectations of the people, and so, with many misgivings, the Constitution was settled and accepted.

The aim of the American people was to get the maximum of freedom with the minimum of trouble. They wanted institutions which would take care of themselves. Government was to meddle as little as possible. An executive they must have, of one kind or another, and they chose to have one man at its head: but then he was to be, as Hamilton said, an "executive chief on republican principles." We have no space to follow Mr. Ingersoll in his review of the political decadence of his country, but may give his summing up in his own words.

"Democracy, which would never have been heard of in 1787 had not the people carried it through, which would have been overruled by the old federal party soon after, had not the people again come to the rescue, neglects its work. It leaves it to an oligarchy better and worse than that of their ancestors, better because not hereditary, worse because it is the oligarchy of hunger and nakedness, of plunder and corruption. Let him that doubts look around" (p. 267).

The consequence is that Jefferson's prophecy is being fulfilled in the States, that "popular government is the worst government in the world if the people take their eyes off it"; and Hamilton's, "the time will assuredly come when every vital interest of this State will be merged in the all-absorbing question of who shall be the next President."

Mr. Ingersoll is not hopeful as to the remedy. It is not certain, he holds, "that under the influence of the people government will go well, but it is certain that without it all must go wrong." But if American democracy is to be saved and purified, each citizen must give some attention to public affairs, one working-day each he thinks would suffice. If they will not, "free governments and constitutions are in vain." But, on the other hand, "there is hardly a limit to the capacity of society for the performance of duties which we are taught to consider proper only to governments."

If in England popular power is lost, it goes "to the aristocracy, a respectable order." If in the United States, "where the respectable order is the people, power is lost, it goes to conspirators whose trade is plunder" (p. 134). And the stand must be made upon State rights; in no other way can the tendency to centralisation, and consequent corruption, be controlled. "Ours is a double allegiance," writes Mr. Ingersoll (p. 238); "the State is our country, the Union is our Government, but though we may have more than one allegiance we can have but one country. Laws and covenants unite the State to the Union, but Nature herself binds the citizen to his State."

Now much that Mr. Ingersoll contends for we should readily admit, and we incline to believe with him, that centralisation is *the* danger to popular government in the United States, and that the true and only remedy is to be found (there as elsewhere) in the individual citizen taking an active part in public affairs, as though they were (which, indeed, they are) his own. But we cannot leave his book without entering our protest against his crucial test and example, occupying a third of the volume, and founded on the history of the Slavery question in the Union. We have no space to criticise his views of the Missouri compromise, and the long agitation which followed, and came to

Digitized by Google

a head in the civil war. These may be shortly summed up in his own words (p. 179) :—

"Slavery, now a dead lion which everyone may kick, then was a power founded on the constitution, figuring in the laws, represented in Congress, warranted by the practice of virtuous communities, and the lives and virtues of the best and noblest of our statesmen; and abolitionism was a scandal, disavowed by all but a few fanatics."

But these fanatics, he admits, had not a placeholder, scarcely a recognised politician, among them, and yet they triumphed. Surely the question occurs, was it not by rousing the heart and mind of the people—of the individual citizen — on this question of slavery, which Mr. Ingersoll looks upon, and rightly, as the true foundation of all democratic government? No, he says; and accounts for the great revolution thus. When the office-seekers of the North,

"to get place, joined their fortunes to fanatics, men cherishing a hate, stirred by a passion, they fell under influences more potent than their own, and stronger than the thirst for office, and they became controlled by those they meant only to use. Mischiefs came thicker and faster than they wanted, but it was too late to stop, and political morals were gone" (p. 203).

So the war, in his eyes, produced no great man. He has not even a word of admiration for Mr. Lincoln. But he credits the old country with a malignant influence on the fortunes of democracy in America :—

"But for British meddling, we might never have seen recent events. Its countenance gave to fanaticism that mother-country respectability which in the last century was acknowledged, unlamented, by Jefferson and Franklin. With an incomparable national vanity, we have never had, to this day, pride enough to overcome that colonial feeling which long ago ceased to be respectable" (p. 150).

As Englishmen, we cannot accept the compliment to our country implied in this passage. "Recent events" would have come as surely in America had England been sunk in the sea at the date of the Missouri compromise. But as Englishmen, we may take a far more hopeful view of the future of democracy in America than Mr. Ingersoll, precisely because of those "recent events," the teaching of which is, to his mind, so ominous. To us it seems that the civil war and its issue prove, that under all the superficial evils of American public life there does exist still a healthy public conscience, which, though not easily roused, when roused, can sweep aside the wire-puller's and politician's machinations like cobwebs. To us it seems, also, that the great crisis did produce men at any rate sufficient for the day; and we are inclined, if Mr. Ingersoll will pardon us, even with Cavour and Bismarck in our minds, to place Abraham Lincoln at the head of the great men of our day. We wish as heartily as he can do that the public conscience of his country were more easily moved; but even here we think we mark a decided change for the better. The collapse of the soft money movement, to take the last example, seems to us to prove clearly enough that the point has been reached in another direction, beyond which the professional politicians are powerless. We shall be much disappointed if the Presidential election of next year does not give a like result. But be this as it may, of one thing Mr. Ingersoll and those he represents may rest assured, that so long as they found their arguments on the history of the Anti-slavery movement in America, and the civil war of 1861–5, they will not find their "fears for democracy" shared in by any liberal on this side the Atlantic. T. Hughes.

God and the Bible: a Review of Objections to "Literature and Dogma." By Matthew Arnold. (London: Smith, Elder & Co., 1875.)

The reading of a new work by Mr. Matthew Arnold is always an intellectual feast. We may differ from him ever so widely, and even feel slightly irritated by his decided taste for paradox. Yet his manner, with its combination of seriousness and humour, the originality of his views, his novel and unforeseen modes of presenting things, cause us to read him to the end with an interest very like that which we feel in a fascinating novel. He abhors the "vigorous and rigorous" theories of certain German critics, and it must be owned that rigour is not precisely the distinctive quality of his own. But his personal theory is undeniably vigorous; he must have in truth a vigour peculiarly British to maintain that theory with such imperturbable serenity against the objections of every kind which, from the most opposite camps, crash in upon it like converging artillery fires. There is a moral grandeur in this isolation, so proudly accepted and defended so stoutly, to which it would be unjust to refuse recognition. I know not whether Mr. Matthew Arnold will ever see allies rally round him to assist in repelling the onslaughts directed against him. But while reading his works of religious criticism the student is tempted to inscribe on his escutcheon the words of the Medea of the poet, "Moi, moi, dis-je, et c'est assez."

We have here to deal with a thinker who has broken theoretically with all the theologies and all the metaphysics of the past, who has saturated himself with all the results of independent criticism, who absolutely rejects the supernatural, who has adopted the idea that God may be nothing but an impersonal force, an unconscious influence, in a word a thing rather than a person: and who at the same time is an ardent supporter of the Christian tradition, who shows himself every moment more severe towards its assailants than its defenders, who feels all the enthusiasm of a mystic for the Jahveh of the Jews and the Saviour of the Christians, and who above all professes a reverence for the Bible which scarcely yields to that of the most decided partisans of verbal inspiration. And with what resources of wit and knowledge, with what subtle and caustic *persiflage* against opponents on right and left, with what assurance of the truth and legitimacy of his singular position, only a perusal of his work will show. What a pity that so much ability and science, so much literary art and moral vigour, should be utterly wasted — as I fear it is — and should finally produce only one of those curious fruits which we examine attentively for their strangeness but never so much as wish to taste, so clear is it that we cannot even pierce the rind with our teeth.

The object of Mr. Matthew Arnold's new work is to reply to the objections urged against the theory developed in his former book, reviewed last year in these columns. It will be remembered that, disgusted with theological and metaphysical doctrines which cannot be verified, he thinks he has defined the Divine Being in a way which defies all scepticism by designating it as "the Eternal, not ourselves, that makes for righteousness." The transcendant merit of the people of Israel is, according to him, that they perceived better than any other people of antiquity that "righteousness is salvation," and that they incorporated this great idea in poetical, impressive, and heart-stirring traditions which ensure to the Bible an incomparable and ever-abiding value. The superiority of Christianity consists essentially in the fact that Jesus has rendered this righteousness attractive and practicable by his "secret" (self-renunciation), and his "sweet reasonableness." And he goes on to infer that, while rejecting the rash assertions of the vulgar metaphysic and theology with as much vigour and rigour as the most determined Comtist, the modern man can recover a footing on this positive experimental ground, and peaceably enjoy the inestimable benefits of the Bible and of Christianity.

Two sets of objections have been brought against this theory, so radical in principle, so conservative in its conclusions. The author has been told that in the place of the living God, who alone is to be worshipped, he was placing a dead abstraction, or else a blind force that can no more be worshipped than, for instance, the law of gravitation; that there is no middle term between "being a thing" and "being a person," and that his definition made of God a thing much rather than a person; that it would be vain for man to seek to satisfy his religious needs by placing himself in communion with a power which knows no more what it does in impelling him to "righteousness" than the wind knows when it raises the billows that it drives upon the strand; that even if we suppose our human notions of consciousness and of personality when applied to the Divine Being to be inadequate to their object, those no less human notions of unconsciousness and impersonality are still more so; that finally the religious sentiment postulates, and, if it is legitimate, as we believe it with Mr. Arnold to be, demonstrates by its very existence, that in the indefinable perfection of that Being who is the object of our worship there exist those powers a minimum of which we possess under the names of consciousness and personal existence. On the other hand, the fact has been alleged that the merits attributed to the Bible and to Christianity by the ingenious writer are very ill verified in the majority of the sacred books; that they remove from the Canon none of those stumbling-blocks that so often trip up the modern reader; that it is not enough to refer the Biblical writings to the category of poetic language in order to ensure that that language shall always edify and sanctify; and particularly, that to support his affirmations with regard to the

personality of Christ, Mr. Matthew Arnold was borrowing from the Fourth Gospel arguments and quotations the force of which for purposes of proof depends wholly on the authenticity and the historical character of that book, to which the criticism of the present day so unhesitatingly refuses both. In reply to these objections, and after a Preface, followed by an Introduction, in which the author takes particular pains to specify that his book was "an attempt conservative and an attempt religious," he takes in succession as the subject of his *Apologia*, "The God of Miracles," "The God of Metaphysics," and "The God of Experience."

Under the heading of "The God of Miracles" he denies that a proof of the Divine personality can be found in that order of facts which is designated as miraculous. It is much less because philosophy has demonstrated the *a priori* impossibility of miracle than by virtue of an experience which gathers fresh strength every day that the modern man sees himself unable to rest his religion on this insecure basis. This induction has become irresistible with the majority of our intelligent contemporaries, and will speedily be so in all cases. On this point we have not much opposition to offer to our radical conservative. We awaited his remarks in the chapter on "Metaphysics" with much greater curiosity. Our expectation was doomed to disappointment. Instead of a discussion on the legitimacy of the notion of Divine personality, or of the arguments for and against, we read—always with much literary pleasure, but without any philosophical profit—a long analysis of the sense of the word *Being* in a dozen languages, and this analysis has left upon us the perfume of the finest bouquet of paradoxes we have ever smelt. Under the pretext that the etymology of the verb substantive finally reduces its meaning to the idea of *blow*, *breathe*, or *grow*, or *stand*, we are required to recognise that "Supreme Being" only signifies in the last resort "Supreme Animal." But, in Heaven's name, what has this to do with the great question at stake? In "the Eternal, not ourselves, that makes for righteousness," does not the question of *Being* recur with all its difficulties? Whatever may be the etymological origin of the word *Being*, does not the absolute alternative "To be or not to be" once more represent the clearest, most positive, and most elementary of all dilemmas? "We assert nothing about God's constitution whatever," says the author (p. 98), "we neither affirm God to be a person nor to be a thing." Be it so, but after all you affirm that He *is*, and in refusing to say anything more than "the Eternal, not ourselves, that makes for righteousness," you affirm precisely that indecision which the religious sentiment does not support. You say that man transforms into a human agent everything that produces a powerful effect upon him. "What was the Apollo of the religion of the Greeks? The law of eternal beauty, the Eternal, not ourselves, that makes for intellectual beauty." I think that the Apollo of the Greeks was something more to his worshippers; before all he was a person, and the proof is that after men came to perceive that he was not a person, not a single grain of incense more was burnt in his honour. Although the "Eternal, not ourselves, that makes for intellectual beauty," has not ceased to exist as attribute and law of human nature, the idea has never occurred to anyone of offering religious worship to St. Aesthetic.

We next come to the chapter devoted to "The God of Experience." It contains an eloquent vindication of the moral character of the religion of Israel, as the fundamental and most strongly-marked feature of the Old Testament. We think with the author that it is quite lawful to treat it as the hidden soul, the mainspring of that religion, the only thing which in the last resort explains its evolutions and its progress. But the idea of a living, conscious God, the Creator, in whom we may hope, is to be deduced no less assuredly from the entire course of that history, and, in fact, it is inseparable from the Israelitish idea of law and righteousness. Besides, all this does not render the modern reader more apt than before to find his spiritual nourishment in a book so many pages of which offend rather than edify him. It will be in vain to tell him that he must consider the language of the Bible as poetry; its language is often very unpoetical; it is often juridical, dogmatic, ritualistic, sometimes even trivial. The old belief in inspiration cast the mantle of mystery over all its defects, or transfigured them under the rays of supernatural light. But this light is quenched for Mr. Matthew Arnold and all those who think with him.

We regret that the limits assigned us do not allow us to discuss as closely as we could have wished the final chapters, in which the author defends himself against the accusations of arbitrariness which have been brought against him in the name of Biblical criticism. The German critics and masters of exegesis have received from a vigorous English hand what is called in French "une volée de bois vert." *We* should not dare to tell them to their face so many cruel truths, because we should be characterised as an *Erbfeind*, and for some time past no other answer has been required. It was doubtless written in the book of fate that we in France should always be doomed to envy the liberties of England. Yet, while recognising that the stern censures directed by Mr. Matthew Arnold against German scholars are often but too well founded, we will observe that in the chapter on the Canon he himself comes to conclusions differing very little from those which are, or were, current at Tübingen (for since the glorious days of Baur, Zeller, and Schwegler, Tübingen has put on sackcloth and ashes, and is now teaching devoutly the personal existence of the Devil). We must also say that if we required for our religious comfort to admit the historical character of the Fourth Gospel, we should not be much reassured by the genesis of the book such as he conceives it. He admits that in its present form it cannot be attributed to the Apostle John, that we must see in it an original groundwork of *Logia* reaching back to the direct teachings of the Apostle, collected and imbedded, possibly with several analogous essays, in a narrative of historical and philosophical pretensions, not always justified, by some Ephesian presbyter, a Greek, a man of letters, and a theologian, endowed in any case with a rich imagination. A very dangerous presbyter truly, but "ce presbytre-là ne me dit rien qui vaille." Mr. Matthew Arnold thinks that the original *Logia* may be distinguished from the narrative in which they are imbedded. We cannot share his confidence. His criterion, "When the Logia are suited to the character of Jesus, they come from Jesus," involves a vicious circle; for his idea of the character of Jesus rests in great part on the conclusions which he himself draws from this Gospel. While conceding that the last word has not yet been said on the origin of this marvellous book, that perhaps more authentic *nuclei* will be brought to light than one ventures to take account of in the present stage of criticism, we think that the author has not done full justice to the unity of intention, system, and style of this Philonian Gospel, the first certain trace of which is not earlier than A.D. 175. Justin Martyr, who would have been delighted with it had it been known to him, who would have quoted it in preference to any other *apomnemoneuma*, attests by his silence that it was not in his hands. When he speaks of Gospel history, he confines himself to the synoptics, and one or two vague coincidences which may be pointed out in him and in the *Clementine Homilies* prove by their very isolation that if the author of the Fourth Gospel drew from traditions earlier than the date of his composition, he published his book too late for the authors of the middle of the second century to profit by it.

In conclusion, our opinion is that the book entitled *God and the Bible* leaves matters *in statu quo*. This God is not to be worshipped, this Bible is not what it should be in order to claim the place assigned it by our author. Apart from the very real pleasure of having read a work of high merit in point of form and of originality, we are no farther forward than before. ALBERT RÉVILLE.

The Life of Jonathan Swift. By John Forster. Vol. I. 1667–1711. (London: John Murray, 1875.)

FAMOUS men, writes Mr. Forster, may suffer quite as much by excess as by want of curiosity about them, and more would certainly now have been known of Swift if less had been written concerning him during the half century following his death. This savours somewhat of a paradox, and may be true enough of Swift himself; but of few other great men can such a statement be made. Swift was perhaps most unfortunate in his biographers. The first of them, Lord Orrery, appeared in the field about seven years after his death. His lordship, it is said, strove for literary renown, chiefly that he might make up for the slight passed upon him by his father, who left his library away from him; but "the ink he used to wash out that stain only made it look bigger." He had known Swift during his last six or seven years of consciousness, and had corresponded much with people who knew him. Lord Orrery's

Digitized by Google

Remarks brought forth Dr. Delany's *Observations*, a really interesting little work, which Mr. Forster considers most to be esteemed of all the early authorities. A year or two later appeared the Essay of Mr. Deane Swift, a grandson of Godwin Swift, Jonathan's uncle and benefactor, by his marriage into the family of Deane, the regicide. Passing by Hawkesworth and Johnson, who added no new facts, we reach in 1784 a Life by Thomas Sheridan, father of Richard Brinsley, and son of Swift's intimate, Dr. Thomas, who lost his chaplaincy by so unluckily choosing for a text on the King's birthday, "Sufficient for the day is the evil thereof." Dr. Johnson was probably angered at "Sherry's" presumption in taking up a subject which he had thought to have himself exhausted but two or three years before, and hence may have arisen his humorous description of the writer, "Why, sir, Sherry is dull, naturally dull, but it must have taken him a good deal of pains to become what we now see him. Such an excess of stupidity, sir, is not in nature." Among more recent volumes on Swift we may mention a curious one, not noticed by Mr. Forster, by Dr. Wilde, of Dublin, on the closing years of his life. The occasion of it was the bringing to light the remains of Swift and Esther Johnson in 1835, when certain repairs were going on in St. Patrick's Cathedral. The skulls, we hear, were carried from house to house for the gratification of the curious! In Dr. Wilde's book the symptoms of ill-health are traced, as indicated from time to time in Swift's writings.

We fancy the ordinary reader of to-day would be found, if closely examined, to have derived his notions of Swift from the incidental allusions to him by Macaulay, and from the powerful, but very misleading, sketch by Thackeray. Neither of these writers added anything new in the way of biographical facts to their subject, but the masterly literary skill displayed by both of them, and the deep knowledge of human nature shown by the author of *Vanity Fair*, leave a lasting impression on all memories. To Thackeray and his picture of that "gloomy heart," Mr. Forster pays no heed whatever; but he quotes, and successfully confutes, Macaulay's account of the very menial position of Swift in Sir William Temple's household. We read in the *History* of the humble student, not daring to raise his eyes to a lady of family, making love to the pretty waiting-maid; with his spirit bowed down, almost broken, by calamities and humiliations, holding intercourse with his patron in the language of a lacquey, or rather of a beggar. Thackeray's embellishments on the story of the Temple livery and twenty-pound wages are still more fanciful. When Sir William has the gout or scolds his secretary, it must be hard work at the second table, for, how this Irish secretary must have lashed and growled and torn the household with his gibes and scorn! What would the steward say about the pride of "them Irish scholars"—and this one had got no great credit even at his Irish college, if the truth were known. The exact relation of Swift to Temple and his family during his two periods of residence at Moor Park is not made perfectly clear to us even in the present biography, but sufficient evidence is adduced to show it to have been of a character far removed from servility.

It is interesting to trace, in the course of Mr. Forster's narrative, the beginning and development of the marvellous political power wielded for some years by Swift in the State. Even during the first residence at Moor Park, Temple had formed such an opinion of his young secretary's capacity that he charged him with a letter and message to the King, with instructions to explain their purport, and to enforce their arguments by his own readings of English history. This was in the year 1693, when William, troubled with misgivings about the proposed Act to limit the duration of Parliament to three years, had sent the Earl of Portland to ask Temple's advice. Swift was no stranger to his sovereign, for the latter had visited at Moor Park, and, pleased with the poor secretary's attentions to him, had (according to Mr. Deane Swift) "offered to make him a captain of horse, and gave him instructions, so great was the freedom of their conversation, how to cut asparagus (a vegetable his Majesty was extremely fond of) in the Dutch manner." What weighed most heavily with William in this matter of the Triennial Bill was that a similar statute had been passed by Charles I., and Swift's whole argument with his Majesty went to show that Charles's ruin was not due to this piece of legislation, but to his sanction of another bill which put it out of his power to dissolve a particular Parliament then sitting without its own consent. The upshot of the interview is told by Swift in the anecdotes of his family and himself, which he drew up as portion of an autobiography..

"Mr. Swift, who was well versed in English history, although he was under twenty-one [twenty-three?] years old, gave the King a short account of the matter, but a more large one to the Earl of Portland, but all in vain; for the King by ill advisers was prevailed upon to refuse passing the bill. This was the first time that Mr. Swift had ever any converse with courts, and he told his friends it was the first incident that helped to cure him of vanity. The consequence of this wrong step in his Majesty was very unhappy, for it put that monarch under a necessity of introducing those people called Whigs into power and employments, in order to pacify them."

Swift had, in later years, one more interview with William, on which occasion, according to his own version, he told the King that the highest Tories they had in Ireland would make tolerable Whigs in England. His second residence with Temple bears no record of any like political employment; but his literary faculties were exercised in the revision of his patron's writings, and in the composition of the famous *Battle of the Books*. The foundation of Swift's political influence was laid about two years after Temple's death, on the occasion of the impeachment of the Whig lords by the Tory leaders. A like manner of proceeding, it seemed to Swift, might be easily proved to have ruined the liberties of Athens. With this idea in his head, he spent a few months in London in the middle of 1701, and drew up there his discourse entitled *The Contests and Dissentions of the Nobles and Commons in Athens and Rome*. This was privately sent to press, and strict injunctions given to conceal the name of the author, who almost immediately withdrew again to Dublin. Vague rumours soon followed him across the Channel of the interest this anonymous *brochure* was exciting, which took a more definite shape when he was asked by Bishop Sheridan if he had heard of a much-praised pamphlet written by Bishop Burnet. Swift quietly asked whether his informer were certain of Burnet's authorship, and was told he must be a "positive young man" to doubt it. By the time of his return to England in the following year the book had been largely bought and read; some eagerly contending for Lord Somers as the author, others for Burnet. Swift's own words best conclude this story of the circumstances which established him as one of the most prominent figures in London political circles. On his visit to London, he writes:—

"Hearing of the great reputation this piece had received (which was the first I ever printed), I must confess, the vanity of a young man prevailed with me to let myself be known for the author: upon which my Lords Somers and Halifax, as well as the bishop above-mentioned" [Burnet], "desired my acquaintance, with great marks of esteem and professions of kindness—not to mention the Earl of Sunderland, who had been my old acquaintance. They lamented that they were not able to serve me since the death of the King; and were very liberal in promising me the greatest preferments I could hope for, if ever it came in their power. I soon grew domestic with Lord Halifax, and was as often with Lord Somers as the formality of his nature (the only unconversable fault he had) made it agreeable to me."

Hitherto it has been a matter of surmise merely that Swift had entertained much hope of high church preferment before the advent of the Tories to power; but some letters addressed to Archbishop Walls, the contents of which are now made known for the first time, place it beyond doubt that his claims to fill the see of Waterford, vacant at the beginning of 1708, had been strongly urged at Court by the Sunderland party. Walls had written to him from Dublin immediately on the occurrence of the vacancy; but by the end of January it was known to Swift that his friends' efforts had been fruitless, and, as an aggravation of the blow, that Dr. Thomas Milles, a man most distasteful to him, was the new bishop.

There is no evidence of any further efforts for Swift on the Whig side; he was left by them as he was found, to use his own expression, "a man of hopes, a man of levees." His chief expectation a year or so later was of an entirely different character, being built upon the Ministry's promise to make him the Queen's Secretary at Vienna, on Lord Berkeley's talked-of mission there, "by which I shall be out of the way of parties, until it shall please God I have some place to retire to, a little above contempt." Considering himself wholly useless in Ireland, as incumbent of a living with an audience of half a score, he was a little tempted to pass some time abroad, his friends having told him that this bit of preferment would not be difficult to compass, while his fortunes were ripening a little more at home. That Addison was made Irish Secretary at this time must, it cannot be doubted, have made him feel the neglect put

upon himself the more deeply, but there is no trace of jealousy in Swift's future conduct to his friend.

The portrait of Swift when about forty years old, painted by Jervas, of which an etching appears in this volume,

"confirms the general statement at the time, that his personal appearance was very attractive. Features regular yet striking, forehead high and temples broad and massive, heavy-lidded blue eyes to which his dark complexion and bushy black eyebrows gave unusual capacity for sternness as well as brilliance, a nose slightly aquiline, mouth resolute with full closed lips, a handsome dimpled double chin, and over all the face the kind of pride not grown of superciliousness or scorn, but of an easy confident calm superiority. Of the dulness which Pope saw sometimes overshadow the countenance of his friend, of the insolence which Young declares was habitual to it, of the harsh unrelenting severity which it assumes in Bindon's picture at the deanery, there is no trace at present. By one who loved him he was said to have a look of uncommon archness in eyes quite azure as the heavens; and he was himself told, by one who did not love him less, that he had a look so awful that it struck the gazer dumb; but only the first is in Jervas's picture, the years that are to bring the last being still to come."

About the same date as this picture, Swift gravely spoke of himself as a plump man, just five feet eight inches and a half high, not very neatly dressed, in a black gown and pudding sleeves. Steele very happily expressed one secret of his extraordinary social charm as a certain uncommon way of thinking, and a turn of conversation peculiar to him, which rendered his company very advantageous to one whose imagination had to be continually employed upon obvious and common subjects, though obliged to treat of them in a new and unbeaten method.

In the matter of social intercourse Swift was almost as catholic in his tastes as his friend Mat Prior, who (according to Spence) after spending an evening with Harley, St. John, and Pope, would go off and smoke a pipe with a couple of friends of his in Long Acre, a soldier and his wife. Never did he see so much of the life that is worth seeing, Swift would tell the great men his familiars, as when he saw it in his earlier travellings to and from Leicester, where his mother lived. When life presented itself to him sitting in a carrier's cart; when pedlars and ostlers were his companions at meals in obscure ale-houses; when, seeing written over a door "lodgings for a penny," he would hire a bed, and give an additional sixpence for clean sheets; those were experiences filled with all kinds of profit for him. Equally devoid of pride would he appear in the days of his greatness. The honoured guest of Halifax or Harley on one day would seat himself on the next at the hospitable dinner-table of Bull the haberdasher, on Ludgate Hill, if no prior engagement at the house of Will Pate, the learned woollen-draper, stood in the way.

We part with Swift at the close of the present volume, just after his first appearance at a dinner of the Tory Cabinet, the members of which he told that it rejoiced him to see them in such agreement, and with such affection towards each other, but he had "no hopes they could ever keep in." In the account sent to Stella he foretells his hopes' failure in these memorable words. "They call me nothing but Jonathan; and I said I believed they would leave me Jonathan as they found me, and that I never knew a ministry do anything for those whom they make companions of their pleasures; and I believe you will find it so; but I care not."

No attempt has been made in this notice to touch upon the famous love-affairs of Swift; for these—except the early "Varina" one—have not in the present volume reached a stage advanced enough for a proper judgment to be formed; and in the abundance of fresh materials yet to be used by Mr. Forster, one knows not what new light may be thrown on such intricate matters. But a word needs to be written about the parentage of Esther Johnson. Previous biographers, in most instances, have assumed, as a well-ascertained fact, that she was Temple's natural daughter. Her face, her dress, and Sir William's treatment of her, say they, all made the real circumstances of her birth plain enough. This bit of scandal is wholly ignored by Mr. Forster, who, with regard to the position of the Johnsons at Moor Park, considers the language of Swift himself as our only secure guide. "Her father was a younger brother of a good family in Nottinghamshire, her mother of a lower degree; and, indeed, she had little to boast in her birth."

The attractive manner in which Mr. Forster's subject is treated in the first portion of this biography, and the wealth of new matter to be made known in the succeeding portions, make us look forward with impatience to the time when the whole work shall be in our hands.

J. J. Cartwright.

Suggestions introductory to a Study of the Aeneid. By H. Nettleship, M.A., Fellow and Tutor of Corpus Christi College, Oxford. (Oxford: At the Clarendon Press, 1875.)

Mr. Nettleship, the well-known coadjutor of Conington in the last volume of his Virgil, here presents in a condensed and somewhat over-concise form the results of his reading and reflexion on the *Aeneid*. It is to be regretted that so instructive an essay should not be incorporated with the complete edition to which it forms a worthy supplement, but to this there may perhaps be legal objections on the score of copyright. If not, we hope that the pamphlet may some day be transferred to Messrs. Whitaker and Bell, and be read with the Essays of Conington. In learning and depth it is at least equal to these; in style it seems to us to want lightness—which is also, to some degree, true of Conington's.

The essay considers two points: first, what is the main conception which the *Aeneid* is intended to work out; secondly, what were the chief influences—literary, ethical, and religious—which determined the form of the poem and the treatment of the story. The first question is answered as follows: the *Aeneid* celebrates the growth under Providence of the Roman Empire and Roman civilisation. Hence arises a want of personal interest, for such a subject was more calculated to impress the imagination as an idea than to admit lifelike and moving characters. A mythical setting was indispensable; no mere repetition of Ennius' *Annals* could adequately correspond to the greatness of the idea. And, as a *religious* hero was needed for this solemn work—one who might fairly foreshadow the God present of Virgil's own time—who could be so fitted for the choice as the pious Aeneas, the son of Venus, the preserver of the gods of Troy, the consistent executor of the divine decrees? Aeneas, Mr. Nettleship remarks, is an impersonation of all that is great in the achievements of Rome—a warrior, a ruler, above all a law-giver and civiliser of men. This conception of Aeneas as carrying out a divine mission in a more or less consciously *religious* way is traced through the books of the *Aeneid*—perhaps a little fancifully, but briefly and well, even if the details are a little uninteresting. Yet we confess that we are constantly thinking, in reading this essay, of the Virgil of our imagination—*i.e.*, of the second, fourth, and sixth books—and wondering why it is, if the poet realised these high religious and moral intents, that so splendid a glow seems never to illumine those parts which are more specially devoted to the exhibition of this idea. The sack of Troy; the tragedy of Dido; the unsurpassed picture of the other world—these are the things in the *Aeneid* which no one can forget; but they are also each of them episodical, and have little or nothing to do with Aeneas. This, however, is a piece of general criticism; it in no way detracts from the merits of the essayist in tracing what he conceives the main purport of the *Aeneid* in a number of minute particulars where it would be very likely to escape the notice of an ordinary reader.

The second and much the more interesting part of Mr. Nettleship's essay begins with a discussion of Virgil's imitativeness as a poet. He thinks, and we believe rightly, that imitation was to some extent forced upon him: he could no more disengage himself from the antecedents of his art, Homer, Ennius, Lucretius, Catullus, than Beethoven from the musical forms of Haydn and Mozart. But the parallel suggests a weakness in the argument; for no one ever yet charged Beethoven with want of creative power, or accused him of being an imitator and nothing more. This has happened to Virgil—let modern criticism estimate its value by this fact: no less a man than Niebuhr could confidently state his belief that Virgil mistook his vocation. No small part of Conington's importance as a commentator lies in his vindication of the poet's substantial originality. Why is it, then, that Virgil is so often reproached with imitation? The reason seems to be twofold. First, as admirably drawn out by Mr. Nettleship, because he is an imitator on so great a scale. It is not merely that here and there a simile or an expression is appropriated; it is that from beginning to end he has made a principle of working up every kind of epic or tragic material that lay ready to his hand. Our first thought when we read a simile in the *Aeneid* is, Where does it come from? If no answer is forthcoming, as in the case of the famous simile of boys whipping a top in *Aeneid* vii. 378,

Digitized by Google

which is likely to be Virgil's own, if any is, a natural doubt arises whether it may not have been in some lost poet; and this not the less that we feel sure that the description could not have been half so exquisite in any other composer; while episodes find a place in the *Aeneid* for no other reason than because they occurred in Greek Epos—*e.g.*, the sack of Troy, the games in Sicily, the descent into Hades. In this Virgil lays under contribution not only Homer, but, as seems probable from the scanty materials now remaining, the lost writers of the Epic cycle (see the valuable note on p. 28) and Apollonius.* In fact, Virgil was a *conscious* imitator, and, unlike modern plagiarists, paraded his obligations: a remark as true of his earliest work, the *Eclogues*, as of his latest, the *Aeneid*. This would be enough by itself to make the charge of imitation a natural one, especially in modern times (and Mr. Nettleship is emphatic on the different point of view which the ancients held on this subject); but the directness of the imitation is, we think, felt more sensibly in the case of Virgil in proportion to his splendid originality in some of the highest qualities of poetic greatness. The second book of the *Aeneid*, for instance, is allowed to surpass in its way everything of the kind in Greek, or, indeed, in any literature: yet it probably followed closely the Ἰλίου πέρσις of Arctinus. If we had this work, no doubt we should find in it much which Virgil made use of for his own purposes, and there would be no want of contemptuous critics to call it a plagiarism, or of admiring, but modern, sympathisers who, fresh from Goethe or Shelley, would deplore that so considerable a poet should stoop so low. Mr. Nettleship is, we think, right to emphasise this opposition of ancient and modern criticism: on many of the most approved modern canons, Virgil would hardly hold a first-class place among poets.

We have no time to follow the essay in tracing in the *Aeneid* the traditions of Greek tragedy, or the Orphic poems, though no part of it is more suggestive or deserves more careful attention. We think, however, that some of the points mentioned on p. 40 as proving Virgil's determination to throw a poetic lustre over the existing religion of the Romans are overstrained. Can it be said, on the strength of *Aeneid* iv. 300, 492, vii. 385, that Bacchanalian orgies and magic are mentioned in terms of distinct censure?

R. Ellis.

* Has Mr. Nettleship noticed (it is not mentioned by Conington) that the epithet *alta*, as applied to Crete, is perhaps suggested by *Argon.* iv. 1635?

M. TAINE ON THE FRENCH REVOLUTION.

Les Origines de la France Contemporaine. Vol. I. L'Ancien Régime. Par H. Taine. (Paris: Hachette, 1875.)

In his admirable book, unfortunately left unfinished, entitled *L'Ancien Régime et la Révolution*, Tocqueville has established beyond dispute two points: in the first place, that the traditions of mediaeval France had been gradually destroyed by the old monarchy itself; and, secondly, that the Revolution introduced far fewer innovations than its partisans as well as its adversaries believed; that in many things it did but continue, complete, or exaggerate the work of the *ancien régime*. Thenceforward the Revolution, losing its quasi-mythical character, took its place in the series of historic facts and assumed human proportions, and it became possible to study in a calmer spirit its causes, its development, and its consequences.

The new work of which M. Taine has just given us the first volume may be considered as proceeding directly from Tocqueville. I do not mean that M. Taine resumes and expands the subject treated by his predecessor, or that their modes of procedure or their literary talents have anything in common; but he places himself at the same point of view; he endeavours like him to determine the place occupied by the Revolution in the midst of the events which preceded and followed it; he supplements Tocqueville by showing in its living reality the political and social *régime* of France in the eighteenth century. Tocqueville gave only the most general and most abstract result of long and minute studies; M. Taine gives us the colouring, the outward form of things, by a multitude of characteristic facts, carefully selected, and placed in relief with rare power of exposition.

The work is entitled *Les Origines de la France Contemporaine*, and the first part, which has just appeared, is devoted to the "Ancien Régime." There is no subject of more thrilling interest, none that awakens in us a greater number of burning questions. Why for more than eighty years has France been unable to found a political *régime* in which order should be allied to liberty? Would it have been better, or indeed possible, for the outbreak of the Revolution to be avoided, and for the *ancien régime* to be transfigured by gradual reforms? Is it to the Revolution in the main that all the changes which have occurred during the last century in the political and social state of Europe are to be attributed? Why did it break out in France alone? M. Taine does not directly ask these questions, which it is so hard to answer with certainty, but they are implied on every page, and beneath the impartiality of the historian and philosopher we perceive the anxieties of the patriotic Frenchman of 1875.

The author has never forgotten that his place is to criticise rather than to explain. The Revolution broke out because the *ancien régime* contained within itself the causes of the catastrophe. These causes are the subject of M. Taine's enquiry. He finds them in the political state, in the social conditions, in the manners and in the ideas of the time; he examines in successive chapters the "Structure of Society," "Manners and Characteristics," "Mind and Doctrine," "The Propagation of Doctrine," "the People."

Among these chapters the first and the last contain most new facts. M. Taine's method consists in explaining a general fact by giving not an abstract formula, but a precise and characteristic detail, accompanied wherever possible by statistics. The danger of this method is that it may sometimes make what is merely the exception do duty for the rule, but here nothing of the kind is to be feared; the author has accumulated proofs and examples in such abundance as to leave no room for contradiction. What declamation against the abuses of the *ancien régime* could be one half so eloquent as the fact that the domains of the princes of the blood paid 188,000 livres in taxes when they should have paid 2,400,000, while the small farmer of Champagne paid from 50 to 70 per cent. of his whole income? A noble with an income of 40,000 livres pays 400 livres in taxes, while a bourgeois with 6,000 livres pays 720. What picture of the prodigal waste of the finances could be so instructive as the simple statement that in one year Louis XV. spent on his household 68 millions, or a quarter of the public revenue? The student must read for himself in M. Taine's pages his conscientious analysis of the privileges of the clergy and the nobility, and the subtle and profound observations by which he shows how these privileges became odious when the higher clergy and the nobility, despoiled by the Crown of all power and all responsibility, ceased to have any function but that of paying their court and squandering their fortunes at Paris and Versailles. M. Taine has shown by striking instances how it was the ruin of the feudal powers and the desertion of the provinces by the nobility that rendered its privileges so great an incubus. The fault in this matter lies in the nature of things and not in the wickedness of men. The nobles who remained on their lands were, as a rule, attentive to the well-being of their peasantry, lived on terms of familiarity with them, and relieved their miseries; those who lived at Versailles forgot in the midst of luxury and pleasure the manifold wretchedness of which they were not eye-witnesses; they could not renounce fiscal rights from which they derived their entire income, and which they exercised by rapacious and often dishonest agents. We can understand admirably, after reading this portion of the book, how the French aristocracy—the most enlightened, the most amiable, and perhaps the most generous of Europe—yet stored up against itself in the hearts of the people more envy and anger than any other; it was because, without wishing it, and almost without knowing it, it drained the resources of the people without troubling itself about their sufferings. The efforts of Louis XVI. to remedy this state of things were wholly ineffectual. The King, like those who surrounded him, was incapable of understanding the cause of the disease or its cure. Louis, who considered himself an economical sovereign, spent over seven millions in buying St. Cloud for his Queen, and gave a pension of 700,000 livres to the family of Polignac, and more than two millions to that of Noailles.

After showing how crushing was the political and social *régime* with which France was burdened, M. Taine examines into the formation of the revolutionary doctrines which were destined to cause the downfall of the monarchy and one of the greatest convulsions the world has ever seen. He assigns three causes: the sudden development of the positive sciences, which, by substituting in every sphere the authority of reason and science for tradition, put an end to the re-

Digitized by Google

spect hitherto felt for the religious and political dogmas of the past; the classical spirit—*i. e.*, the tendency to give to all ideas a general and absolute form, to take no account either of historical development, or of differences of time, medium, or circumstance, to formulate hastily in a clear and simple generalisation what seemed reasonable, and then to believe these formulae accessible to every mind and applicable at every moment; lastly, the frivolity of manners and of character, the ignorance in which society lived of the moral and intellectual state of those beneath them, the imprudence with which the court, the aristocracy, even the clergy, played with ideas the most dangerous and paradoxical to amuse their wearied brains, without disturbing themselves as to the consequences that those ideas might produce when current among the middle and lower classes. This is the most brilliant portion of M. Taine's book. He has written nothing more vigorous and thoughtful than the pages devoted to Voltaire, Montesquieu, Diderot, and more especially Rousseau, whose ideas and influence he has analysed with marvellous penetration. Never has any writer shown so well how, beginning with generous illusions, faith in the beneficent omnipotence of reason, belief in the natural goodness of man, the eighteenth century reached the dogma of popular sovereignty, which was to produce, together with unparalleled acts of violence and atrocity, abolute anarchy at first, and absolute despotism afterwards.

We have seen how fragile and worm-eaten was the social edifice of France; next we have passed in review the members of the classes most deeply interested in the maintenance of that edifice, who instead of consolidating it are laughing to see it tottering to its fall, and amusing themselves by piling barrels of gunpowder against its walls. Now we come to those who are to put the match to the train, *i. e.*, the people. In the last part of his volume M. Taine exhibits its sufferings, its wounds, its paroxysms of hatred and of rage. There defile before us in his pages the poachers, the beggars, the thieves, the deserters, all the men of the lower ranks driven to criminal courses by misery, the future soldiers of the revolutionary risings, and by their side he shows us the army discontented, disorganised, and reduced to impotence in the face of the battle.

Such is this book, put together by a master hand, full of original details derived from unpublished documents, written with a sustained animation, with a colouring and sculpturesque effect which engraves each point for ever on the mind. I have tried to bring out the most original ideas which it contains. There are two which govern the whole work, and are new in the strictest sense: on the one side, the explanation of the fact that the privileged classes, deprived of all power and living at the court at a distance from their estates, became most odious to the people precisely when they were abandoning their privileges, losing all self-conceit, and embracing enthusiastically ideas of reform; and in the second place, the explanation of the formation of revolutionary ideas by the alliance of the scientific and the classical spirit combined with the total absence of the historic sense. Never has so severe a condemnation been passed on the *ancien régime*, a condemnation all the more severe from the fact that the author does not conceal his theoretical preference for monarchical and aristocratic rule.

It is more difficult to express any adverse criticisms upon M. Taine's book. His work might be conceived in a different spirit, and from another point of view. But, his plan once adopted, it is hard to find fault with him. He knows the eighteenth century as no one has known it before; the sketch of the progress of the sciences, for instance, is a perfect masterpiece. But I shall venture to make one remark on the subject-matter, and one on the form of his book. Under the former head, I think that the *bourgeoisie* does not occupy the place to which it is entitled in M. Taine's work; he indicates well how it came about the middle of the century to pay attention to politics, how it adopted philosophical ideas, and how its hatred of the privileged classes was increased by a thousand wounds inflicted on its self-respect; but this class, which was so speedily to take the first rank, and for whose profit the Revolution was to be accomplished, would have repaid a more thorough-going mode of treatment. By the side of its instincts, its ideas, its aversions, some attention should have been paid to its virtues, which were great, especially by comparison with the privileged classes. In point of form it should be remembered that multiplicity of details, valuable and interesting as they are for the historian, is likely to weary the ordinary reader. M. Taine's style has a feverish and spasmodic element which is apt to fatigue, and a sustained and dazzling brilliancy. Through the author's wish to place everything in relief, the just proportions and the main features are rendered less perceptible.

But, I repeat, M. Taine is one of those strong natures which must be taken as they are, and instead of insisting on these criticisms, I prefer to quote a page which may give an idea of the power of his talent as a psychologist and a painter. He is speaking of Jean Jacques Rousseau:—

"Homme étrange, original et supérieur, mais qui, dès l'enfance, portait en soi un germe de folie et qui à la fin devint fou tout à fait; esprit admirable et mal équilibré, en qui les sensations, les émotions et les images étaient trop fortes; à la fois aveugle et perspicace, véritable poëte et poëte malade, qui, au lieu des choses, voyait ses rêves, vivait dans un roman et mourut sous le cauchemar qu'il s'était forgé; incapable de se maîtriser et de se conduire, prenant ses résolutions pour des actes, ses velléités pour des résolutions et le rôle qu'il se donnait pour le caractère qu'il croyait avoir; en tout disproportionné au train courant du monde, s'aheurtant, se blessant, se salissant à toutes les bornes du chemin; ayant commis des extravagances, des vilenies et des crimes, et néanmoins gardant jusqu'au bout la sensibilité délicate et profonde, l'humanité, l'attendrissement, le don des larmes, la faculté d'aimer, la passion de la justice, le sentiment religieux, l'enthousiasme, comme autant de racines vivaces où fermente toujours la sève généreuse pendant que la tige et les rameaux avortent, se déforment ou se flétrissent sous l'inclémence de l'air."

G. Monod.

Social Gleanings. By Mark Boyd, Author of "Reminiscences of Fifty Years." (London: Longmans, Green & Co., 1875.)

My Youth by Sea and Land from 1809 *to* 1816. By Charles Loftus, formerly of the Royal Navy, late of the Coldstream Guards. In Two Volumes. (London: Hurst & Blackett, 1875.)

An octogenarian and a septuagenarian, who have seen the world and mixed in society from their now far-remote youth, might have done worse than devote the leisure of their age to such gleanings and reminiscences as these of Mr. Mark Boyd and of Major Loftus. The former has used his intercourse with high and low, with celebrities and eccentricities, with leaders in fashion and politics, Highland lairds, and English squires, for the purpose of chronicling a number of stories and anecdotes worthy to supplement those books of "Ana," the amusement of which is as perennial as any that can be derived from light literature. The latter, more egotistic in his scope and plan, devotes two volumes to a personal narrative of his youthful naval career during a very eventful period of British naval history; but his task is accomplished so frankly, genially, and with such an air of reality, that the reader might fancy himself deep in Captain Marryat without his fiction, while he tracks the career of a "middie," who was sent to sea at twelve years of age, and transferred from his "box of soldiers" in the nursery to a life afloat in the times of war and of rougher captains than at present. Both authors seem to have made their observations of the world from the vantage-ground of undeniable connexions and introductions, which is a guarantee, as it proves, for their often avouching as eyewitnesses anecdotes and occurrences which many must have been content to give at second-hand. The quondam "middie" recalls, in the most natural manner, dinners with Lord Wellington at head-quarters at Cartaseo, whither he and a comrade had made their way as best they might, with three-and-sixpence between them, from their ship's station at Gibraltar. Mr. Boyd has stories to tell at first-hand of Sir Walter Scott, Lord Clyde, Bishop Wilberforce, Lord Mayo, and others; but he has, seemingly, always kept his ears open, *à la* Boswell, to the utterances and recollections of others, and hence amidst his "gleanings" we have anecdotes of Prince Metternich and Napoleon I., of Sir Charles Napier, of President Lincoln, and others, which are only one remove from first-hand. As is natural, we fancy we have heard some of Mr. Boyd's stories before; but this imputation, which we shall by and by endeavour passingly to justify, is the evil lot of all story-tellers. Yet after all deduction of such, there is a residue of anecdotage that ought to commend his *Social Gleanings* to all diners-out as well as all skimmers of gossiping literature. Not seldom will they find a story with a moral, such as the Duke of Wellington's recipe to the present German Emperor for "making good soldiers: *Feed them well and house them well*" (p. 10), and Sandie's rebuke to his mistress interrogating him as to his "prayers and chapter in the morning." She had answered his

Digitized by Google

"Dae ye?" with a virtuous affirmative. "Ay," remarked Sandy, "before a gude fire at ten o'clock in the morning. I wonder how many chapters you'd read, if you had three horses to clean before breakfast" (p. 94). Not inapt was Abraham Lincoln's retort upon one of his officials, who imputed drunken habits to one of his most successful generals: "Do you know where he gets his whisky? I should like to send a cask to some of the others?"

Not a few of Mr. Boyd's gleanings contribute something to biography, *e.g.*, Metternich's account of his twenty-seven hours' interview with the first Napoleon, who, after throwing his hat on the floor and kicking it about in a rage, at last stooped to pick it up; and the Duc de Persigny's estimate, before Strasbourg or Ham, of the third Napoleon's future. Colonel Godby's reminiscences of Sir Colin Campbell under fire come also under this head: but the author's forte is chronicling good or amusing "mots," with now and then a delicious saying, the gist of which is in the sayer's misconception. Of this last kind is the Duchess of York's remark to her godson, Colonel Paschal, when the Broadwater had been *mudded* at Oatlands, that it was "a *second* Waterlow(o) without the danger" (p. 49). To the former class, as might be expected, Sir George Rose is made to contribute: nothing, however, better than his accounting for a smash at dinner, when the coachman was lending a hand to *butler and footman*, "Don't be alarmed, ladies; it is only *coachman* and his *Brake*" (query "Break"). To some readers, as to ourselves, Lord Alvanley's advice (and, if we might so say, "*a posteriori* argument") to one who had been *kicked*, and did not care to call the kicker out, though he deprecated a recurrence of the outrage, "Sit down whenever you see him," will approve itself as very racy; and the mother-wit, strongly infused with canny instinct, of Mr. Boyd's own compatriots never came out more like itself than in the anecdote (p. 123) of "a legacy to the kirk." "A Scotch gentleman of fortune on his deathbed asked the minister 'whether, if he left 10,000*l.* to the kirk, his salvation would be certain.' The cautious minister responded, 'I would no like to be positive, but *it's weel worth the trying.*' The gentleman paid the money and soon afterwards gave up the ghost." Of "cracks" (*h.e.*, according to Mr. Boyd, "stories which I'll no' be a crack in telling," *cf.* p. 95) like these the first volume on our list is a very repertory, from that of the Hieland shepherd who could see "far ayont America" from his native mountain, "for he could see te moon" (p. 139), to the *jeu d'esprit théologique* put in the mouth of an old woman, who explained her statement that she had *no proper Bible*, by adding, "a Bible as has got the Apotecary and Merrybees" (Apocrypha and Maccabees). Some of these, as has before been hinted, are stories or legends to be met with attached to other names in other books: for example, there is a tradition in Mr. Boyd's family, that when he was a baby at Brighton, the Prince Regent took frequent and special notice of him on account of his beauty and growth. Mr. Boyd's father added his own commentary to this high compliment. "So he might, but he admired the nurse, Jean MacClellan, infinitely more." Other babies have furnished a like excuse to others than the Prince Regent, just as in a glimpse we have, in pp. 286–92 of a midshipman's experience of the British navy ninety-seven years ago, the Captain's apology for laying on "the cat"—"You young rascal! if it was not for the regard I have for my old messmate your father, I would not take all this trouble with you"—reminds us of the schoolmaster who swished a particular pupil all the more "for the sake of his dear widowed mother." The story of Dr. Strachan, Bishop of Toronto, advising a young Scotch divine to "get rid of the Scotch accent"—"Ye'll find it no easy matter, but you must persevare, for I was twenty years before I conqueret it"—is told in the Emerald Isle of Dean Graves and a candidate for Holy Orders: and the following, which is here tacked to the Bishop of Sierra Leone (p. 188) passes current at St. David's as belonging to one of the former canons of that cathedral. "The prelate was on board a ship on the coast in a severe storm, and anxiously asked the captain if he thought there was any danger. 'Any danger, my Lord?'—Then pointing to the coast to which the ship was rapidly drifting—'If the gale continues, we shall be in heaven in half-an-hour.' 'God forbid,' exclaimed the bishop" (p. 189). One more instance is the story of a Scotch parson accommodating his "blessings before meat" to the abundance or scantiness of creature-comforts on the table. In the one case it was "Bountiful Lord, we thank Thee, &c.;" in the other, "O Lord, we are not worthy of the least of all thy mercies." This libel is currently tacked to an English prelate, and seems to miss its charm when credited to other lips. One of the best things put into an episcopal mouth in this volume is the suggestion to his "rural dean" who coveted some prefix to distinguish him, as a dean or an archdeacon are distinguished, from ordinary "Reverends," that perhaps the style of the "Rather Reverend" might meet the difficulty: and, without exception, the best and most astonishing story of mnemonic powers applied to the task of preaching a man's charity sermon before his very nose is told in pp. 313–14. The moral of it is not to rehearse your sermon overnight unless you are safe from eavesdroppers with retentive memories, but it is too good to abridge or dilute.

The interest of Major Loftus's volumes is, of course, very different in character. At twelve years old the lad, then fresh afloat, was a witness of the destruction of the French fleet in the Basque Roads; and soon after, at the siege and capitulation of Flushing, where the hotel in which he dined after that event was riddled with cannon-balls, and he slept in a bed where an eighteen-pounder that had penetrated the wall above the pillow must have taken off an occupant's *nose, if not his head.* Kindly natured and well principled, our middy's spirit rose within him at the abuse of the licence to flog, at that time so common in the Royal Navy, and he regards the latter-day order that twenty-four hours should elapse between offence and punishment, as an official commentary on such provocations to mutiny. At a much later period of his naval career young Loftus proved, off Naples, the good results of overlooking a case of insubordination under the influence of liquor, which would have involved the offender in a flogging round the fleet. It made attached and staunch allies for life of the man and his comrades. There must have been vast changes for the better in a midshipman's life in a man-of-war since 1811; yet the lad, though slight and delicate, fought through the roughnesses of it, made friends on board ship and ashore, and by dint of the favour generally shown to frankness and dash, contrived to see as much of the countries near which he was stationed as his seniors in the service. He probably hits the truth when, in vol. i. p. 185, he attributes the sending two line-of-battle ships to cruise off Ushant and blockade the French ships in the port of Brest, to the British conviction that without such odds there was no coaxing them out of harbour; but that this is not mere brag of a malapert boy is shown by the tribute which he pays, later on, to American bravery and seamanship, when, on the outbreak of hostilities between England and America in 1812, his ship and a couple of frigates were sent from Bermuda to try and intercept the redoubted American commodore Rogers. It is true that the latter avoided an encounter on equal terms with four or five British frigates, but from the account which Major Loftus gives of his experiences off the coast of America, we should say that Yankee pluck was at that date more undeniable than Yankee gratitude. Our young hero's ship took several prizes on this coast, and among other feats recaptured the *Frolic*, which had been captured by the American sloop *Wasp*, an achievement in connexion with which he behaved with special gallantry. So, in fact, he seems to have done wherever he had the chance, approving himself on shore as good a shot and as good a rider as he was a good seaman afloat. He probably owed it as much to his own deserts as his high connexions, that in 1814 he was sent with two other old shipmates to join the royal yacht in the Downs, and attend on the Duke of Clarence, who was to escort the Allied Sovereigns to England. His reminiscences of the Sailor King at this period bear witness to his sterling good nature, and after going up with him to Carlton House as his little "aide-de-camp," he had the luck to be entered on the books of the *Boyne* and serve with credit under Admiral Pellew and Sir James Brisbane. His last active service afloat was in 1815 off Naples, when an accident in jumping from the main rigging to the hammock-nettings threw him on his back and head across one of the carronades on the quarterdeck, and in the end obliged him to leave the Navy. We gather too that, later on, this accident led to partial, and eventually to total, blindness, though before that affliction family interest had procured him a commission in the Coldstream Guards. It is a remarkable instance of the vigour of the other faculties when one sense is withdrawn, that an old man of eighty, after twenty-six years of total blindness, has been able to tell the tale of adventures concluded no less than sixty-five

years ago with a freshness and zest worthy of his lively and adventurous boyhood.

James Davies.

CURRENT LITERATURE.

University Improvement. By John Struthers, M.D., Professor of Anatomy in the University of Aberdeen. (Aberdeen: Wyllie and Son.) Professor Struthers has done well in publishing his address to the Arts students of Aberdeen, on opening the session of the University Debating Society. It has been previously noticed in these columns that, through an unfortunate misunderstanding, the University of Aberdeen was entirely passed over in the Report of the Royal Commissioners on Scientific Instruction. This little pamphlet is enough to show, if it were needed, that the most northern of the Scotch universities is on a level with her sisters both in good work done and the promise of better. Every word seems to be inspired with that honourable spirit of "high thinking and plain living" which has always characterised the most isolated of the homes of learning in Great Britain. Painful industry on the part both of the teacher and of the pupil, combined with an intimate friendliness between the two, pervades the whole address; and a most complete programme of reform is also enunciated. The Professor appears to have spent his summer holiday in visiting some of the universities of Germany and Switzerland; and he has used his recent experience to give a point to his criticisms on the faults of the Scotch academical system. It is instructive to observe that the most acknowledged shortcoming in Scotland is closely analogous to the chief educational evil at Oxford and Cambridge. Just as in England the colleges have absorbed the universities, so have the Scotch professors obtained a monopoly of university teaching. In both cases, also, the remedy is to be found in appealing to the example of Germany, where open lecturing, as illustrated by the extraordinary professor and the *privat-docent*, has been found all-efficient both as a stimulus to the ordinary professors and a guarantee for original study. The following passage in this address deserves attention, under the circumstances of the present crisis:—"I do not here refer to the practice of the English universities; we have but little to learn from them, though we would (should?) have no objection to a small measure of their superabundant wealth."

The Economy of Thought. By T. Hughes. (Hodder and Stoughton.) Mr. Hughes is the author of sermons admired by religious periodicals; of a work on the conditions of Church membership, with especial reference to the Methodist system of class-meetings, admired by Mr. Spurgeon; of a pamphlet on Christian England and War, admired by Mr. Cobden; a delineation of Prejudice, approved by Professor M'Cosh; and a treatise on the human will, its freedom, and its functions, of which Dr. Mansel was "disposed to think very highly," and of which Mr. Gladstone "perused enough to see that it invites, and will well repay, a more thorough perusal." All this makes one open a treatise on the economy of thought by such a writer with hopeful interest; but wherever one opens one comes upon nothing but a laborious arrangement of inaccurate commonplaces expressed in very uncouth English.

We have received the first number of the *Boomerang*, an Oxford and Cambridge miscellany, published by Mr. Vincent, of Oxford. It seems to be modelled on the *Shotover Papers*, is less vigorous and less ferocious, and perhaps just readable.

Ausführliche Erläuterung des allgemeinen Theiles der Germania des Tacitus. Von D. Anton Baumstark. (Leipzig: Weigel.) The first twenty-seven chapters of the *Germany* of Tacitus take up thirteen pages of the Oxford pocket-classics. Dr. Baumstark has written 740 full octavo pages to explain them, and until we have read his *Urdeutsche Staats-Alterthümer* we cannot understand his explanation. A great deal of the space is taken up with wrangling with other scholars who have failed to see among other things that "Das ganze Germanien," with the article, is the only legitimate rendering of "Germania omnis;" and with all his parade of accuracy the writer does not seem aware that the view that the present population of Roumania is descended in any special sense from Trajan's colonists is more than questionable. It would take much less time to read all the parts of ancient authors which bear on the *Germany*, than to read Dr. Baumstark's book, and the time would be better spent: the "literature" of most subjects in Germany is accumulating at a rate which threatens to become a positive incumbrance to students, who may soon find it the least evil to confine themselves to the original sources, and the very few modern works which become classical.

Our Place among Infinities. By R. A. Proctor. (H. S. King and Co.) We have spoken of several of the articles reprinted here at the time of their appearance. Seeing them together suggests several reflections. The first is that it is rather a pity that it should be easier, and pay better, to write articles than books. The three first papers on the Past and Future of the Earth, Seeming Wastes in Nature, a New Theory of Life in Other Worlds, might have been combined into one with advantage, though the matter is neatly distributed between them. The same may be said of the papers on the Star-depths and on Star-gauging. The next remark we have to make is that the author is arguing from first to last upon premisses which his readers have no means of testing; and this is unfortunate, as, from the somewhat contentious tone in which he sometimes speaks of others, it seems doubtful whether it is safe for the laity to take all the premisses of astronomers for granted. The third is that there is a considerable incoherence in the author's efforts to avoid collisions between science and orthodoxy. Just as it is an argument in favour of theism that the sun's heat brings out a rich development of life on the earth, so it is an argument the other way that only one two-hundred-and-thirty-millionth part of the sun's light and heat reaches any of the planets at all, and the rest is lost in space. The argument may be answered by-and-by by fuller knowledge; it may be rightly overruled already by other arguments; but it is an argument all the same. The last reflection which the book excites is this: People read for various objects—to exercise the judgment, to quicken the affections, to obtain guidance in action, or to stimulate the fancy and pass time. One imagines Mr. Proctor's public read for the last-named object, for which children also used to read fairy-tales; one thinks the children were better off.

Prophetic Astronomy. By Richard Sheward. (Charing Cross Publishing Company.) This book is decidedly ingenious, and we doubt whether any trained astronomer would not think it absurd; which suggests the question whether it is a good thing that the results of astronomy apart from its method should be pressed upon the attention of ingenious persons. Mr. Sheward has assimilated the view held by Mr. Proctor and others that solar systems are formed by the condensation of meteoric matter attracted from space; he thinks that mountain ranges are meteoric deposits, and that the impact of meteors often changed the direction of the earth's axis, and once, at least, checked its motion on its axis—at the prayer of Joshua, when the Lord cast great stones down from heaven upon the enemies of Israel. He is also of opinion that the momentum of comets, due to the density of a burning nucleus, carries them safe round the sun. The sun, he believes it will be proved in fifteen or sixteen years, is approaching the common centre of gravity of itself and some other system; the axial rotation of the solar system and this other system will prevent a collision at the centre; instead, they will revolve round it and one another; but the earth will be so heated by the approach that almost all life will be destroyed. Then the millennium will begin; it will end with the crisis which will bring all solar systems whatever into one complex system; then the New Jerusalem will descend (as a meteor?). It is obvious that Dr. Cumming has found a successor who does not expect the millennium for 1500 years at earliest.

The Oration of Demosthenes on the Crown. Translated by the Right Hon. Sir Robert Collier. (Longmans.) This translation is readable and spirited and fairly trustworthy and not the least like Demosthenes: the translator keeps at one level of sustained animated dignity; the original rises and falls with the argument, and it is much easier in Greek than in the translator's English to be abrupt without being unfinished. The translator has not piqued himself on literal exactitude; on p. 48 he translates ὥσπερ ἐξ ἁμάξης "as if you imagined yourself on a stage-waggon," though it would have been at least as near the true meaning of the original to translate, "with all the licence of carnival," or if this were too bold, "giving your tongue a holiday to rail;" and in the same sentence τῷ σῷ γένει must mean "your house" rather than "your class." The best thing in the preface is the following exposition of the notions of an English lawyer as applied to an Athenian trial:—

"The judge should have directed the jury that the prosecution had made out their case on the first point—viz., that the decree was illegal inasmuch as it proposed to crown an accountable officer before he had accounted. Perhaps he should also have directed them that the decree was illegal on the second ground (the proclamation in the theatre), but it would not have been absolutely necessary to determine this point. He should further have told them that the proper place for discussing the merits or demerits of the administration of Demosthenes was in the Senate when the decree was there proposed, or the Popular Assembly, if it had come before them; but that by no fair construction of the law could Ctesiphon be held criminally responsible for expressing his opinion on such a question. He should have directed a verdict of guilty, and inflicted a nominal fine."

New Readings of Old Parables. By the Rev. Charles Anderson. (H. S. King and Co.) Mr. Anderson made a kind of a reputation by the book in which he told us how the "Curate of Shyre" realised all his own day-dreams. His present work will not add to it; he seems to have written a series of ten-minute sermons on the Parables without preparation, and published them without revision. Of course they are presumptuously meagre, brief, and very tedious, for a hasty preacher who sees little in his text amplifies that little at ease. The writer's guiding principle is this: he takes the common ethical positivism of the day for granted, with its inconsistent mixture of optimism and severity; then he picks out from the Parables whatever chimes in with the severity, or chimes in, or seems to chime in, with the optimism, and is equally jubilant over both, and thinks that is the secret of edifying a congregation. Editor.

NOTES AND NEWS.

Ralph Waldo Emerson's new volume, entitled *Social Aims*, is to be published immediately by Messrs. Chatto and Windus, of Piccadilly. It comprises much new matter, and includes his essays on "Poetry and Imagination," "Eloquence," "Quotation and Originality," "Progress of Culture," "Persian Poetry," "Inspiration," and other articles never before collected.

Mr. B. Quaritch has in the press new editions of McLennan's *Primitive Marriage*, and of Rodwell's *Koran*.

Digitized by Google

The article in the last number of the *Quarterly Review* on "Icelandic Illustrations of English" is

by Mr. J. Earle; and that on the "Memoirs of Saint-Simon" by Mr. Robert Laing, of Corpus Christi College, Oxford.

The entry in the registry of the Protestant Cemetery in Rome, concerning the interment of Shelley's ashes, has never, we think, been printed; nor indeed is the date of the interment clearly defined in the published records. Here is the entry, following after Shelley's name: "Inglese—Morì annegato in mare li 8 luglio 1822—Sepolto le di lui cenneri [*sic*] li 21 gennaio 1823, di mattina ad ore 17—Di anni 30."

It is understood that the article on "Battle" in the third volume of the *Encyclopaedia Britannica*, published this week, is from the pen of Colonel C. C. Chesney.

Neglectful as the Americans are of their national poet, the Congressional Library at Washington does nevertheless contain the works of Walt Whitman, in their various forms of publication. The selection from these poems made by Mr. W. M. Rossetti, and published in London in 1868, had hitherto been deficient, but the omission will now be supplied.

We have received the following translation by the late Mr. Lester, of Wellington College, of one of Heine's lyrics, the 22nd in the *Lyrisches Intermezzo*, beginning—

"Und wüssten's die Blumen die kleinen."

His translations of the *Buch der Lieder* have been known to us for some years as the best that we have ever seen, though we are not aware that any of them have yet appeared in print:—

"If little flowers knew it,
The sorrow on my heart,
Their tears with mine would rue it,
And less would be the smart.

"If nightingales could know it,
My trouble and my grief,
They would sing me to undo it
A musical relief.

"The golden stars and tender,
If they could know my pain,
Would step from out their splendour
To bring me peace again.

"They know it by no token—
One only knows—and she
Herself it is has broken
And torn my heart for me."

Mr. Whittier, we learn, has given great personal care to the selection for the book to be called *Songs of Three Centuries*, which Jas. R. Osgood and Co. will publish in time for the holidays. It is a compilation of poems from Shakpere's time to our own, and the poems are entirely the choice of the editor. The specialty is the preponderance of modern poetry, and the small size and low price of the book.

The monument erected to the memory of Edgar Allan Poe was unveiled and dedicated in Westminster Churchyard, Baltimore, U.S., on the 17th ult. Before this not even a stone marked the last resting-place of one of America's greatest poets. The only poet of distinction present at the dedication ceremonies was Walt Whitman.

The December number of the *Atlantic Monthly* contains an article full of the most picturesque descriptions of Colorado scenery by "H. H." (Helen Hunt). She calls her article "A Symphony in Yellow and Red."

Dr. Albert Socin, of Basel, has been appointed Professor of Oriental Languages at Tübingen, where an accomplished Semitic scholar has for some time been wanted.

Among the more important articles of the *Monatsschrift für Geschichte u.s.w. des Judenthums* may be mentioned a paper by Dr. Rothschild tracing the influence of the Catholic doctrine of priestly absolution on Judaism, to which it was originally unknown; and two critical essays by Dr. Grätz on Psalms xlix. and lxviii., the latter of which is ascribed to the period of Necho, when Judah had become a vassal-state of Egypt. The emendations of the text are rather bold, nor is the corruption quite always made out.

Dr. Hermann Delitzsch is to publish next spring an authorised German translation of Mr. George Smith's *Chaldean Account of Genesis*, with illustrative notes by his brother, Dr. Friedrich Delitzsch, the Assyriologist.

At the beginning of the year we noticed some manuscripts relating to the Cornish language, the collection of the late Rev. John Bannister, which had been recently purchased by the British Museum. We are informed that there is another manuscript volume on the same subject equally worth notice, which was acquired by the trustees a year or two earlier. It contains a copy of the Miracle Play of the Deluge, in Cornish and English; "Mount Calvary," in Cornish, with translation; a Dictionary of the Language, from A. to C.; and Glossarial Notes and Pieces in Cornish, with letters of John Boson, Oliva Pendar, and Thomas Tonkin, between the years 1709 and 1736. William Gwavas, the collector of these, born in 1676, was a barrister of the Middle Temple, and impropriator of the living of Paul, near Penzance. In the latter capacity he had frequent disputes with the fishermen of the parish respecting the tything of fish. He died in 1741. Some of his Cornish writings have been printed by Borlase, Price, and Polwhele. This manuscript volume passed through the hands of the Rev. William Veale, of Trevaylor, into those of the Rev. W. Wriothesley Wingfield, by whom it was presented to the Museum.

At one or two of the autograph sales held in the spring of this year the trustees of the British Museum made a few interesting purchases, which are now open to view in the Manuscript Department. Oldest in date among them may be noticed a letter of Sir John Fastolfe, the great soldier, written in 1433. Other English letters are from Robert Cecil, Earl of Salisbury, to his son, 1610; Colonel Legge to Prince Rupert, Camden, Dec. 25, 1644; John Rushworth to Lord Fairfax, Chidley, Feb. 7, 1645, giving information of the proceedings of the army about Exeter; and Bulstrode Whitelocke to Dixwell, the Governor of Dover, Jan., 1651. Foreign scholars are represented by Caspar Barlaeus, who writes from Leyden to Hugo Grotius, March 12, 1630; Gerard Brandt, Oct., 1669; Bernard de Montfaucon to the Archbishop of Sens, mentioning his projected works; J. E. Grabe, the Prussian theologian, Nov., 1709; Thorkelin, Keeper of the Danish Archives, to John Pinkerton, Copenhagen, Aug. 29, 1791; and by Sismondi, the historian, to his publisher, Dec. 24, 1831. Specimens of the handwriting of the German writers A. W. Schlegel, Mathison, and Tieck, and of the Italian engraver, Giuseppe Longhi, are also among the acquisitions. Many of these autographs are accompanied by very rare engraved portraits of the writers.

Theology is evidently not a favourite study with the rising generation of Germans. At Heidelberg, where it must be admitted that the winter session has opened with unusually unfavourable prospects, only nine of the entire number of 488 students have entered their names as attendants at the classes of the Theological faculty. About 25 per cent. of the students are foreigners: America contributing 39 names, England and Scotland 21, and Russia and Switzerland respectively 24.

We regret to see announced the death of Dr. F. A. Lange, at Marburg. Some years ago, when the writer of these lines enjoyed the honour and delight of his kindly society, he was Professor at the High School in Zürich, and editor of the famous democratic *Landbote* of Winterthur, which is still a paper of great influence. "With Lange," says a writer in a late number of that journal, "disappears a light of science, a standard-bearer of freedom and progress, and a character of the most blameless purity." He was keenly interested in English literature from the highest to the most popular branches of it. He was the first to introduce us to the knowledge of the writings of our own countryman, Mr. Herbert Spencer, and he expressed his surprise at finding so many Englishmen ignorant of his works. He was at that time one of a small Shakspere-reading holiday-party. He was well acquainted with even the popular magazine-literature of our country, and made a good deal of use of it in the search for translateable stories for the *feuilleton* of his newspaper. The editor of the *Family Herald* may be glad to know that his serial was often drawn upon. He was then a weakly and evidently overworked man; illness finally drove him back to his German home. He sustained to the last a passionate love for Switzerland, in whose service he had spent his former and his best years, and up to the time of his death he took delight in corresponding with Swiss, and especially Zürich friends, on the politics of the confederacy and the canton. He published at Duisburg, in 1861, *Die Turnervereine und das Vereinsgesetz*; at Gotha, in 1863, *Die Leibesübungen; eine Darstellung des Werdens und Wesens der Turnkunst in ihrer pädagogischen und culturhistorischen Bedeutung;* in 1865, at Duisburg, *Die Arbeiterfrage in ihrer Bedeutung für Gegenwart und Zukunft*. The first portion of his *Geschichte des Materialismus, und Kritik seiner Bedeutung in der Gegenwart*, appeared at Leipzig in 1866; the latter part at Winterthur in 1867. The very word "Bedeutung," which occurs in so many of his titles, gives a kind of hint of his singularly contemplative and reflective character. Some impression of the thoroughness of his English studies may be gathered from his *J. S. Mill's Ansichten über die sociale Frage*. In 1871 he published at Berlin a biographical sketch of F. Ueberweg. Dear as Switzerland was to Dr. Lange for its full and rich political development, he traced a dissimilarity between the lively openness of the Swiss character and the reserve of the English and his own native North German characters, which two he bracketed together.

The *Gazette de Lausanne* gives a sketch of the life of the late Professor Kopp, who held the Chair of Chemistry in the Swiss Confederacy's Polytechnikum. He began his scientific course as teacher in the Medical School at Strassburg, while the old German city was still in French hands, and in 1848 he was elected a member of the *Constituante*. In consequence of the June days he was obliged to flee from Paris, and took up his abode in Switzerland. The first year after his arrival he was called to the Professorship of Physics in the Academy of Lausanne. In 1853 he came to England, being forced to leave Switzerland after the rise of the French Empire. In our country he found occupation in several chemical works. Later he returned to France, but never made a long stay. He was called to Italy to undertake the function of Director of the Agricultural Institute at Turin. In 1870 the Swiss Bundesrath appointed Kopp successor to his father-in-law Bolley, in the Chair of Industrial Chemistry at the National Polytechnikum.

A few rare and valuable French works on art and architecture were recently disposed of by Messrs. Puttick and Simpson, including a copy of Sauvageot's *Palais, Châteaux, Hôtels et Maisons de France du XVe au XVIIIe Siècle*, which sold for 12*l.* 15*s.*; A. Martin et C. Cahier's *Monographie de la Cathédrale de Bourges*, a work on the Stained Glass and Mosaics of the thirteenth century, 21*l.* 10*s.*; Paul Letarouilly's *Edifices de Rome Moderne*, 10*l.* 10*s.*; Jules Labarte's *Histoire des Arts Industriels au Moyen Age*, 25*l.*; Jules Gailhabaud's *Architecture du Ve au XVIIe Siècle, et les Arts qui en dépendent*, 13*l.*; &c.

Digitized by Google

The following extract from an unpublished newsletter addressed to Sir Joseph Williamson,

from Yarmouth, December 9, 1667, is a good illustration of the eagerness with which people remote from the metropolis discussed such important political matters as the fall of Clarendon and the toleration of dissenters.

. . . . "The Earle of Clarendon is y^e^ whole taulke of towne & country, his escape is laid upon y^e^ Lords, some spare not to make them all guilty, others y^e^ same only excepting y^e^ Duke of Albemarle y^e^ Duke of Buckingham & y^e^ Earle of Bristoll theire discourse runns so high as to iustefy y^e^ supreame power of y^e^ nation to be in y^e^ house of Commons & y^t^ a peere ought to have no more privilidge then any private person: they are gennerally at y^t^ height y^t^ I see nothing wanting but a leader to rise in rebellion, they goe as confident now to theire conventicles here w^th^ theire bookes publikly under theire armes as others to church, the magestrates in this place have beene to remiss here in theire duty, I am told by one y^t^ informed one of y^e^ Justices of a meeting & y^t^ y^e^ Justice should tell him y^t^ he must make oath y^t^ they did not use y^e^ booke of Common prayer, otherwise it was none of his buissness or concerne neither should he take notice of it, the bell weathers of these flocks I thinke repaire at this time from all y^e^ parts of y^e^ country, I meane those y^t^ hould forth at theire meetings, untill these are supprest, and peoples liberty in speech regulated, I never expect to see a settled peace, for theire meeting houses are no other but tinder boxes to strike fier upon all occasions to sett y^e^ nation on flame," &c.

The chief interest of the following extracts from a letter in the Hatton Collection, dated July 28, 1688, lies in the account given of James the Second's attempt to force Jeffreys upon the University of Oxford as their Chancellor, an incident duly recorded by Macaulay, with some difference of detail:—

"Last Wedensday His Ma^ty^ came to y^e^ campe and after we had march'd and his Ma^ty^ wase seeing y^e^ line fire one Col y^e^ Parson of Wollaston in Northamptonsh. about 60 yeares of age being a horse back but very drunke did very disorderly press to have to (*sic*) King w^ch^ his Ma^ty^ perceiving he asked him what he would have he replyed he wase a Minister of y^e^ Ch. of Engl^d^ and hastily endeavouring to light of his horse he fell and put out his ankle y^e^ King sent presently for a Chirurgeon and caused it to be set in his presence and ordred y^e^ parson to be caryed to y^e^ Hospitall but he chose to goe to Twitnam. . . .

"This day sennight y^e^ Duke of Ormond finding himself very faint went out in his coach to take y^e^ aire but his faintness continuing he said y^t^ day 4 yeares his Duchess dyed and he shou'd dy y^t^ day w^ch^ he did. Y^e^ University of Oxford by y^e^ care of Dr. Hough who wase w^th^ y^e^ Duke when he dyed had notice y^e^ next day and on Monday morning very early met to choose a Chancelor. The l^d^ Clarendon l^d^ Halifax and Duke of Ormond were all nominated but y^e^ Duke of Ormond by plurality of votes was elected about 8 of y^e^ Clocke in y^e^ morning. About eleven an inhibition came from his Ma^ty^ that they shou'd not soudainly meet to chose a Chancelor and when they did to recommend y^e^ l^d^ Chancelor to be their Chancelor, but y^e^ election wase over. What will be y^e^ issue is uncertain."

From that voluminous note-taker, the Rev. William Cole (who bequeathed upwards of a hundred folio volumes of manuscript to the British Museum), we get the following contribution to the history of locomotion in this country:—

"Post chaises with a body like a chariot or half coach, which opened before on hinges, were first introduced into England about 1740 or 1745. About 1750 they began to be disused, and the present fashion of them (*i. e.*, in 1778), with four wheels and postilion, has continued to this day. I believe I had the first of the former sort of any one under nobility, in Cambridgeshire while I lived in King's College. It is remarkable that at this time there was no tax upon them. Their convenience was found to be so great that it is amazing with what rapidity people got into them, so that the Government found it proper to raise a tax on them, which was easy at first, only ten shillings for each wheel, but was soon raised to twenty-five shillings a wheel, or five pounds for each carriage, and the number of them, through the luxury of the age, seems rather increasing than abating."

The same antiquary records as a singular fact that—

"The smell of coals is now so frequent, and we are so used to it as not to be offended at it; yet I have often know country people, who are used to wood and turf only, know a person by the smell of his clothes to have come from a coal fire."

We believe, however, that the prejudice against coal smoke existed down to a much more recent date in France. A story is somewhere told of one of our ambassadors at Paris, within the last forty years, who issued cards for a large party, and found to his dismay that only one gentleman attended, the ladies having absented themselves on learning that his lordship warmed his house with English coal. The fear lest their fair complexions should be spoilt in such an atmosphere was well grounded if we may accept as true the story of the fashionable lady who had incautiously seated herself too near a coal fire at a card party. Suddenly her countenance changed from a delicate white to a dark tawny, as though by magic. The surprise and confusion of the whole party had such an effect upon her that the poor dame began to apprehend that she was dying from the effects of some deadly poison; but the doctor quickly dissipated her alarm, with the recommendation to wash her face, and trust in future not to mineral cosmetics, but to her own natural charms.

The following Parliamentary papers have lately been published:—Commercial Reports of H.M. Consuls in Japan (price 5½*d.*); Statement exhibiting the Moral and Material Progress and Condition of India during 1873–74 (price 9*d.*); Index to Report of Select Committee on New Forest (price 8*d.*); Return of Vessels Captured for being engaged in and equipped for the Slave Trade (price 1*d.*); Return from County Courts relative to Plaints and Imprisonments (price 2*d.*); Numerical List and Index to the Printed Papers for the Session of 1874 (price 2*s.* 6*d.*); Reports of Inspecting Officers on Railway Accidents during June, July and August 1875, with plates (price 2*s.* 8*d.*); Abstracts of Receipts and Expenditure on Account of Highways in England and Wales (price 11*d.*); Return of Number of Prosecutions under Vaccination Act of 1867 (price 1*s.*); Minutes of the International Conference held at Brussels, May 1875, with Reports of the British Delegates, &c. (price 9½*d.*); Correspondence respecting the Sugar Convention of 1864, and the Conferences held at Brussels in May 1875 (price 2*s.* 5½*d.*); and Seventeenth Report of the Civil Service Commissioners (price 4*s.*).

We have received *The Annotated Book of Common Prayer*, by the Rev. J. H. Blunt, Compendious edition (Rivingtons); *Eastern Life, Present and Past*, by Harriet Martineau, new edition (Moxon); *The Prime Minister*, by Anthony Trollope, Part I. (Chapman & Hall); *Nicholas Nickleby*, by Charles Dickens, Household edition (Chapman & Hall); *The Infallible Church; correspondence between Lord Redesdale and Cardinal Manning* (Rivingtons).

OBITUARY.

Barry, William Whittaker, lost in a snow-storm on the Krimmler Tauern Pass, Tyrol, October 1. [Author of *The Statutory Jurisdiction of the Court of Chancery; The Practice of Conveyancing; A Walking Tour in Normandy*; and *A Walking Tour round Ireland in* 1866, &c.]

Charlton, the Rev. J. M., at Plymouth, December 13.

Cunningham, Lieut.-Col. Francis, at South Kensington, December 3, aged 55. [Son of Allan Cunningham. Editor of Massinger, Marlowe, and Ben Jonson in the "Mermaid Series," and of Messrs. Bickers' recent edition of Gifford's Ben Jonson.]

Radcliffe, F. P. Delmé, at Hitchin Priory, aged 71. [Author of *The Noble Science, a Treatise on Fox-Hunting.*]

PEPYS'S CYPHER.

At the weekly meeting of the Manchester Literary Club on Tuesday last, some facsimile pages of Pepys's Diary, and of his correspondence (from originals in the Bodleian Library), were exhibited by Mr. J. Eglington Bailey, the author of the recent *Life of Thomas Fuller*. In the paper, which was communicated, Mr. Bailey said that he had with many others been often puzzled by the fragment of the Diary facsimiled in the old editions, and by the statement that Pepys used *Rich's* shorthand; but that he had ultimately worked out the key from a few specimens of the diarist's correspondence. The alphabet proved to be that of Thomas Shelton. Pepys, who was as diligent a graduate as Admiralty clerk, had probably at Cambridge taken up the study of Shelton's *Tachygraphy*, a work that was in the diarist's time published with the approval of the University, and commended in verse by one of his own associates at Magdalene College. Pepys became, in an age of plots, an adept in the construction of "Characters," or secret alphabets. Mr. Bailey explained that Shelton's system had been invented as early as 1620; but that Lewis, Pitman, and other historians of shorthand, had fixed it more than twenty years later. The palm of honour for a considerable advance in the history of stenography had been in consequence unjustly given to Rich, who had in his alphabet fourteen or fifteen of Shelton's characters. Original copies of the editions of *Tachygraphy*, hereafter to be regarded with a more special interest, were shown at the meeting. The letters of the diarist exhibited many of those traits of character which have made the journal so entertaining. The following are of interest, the first being in answer to one Peter Skinner who, employed in the navy, had been charged before Pepys with some crime:—

"October 17, 1689.

"Young Man,

"Mr. Harman coming to me this day to take his leave of me, I gave him this in answer to that which he brought me from you of the 27th of the last, and serves only to tell you that if good words would have controlled [?] me you would never have had occasion to have writ to me as you therein do. Therefore don't think that that will now do anything with me. For your sister's sake and in hopes of your being of the same righteous disposure of mind with her, you know I entertained cherished and encouraged you and was at no contemptible charge in doing it. And this out of a pure desire of doing you some good and enabling you to do yourself more. This I did while you were at the same time using all the way you could to frustrate both mine and your poor sister's hopes [and] cares concerning you. What the event of it to you will be I shall not now add anything to what I have heretofore said to you by way of prophesy about it. This only I shall tell you that you are not to flatter yourself with any further expectation from me the condition I am now in not furnishing me with opportunity of being any way further useful to you, did you deserve it. And as to the seeing me till I have more assurance and from yourself that you behave yourself worthy of it by a steady sobriety and industry of life and the effect of it in your being able to return the past kindnesses of your friends to you by yours to those of your relations who may want it rather than by the misspending of what you have levied up from their former favours to you be drawn (without success) to come to them for more. This I say to you as one that still for your own sake wish you well though at the same time I but own to you that till your actions convince me of the contrary I shall despair of my wish.

"Your very loving friend

"These for Mr. P. Skinner "S. P.
"at Portsmouth"

Sr Anto. Deane to Mr. Pepys out of Worcestershire. A letter of respect only & Mortification. W^th^ S.P.s Answer thereto. [*Rawl. MSS. Bodl. A 170. f.* 32.]

"Sir,

These are onely to lett you know i am a liue, i haue nothing to doe but reade walke & prepare for all chancies attending this oblidgeing world, i haue the ould souldiers request, a little space between busines and the graue, which is very pleasant one many considerations, as most men towards their later ends grow serious soe doe i in assuring that am

"Sir Your very humble Serv^t^. "A. D.

"Oct^r^. 29. 1689."

Digitized by Google

"Nov. 23. 1689.

* "Sr

"I am alive too (I thank God) and as serious (I fancy) as you can be and not less alone; and yet (I thank God too) I have not one of those melancholy misgivings within me that you seem haunted with; for the worse the world uses me the better I think I am bound to use my self; nor shall any solicitousness after the felicities of the next world (which yet I bless God I am not without care for) ever stifle the satisfactions arising from a just confidence of receiving (some time or other even here) the reparations due to such unaccountable usage as I have sustained in this. Be therefore of my mind (if you can) and be cheerful; if not enjoy yourself your own way and in your devotions think of your friends whom you have so outstripped from their not being able so easily to fall out with themselves as you have done. I kiss Mrs. Hunt's hands with a 1000 respects and am her and

"Your faithful humble servant

"S. Pepys."

NEW YORK LETTER.

New York: November 25, 1875.

Joaquin Miller, who is an ardent though noisy admirer of Walt Whitman, in a recent lecture delivered in Washington, D.C., made the following remarks:—"Here in America, here in this high capital, there was once a colossal mind; an old, and an honourable old man, with a soul as grand as Homer's—the Milton of America. He walked these streets for years, a plain brave old man, who was kind even to your dogs. He had done great service in a humble way in the army; he had written great books which had been translated in all tongues and read in every land save his own. In consideration thereof he was given a little place under government, where he could barely earn bread enough for himself and his old mother. He went up and down, at work here for years. You mocked at him when you saw him. At last, stricken with palsy, he left the place, leaning upon his staff, to go away and die. I saw him but the other day, dying, destitute. Grand old Walt Whitman! Even now he looks like a Titan god! [Applause.] I thank you, that you sympathise with him. Don't tell me that a man gives all his youth and all his years in the pursuit of art, enduring poverty in the face of scorn, for nothing. That man shall live! He shall live when yon mighty dome of your Capitol no longer lifts its rounded shoulders against the circles of time." This paragraph has been extensively quoted and commented upon, and those who know only Mr. Miller's story have raised up their voices with the cry of shame! His statement would be more effective if it were founded upon fact. Mr. Whitman's friends are indignant at this speech. One said to me the other day, "Who is this man who comes here to tell us our duty?

"I loved Whitman; forty thousand Millers
Could not, with all their quantity of love,
Make up my sum."

The first office Mr. Whitman held under government was in the Department of the Interior during Mr. Harlan's secretaryship. From this he was discharged, and rumour says for this reason: that some one brought a copy of *Leaves of Grass* to Mr. Harlan, calling his attention to certain passages that he considered immoral. The secretary's sense of decency was shocked, and he discharged their author from his Department. This act was made the most of by the newspaper and literary men of Washington, and raised up a great many friends for the poet in all classes of the community. He was not long out of office, for a clerkship was immediately offered him in the Attorney-General's office, where the work was lighter and the pay better than he had been receiving. His surroundings were all pleasant, and his hours of business were such (from ten A.M. until three P.M.) that he had plenty of time for writing and study. This position he held until ill-health compelled him to resign, and he has since lived with his brother, a rich citizen of Camden, N.J. Mr. Miller speaks of "the little place under government where he could barely earn bread enough for himself and his old mother." Before Mr. Whitman succeeded to this office it was occupied by a well-known literary gentleman who supported a wife and two children on his salary, and considered himself in comfortable circumstances. Mr. Miller says that the poet was mocked at as he passed up and down the streets. Nothing could be further from the truth, for he was literally the pet of Washington. He was received everywhere with the greatest cordiality, and allowed to do just as he pleased. Every child in the streets knew him and loved him, and he made friends with the highest and the lowest. One of his greatest friends was a rough horse-car driver, with whom he used to ride and talk by the hour. The driver was very fond of him, and seemed to understand him too, for he remarked once to a gentleman that Mr. Whitman was "powerful fond of studyin' the human critter." Once and again, in public and in private, Mr. Whitman has said that he wanted nothing, and that he was the happiest man in America. He has been very ill lately, and though still feeble is strong enough to be able to travel from Camden to Washington, to which city he is now paying a visit. When Walt Whitman needs protection or assistance he will find thousands of friends ready who have long known and loved him, and I am sure that there is no one who would be more ready to deny Mr. Miller's statements than the veteran poet himself.

Lord Houghton has just brought his visit to America to a close. At one of the entertainments given to him he spoke as follows on the function of art and poetry in this country:—

"There is no better preservative than the exercise of the poetic faculty from religious hallucination, from political delusions, and I would say even from financial extravagances. Therefore, through the whole vast range of this new world be on the watch to look out for and to encourage this great gift to man. Do not be too hard with any imperfections or absence of refinement which may accompany its exhibition. Do not treat it too critically, or with too much scholastic censure. Recognise also its value on another ground—the extension and the perpetuation of our great common language—an interest not less dear to every one of us here present than to the future welfare of mankind."

Mdlle. Tietjens' reception in this city was not as enthusiastic as her reputation promised. On the night of her first appearance Steinway Hall was crowded to its utmost limit, but on subsequent evenings the audiences were only fair. The newspapers, with the one exception of the *Tribune*, treated her shabbily, and she was so offended by what they said that she threatened to break her contract and return to England. In Philadelphia her reception was very warm for that usually cold city, and she was reconciled. The New York critics ignored criticism and spent their energies in urging, and even demanding, that Mdlle. Tietjens should appear in opera. Their constant hammering has not been without its results, for Mr. Strakosch now announces a season of Italian opera with Tietjens, De Belloca, and Brignoli. Italian opera is a luxury in this country, and it is all chance whether a manager will make or lose by it. English opera on the other hand is a necessity. The people will have it. The Kellogg troupe gave a season at Booth's Theatre before crowded houses, and have repeated their successes in Boston and other New England cities. They sang Benedict's *Lily of Killarney*, Miss Kellogg appearing as Eily O'Connor for the first time. She acted the part with piquancy and grace, and sang the music beautifully. Her voice seems to have gained strength and purity by its summer's rest. Miss Kellogg introduced two ballads, "I'm alone, all alone," and "The pretty girl milking her cow," into her part, which were enthusiastically received, and were particularly grateful as the opera is very barren of melodies. The first of these ballads she sang with so much grace and tenderness that her hearers were carried along completely in her power. It was a revelation in ballad singing, and left an impression that will not easily be forgotten.

The season of German opera at the Academy of Music, of which Theodore Wachtel is the chief attraction, has been successful to an unlooked-for degree. That immense building has been crowded nightly, and almost exclusively by Germans. One could almost imagine that he was in a foreign country when looking upon that unmistakeably German audience. Wachtel is not singing this season as well as he did during his first visit. His voice shows signs of wear, and he uses the falsetto to an exasperating degree. His *pièce de résistance* is the *Postillon de Longjumeau*, which, as an opera, is nothing at all. There is but one air in it, and that is the whip song, in which Wachtel has no rival. You don't know what music there is in the rapping of a whip until you hear Wachtel swing the lash.

Mr. Barry Sullivan has complained to a reporter of a Boston paper of his bad treatment at the hands of the profession during his present visit to this country. He may have been ill-treated, but he has no one but his managers to blame. They heralded and puffed him long before he came even, and then when he arrived received him with torch-lights and fireworks and so brought ridicule upon his name—not only from his brother actors, but from the public in general. His merit did not sustain his reputation. Had he been advertised in the ordinary way, it would have been much better for him. The people would then have gone to see him, expecting to find just a good actor, and they would have been agreeably surprised, but having expected to see a Kean they were disappointed at finding a Sullivan.

Two pictures or pieces of decoration by Hans Makart, of Vienna, have been for several weeks on exhibition in this city. They are his *Abundance of the Land* and *Abundance of the Sea*, and were painted on gold for a dining-hall. They are the largest bones of contention that have been lately thrown at New York artists and critics. Some prejudice was raised against them by the excessive foreign laudations reproduced here by the enterprising managers of the show. Some of the critics deny them almost every merit, others laud them as the work of a new Old Master. A mere outsider sees a gigantic and gorgeous bouquet; a magnificent piece of colour fireworks; and readily forgives careless drawing and a certain prevailing air of sentimentality. The untravelled artist is moved by the skill and power, the stirring suggestions of tone and effect; the veteran and discriminating colorist is aware of a certain insincerity with all the cleverness. At any rate the pictures have done and will do good by their unquestionable force and the discussions to which they lead.

J. L. Gilder.

SELECTED BOOKS.

General Literature.

De Goncourt, Jules, Eaux-fortes de. Notice et catalogue de Ph. Burty. Paris: Delagrave.

Jannet, C. Les Etats-Unis contemporains: ou, les institutions, les mœurs, et les idées depuis la guerre de la sécession. Paris: Plon. 4 fr.

Riegel, H. Geschichte d. Wiederauflebens der deutschen Kunst zu Ende d. 18. u. zu Anfang d. 19. Jahrh. Hannover: Rümpler. 8 M.

Skertchly, J. H. Melinda, the Caboceer; or, Sport in Ashanti. Chapman & Hall.

Springer, A. Michelangelo in Rom, 1508–1512. Leipzig: Hirzel. 2 M.

Thackeray, W. M. The Orphan of Pimlico, and other sketches, fragments, and drawings. Ed. Miss Thackeray. Smith, Elder & Co. 21*s*.

Wessely, J. E. Die Gestalten d. Todes u. d. Teufels in der darstellenden Kunst. Leipzig: Vogel. 4 M. 80 Pf.

History.

Mercier, E. Histoire de l'établissement des Arabes dans l'Afrique septentrionale. Paris: Challamel.

Scheffer-Boichorst, P. Die Chronik d. Dino-Compagni. Kritik der Hegel'schen Schrift "Versuch e. Rettung." Leipzig: Hirzel. 3 M.

Taine, H. Les Origines de la France contemporaine. T. 1er. L'Ancien Régime. Paris: Hachette. 7 fr. 50 c.

* This has been printed, but with variations, in Smith's *Life of Pepys*, but not Deane's letter, which is quite as characteristic.

Physical Science and Philosophy.

COHN, F. Kryptogamen-Flora v. Schlesien. 1. Bd. 1. Abth. Breslau: Kern. 11 M.
DESDOUITS, Th. La Philosophie de Kant, d'après les trois critiques. Paris: Thorin. 8 fr.
FALB, R. Gedanken u. Studien üb. den Vulkanismus. Graz: Verlag Leykam-Josefsthal. 8 M.
KLEIN, H. J. Naturwissenschaftliche Studien u. Kritiken. Graz: Verlag Leykam-Josefsthal. 6 M.
LEYDIG, F. Ueb. die allgemeinen Bedeckungen der Amphibien. Bonn: Cohen & Sohn. 3 M.
MILLER-HAUENFELS, A. v. Die Gesetze der Kometen abgeleitet aus dem Gravitations-Gesetze. Graz: Leuschner & Lubensky. 3 M. 50 Pf.
PFEIFFER, L. Monographia Pneumonopomorum viventium. Suppl. 3, Fasc. 1. Cassel: Fischer. 9 M.

Philology.

BOEHTLINGK, O., u. R. ROTH. Sanskrit-Wörterbuch. 58. u. letzte Lfg. St. Petersburg. 4 M. 50 Pf.
DISSERTATIONES philologicae Halenses. Vol. II. Halle: Lippert. 5 M.
HERMATHENA, a series of Papers by Members of Trinity College, Dublin. No. III. Longmans.
MARTIN, M. l'Abbé. Saint Pierre et Saint Paul dans l'Eglise nestorienne. 10 fr. Discours de Jacques de Sarong sur la chute des idoles. 2 fr. 50 c. Textes syriaques et traduction française. Paris: Maisonneuve.
SHARPE, S. Hebrew Inscriptions from the Valleys between Egypt and Mount Sinai. J. Russell Smith. 5*s*.

CORRESPONDENCE.

THESEUS OR HERMES?

Weybridge: December 13, 1875.

Your correspondent, Mr. J. P. Mahaffy, in speaking of the well-known archaic fragment at Athens of a male figure carrying a bull (as he says, not a calf) round his neck, and holding its legs on his breast with both hands, must surely be too sanguine in saying: "There can be little doubt that this is the very statue described by Pausanias as dedicated by the people of Marathon in honour of Theseus, representing him as carrying the bull of Marathon to the Acropolis, where he sacrificed it." In the first place there is no indication in the words of Pausanias (I. 27, 10) as to how, in the Marathonian *anathema*, Theseus was occupied with the bull, whether as driving it (it is not said that he carried it, ἐλάσαι is the word) to the Acropolis or as sacrificing it there; and in the absence of such indication there seems to be no other means of conceiving what the original sculpture was like than by comparing the vases on which Theseus frequently occurs slaying the bull of Marathon. There his figure is youthful and beardless, as it always is, so far as I know, while the bull is of huge size. But the figure in question is old and bearded, and the bull, which others call a calf, has certainly the proportions of the latter. Had Theseus really been sculptured in the act of *carrying* the ferocious bull, he would perhaps, if we take the analogy of Herakles carrying the wild boar, have held it above his head, and not round his neck in the affectionate manner of the fragment at Athens. But there is a still more important reason for doubting the attribution of the fragment to Theseus. Your correspondent will find in Wilton House a small marble male figure, very strikingly like the Athenian sculpture, except that he carries a ram instead of a calf or bull. The same subject occurs on the coins of Tanagra, for which town it is known that the Athenian sculptor Kalamis made a statue of Hermes Kriophoros (Hermes carrying a ram), and since it was not unusual to copy celebrated statues on the coinage of the towns where they existed, it has been argued that this figure on the coins of Tanagra was a copy from the statue of Kalamis. If that is right, then it seems scarcely possible that the Wilton House figure and the Athenian fragment could be other than copies of the same (differing only so far as concerns the animal being carried), so peculiar is the type, and so closely do they resemble each other. The animal which is being carried may of course vary, since Hermes was god of herds as well as flocks, and in Athens or elsewhere there would not have been the same peculiar reason for choosing a ram as there was at Tanagra. Besides, the archaic character of the art in both sculptures suits the date of Kalamis. In the archaic Hermae (pillars surmounted by the head of Hermes), the god is bearded. Since its discovery on the Acropolis in 1864, the Athenian fragment has regularly figured as Hermes (see Overbeck, *Geschichte der Gr. Plastik*, 2nd ed., p. 130, fig. 20).

If your correspondent is not already acquainted with the following book, published last year, he will find it a useful and very careful catalogue of 837 pieces of sculpture and inscribed stelae at Athens, not otherwise catalogued: "Die antiken Marmor-bildwerke in der sog. Stoa des Hadrian, dem Windthurm des Andronikos, dem Wärterhäuschen auf der Akropolis und der Ephorie des Cultus-ministerium zu Athen, von H. Heydemann" (Berlin, 1874).

A. S. MURRAY.

HAMLET'S AGE.

3 Danes' Inn: December 6, 1875.

Considering how "absolute a knave" the Grave-digger in *Hamlet* is, I was rather startled to find myself pitted against him by Professor Dowden in your last number on the question of Hamlet's age. "Hamlet's age," Mr. Dowden says, "is fixed by Mr. Marshall between the Grave-digger's thirty years and Mr. Minto's seventeen, at five-and-twenty." And in another passage in his article, after saying that Herr Werder's general account of Hamlet's character approaches that which I have ventured to give, he adds: "but on the important point of Hamlet's age, he does not, like Mr. Minto, dismiss as spurious the evidence of the text in order to give a colour to the incredible theory that Hamlet, the utterer of the saddest and most thoughtful soliloquies to be found in Shakspere, is a boy of seventeen." Now I do not dismiss as spurious the evidence of the text; I have fully admitted that according to the Grave-digger Hamlet's age is thirty, and I should not have dared for one moment to question so precise an authority had he not been contradicted by certain passages in the body of the play. All that I have done has been to point out these passages, and endeavour to make clear what they seem to imply. Mr. Furnivall, if I mistake not, has admitted that there is an inconsistency in regard to Hamlet's age. I do not profess to be able to reconcile the inconsistency, but perhaps you will allow me to state once more why in the main design of the play I conceive that Hamlet is intended to be thought of as a youth of seventeen. I am not quite so absolute as the Grave-digger; I am prepared to admit eighteen; I might even, though with reluctance, give in to nineteen; but there I draw the line, and I am quite willing to maintain my original position of seventeen.

Against the weighty authority of the Grave-digger, I place the authority of Hamlet's youthful rival Laertes. Take the following passage in the third Scene of the first Act, where Laertes is cautioning Ophelia against the advances of Hamlet:—

"*Laertes.* For Hamlet and the trifling of his favour,
Hold it a fashion and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute:
No more.
"*Ophelia.* No more but so?
"*Laertes.* Think it no more;
For nature crescent does not grow alone
In thews and bulk, but as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now, &c."

What is the natural interpretation of this passage? Does it not imply that Hamlet was a growing youth? In simple prose the brotherly advice of Laertes to his sister was not to trust in Hamlet's love, because he was at an age of changeful fancies and fleeting attachments. "He loves you now, but when he grows older and bigger, his mind may change; he is at a fickle age." There is something worthy of the son of Polonius in this sage counsel. Would it have any meaning as applied to a man of thirty? A subtle critic might lay stress on the words "thews and bulk," and "grows *wide*," as implying that Hamlet had attained his full stature, though he had yet to broaden out, but at thirty the only probable increase to his bulk, the only cause of "waxing" to his "temple," would have been fat, and it would be unfair to suspect Laertes of joking at so serious a moment. Again, who would speak of the love of a man of thirty as "a violet in the youth of primy nature?" The very idea is a profanation of words which carry such a fragrance with them when applied to the first love of budding youth. It is not I that do violence to the text of Shakspere; but the Grave-digger, and the German critics and Professor Dowden whom he has misled.

The age of Hamlet and his companions may be gathered with some definiteness from another circumstance. Laertes has just left the University, and is setting out on his travels; Hamlet was summoned there on his father's death, and wishes to go back "to school in Wittenberg;" Horatio is under suspicion of playing "truant." Of what age would young men at that stage of their education have been had they been connected with Queen Elizabeth's court? From seventeen to nineteen. That was the usual age at which young noblemen left the University in Shakspere's time. Sir Philip Sidney set out on his travels at seventeen. Is it probable that Shakspere would have committed what could not but have appeared a gross anachronism to his contemporaries by adding ten or a dozen years to the usual University age of his time?

The play is full of allusions to the youth of the personages coeval with Hamlet. Fortinbras is "Young Fortinbras," Laertes is "Young Laertes," the epithet in both cases being repeated. When the King proposes the fencing bout to Laertes, he speaks of skill with the rapier as "a very riband in the cap of youth." Hamlet's envy of Laertes's fame with the rapier has an almost boyish air. Other little circumstances, of small weight in themselves, conspire to the same conclusion. The paternal scolding which the King gives to Hamlet for his gloominess over his father's death, has the tone of a lecture to a wayward boy. And as for the Queen herself, if Hamlet had been of the age of thirty, would she not have been past the age at which she would have been likely to tempt Claudius to the guilt of fratricide? It may have been chiefly ambition on his part, but we learn that he loved her too — that she was "so conjunctive to his life and soul" that "he could not move but by her." Making Hamlet thirty also adds some improbability to the succession of Claudius to his murdered brother; if at that age Hamlet had tamely submitted to such a usurpation, and desired to "go back to school in Wittenberg," he would have been too contemptible a character to be fitted for any dramatist's hero.

Our conceptions of what youth is have considerably changed since the time of Shakspere. At thirty Bacon spoke of himself as "waxing somewhat ancient." Shakspere was not very much older when he described himself as "beaten and chopped with tanned antiquity." A man of thirty was not then looked upon as a young man. Men took part in affairs at an earlier age than now. How old was Sir Philip Sidney when he enjoyed the intimacy of Languet, and did not hesitate to give advice to Elizabeth?

It is incredible to Mr. Dowden that Shakspere could have put his "saddest [and most thoughtful soliloquies" into the mouth of a "boy of seventeen." We are apt to underrate very much the precocity of boys of seventeen. I venture to say that sad and thoughtful questionings of the mysteries of life are more common among boys under twenty than among men of thirty. Byron's *Hours of Idleness* is sadder and more thoughtful than his *Don Juan*. Men of mature years take their troubles in a different spirit.

Romeo was yet in the springtime of life when he resolved to—

"shake the yoke of inauspicious stars
From this world-wearied flesh."

Not only is it possible for sad thoughts to come to a youth of seventeen, but it is at such an age, when the character is not deeply founded, that the blasting of first hopes and the shattering of first ideals is most overwhelming.

In refusing to believe in the possibility of Hamlet's soliloquies in a boy of seventeen, Professor Dowden seems to me to leave wholly out of sight the circumstances of the play, and to write as if Hamlet's thoughtfulness had received no stimulus to its development apart from an increase of years. The fundamental point of difference between Mr. Dowden and myself seems to lie in this, that I recognise more fully the terrible force of the circumstances that "overthrew" Hamlet's "noble mind." His sadness and despair were forced upon him by the overwhelming crime that met him as he was about to cross the threshold of manhood; this made him loathe himself and his kind. The generous and impetuous current of his youth was suddenly checked by a foul obstruction, broken up and poisoned. The fresher and brighter our conception of the gay boy-world out of which he was summoned, the deeper becomes the monstrous tint of the horrible ambition, murder and incest, which appalled his vision and paralysed the clear working of his mind, when he was first called upon to play a man's part in the battle of life. Too much has been said about the philosophic temperament of Hamlet; impulse and passion were more in his nature than philosophy; his philosophy was not a serene growth, a natural development of a mind predisposed to thought; it was wrung out of him by circumstances terrible enough to make the most obtuse mind pause and reflect. It was no weakness or delicacy in the fabric of his being that unfitted him for a great action; such an experience would have shaken the strongest nature, unless dead to all feeling. However much Hamlet's soul had been fitted for the performance of a great action, the monstrosity of the crime which summoned him to action would have unstrung and distempered it, unless its sensibilities had been absolutely blunt and immoveable. It may be argued that only the man who is, like Horatio, "not passion's slave," can perform a great action; but I can hardly conceive it to have been Shakspere's intention to preach such a lesson, because it is only partly true.

Whatever may be our conception of Hamlet's character, I must say that to my mind the significance of the tragedy is greatly deepened by what seems to me to have been in the dramatist's original design, the thought of bright youth with fresh untainted faculties suddenly plunged in a bewildering sea of crime and intrigue, and perishing there tragically after a heroic struggle. W. Minto.

The Editor will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

Saturday, Dec. 18,	3 p.m.	Crystal Palace: Weber Concert.
Monday, Dec. 20,	8 p.m.	Society of Arts: Cantor Lecture, III.
,,		Civil Engineers: Anniversary.
,,		Medica
Tuesday, Dec. 21,	7.45 p.m.	Statistical: "Analysis of the Joint-Stock Banks of the United Kingdom," by John Dun.
Wednesday, Dec. 22,	8 p.m.	Royal Society of Literature: "On the Origin of the French Language, and on some French Words in English," by W. S. W. Vaux.

SCIENCE.

A Dictionary of Chemistry and the Allied Branches of the Sciences. By Henry Watts, B.A., F.R.S. Assisted by eminent Contributors. Second Supplement. (London: Longmans & Co., 1875.)

Mr. Watts had already given us the most complete Dictionary of Chemistry existing in any country, and extending to 1866, when in 1872 the enterprising publishers to whom the scientific and literary world owes so many valuable works of reference determined to issue a supplement, bringing the record of chemistry to the end of the year 1869. This second supplement, a volume of more than twelve hundred closely printed pages, gives us, taken in conjunction with the former volumes, a complete record of chemical discovery to the end of the year 1872, and includes some of the more important discoveries of 1873 and 1874. Nothing can better illustrate the rapid progress of chemistry than the fact that three years of chemical work have sufficed to furnish the materials of so large a volume. The several hundred laboratories which now exist in various parts of the world and which are devoted to purposes of research, are raising up a chemical literature of a magnitude and importance which Dr. Hermann Boerhaave and Lavoisier could never have dreamed of.

Among the more important articles we may mention the following: on "Sulphur Chlorides," by Professor Armstrong; on "Magnetism" (chiefly the results of M. Bertin), by Professor G. C. Foster; on "Respiration and Digestion," by Mr. Newell Martin; on the "Chemical Action of Light," on "Spectral Analysis," by Professor H. E. Roscoe; and on "Root-Crops," by Mr. Robert Warrington. The new methods in analysis are described—notably Landaner's application of sulphuretted hydrogen in the dry way, by which means nearly all the metals can be easily detected.

In the article on "Aniline Colours" curious examples are given of the tinctorial power of these dyes. One part of rosaniline in a million of water exhibits "a deep crimson colour." With one part of rosaniline in twenty-five million parts of water the tint is still perceptible; and with one part in a hundred millions the limit of visibility is reached, the colour then being visible only in layers of liquid eighteen inches in thickness. When a silk thread is immersed in such a solution it exhibits a distinct red colour, darker than the surrounding liquid, after an immersion of twenty-four hours. The aniline violet and iodine green are also visible as colours when diluted to the extent of one in a hundred millions. The editor contributes an interesting article on Arsenic and some of its rarer compounds, such as "Methyl Arsenate," and the Arsenious Ethers; also a useful condensation of the results of Dr. Angus Smith on Atmospheric Impurities. An article on "Capillarity" contains an account of the determination of constants, by Quincke; the capillarity of saline solutions, by Buliginsky; and the relations between the capillarity and density of saline solutions, by Valsow. This branch of physics has been largely developed of late, and important results have rewarded the investigators. Among other noticeable articles are the following:—"On Chemical Action," embracing the recent results of Mills, Berthelot, Valsow, and St. Claire Deville; on "Ethylene" and Ethyl compounds; "Explosion," containing an account of the experiments of Captain Noble and Professor Abel at Woolwich, to which we may refer in greater detail, as it contains many new facts. According to League and Champion the priming powder for Chassepot guns explodes at 191°C., fulminate of mercury at 200°C., gun cotton at 220°C., gunpowder at 295°C., picrate powder for torpedoes at 315°C., picric acid at 336°C., and picrate gunpowder at 380°C. Champion and Pellet have endeavoured to follow out Abel's theory that before a detonating substance can explode a certain mechanical excitement is necessary. Iodide of nitrogen placed at one end of a tube seven mètres long was caused to explode when an explosion was produced at the other end of the tube. Some iodide placed on the strings of a contrabasso was found not to explode on bowing the two lower strings; while that placed on the string giving the highest note exploded. It was further proved that heat, unless accompanied by mechanical agitation, does not readily produce explosion. In Professor Abel's experiments the velocity of transmission of detonation was determined by means of an electric chronograph, and in the case of compressed gun-cotton was found to vary between 17,000 and 20,000 feet per second, while in the case of nitro-glycerin it was only 5,500 feet per second. Dr. Sprengel finds that porous cakes of chlorate of potassium saturated with disulphide of carbon are five times as effective in open granite quarries as an equal weight of gunpowder.

The article on "Heat" contains an account of Bunsen's new Calorimeter, long tables of specific heats determined by Thomsen and Marignac, and some very extensive results of the determination of the heat produced in the combination of elementary bodies. An important article on "Meteorites" contains the researches of D'Aubrée on the formation and structure of those bodies, which have led him to infer that meteorites are formed either by the partial reduction of a rock of the olivine family, or by the partial oxidation of the elements of the same rock. The reduction has probably been effected by hydrogen, for meteorites frequently do not contain carbon. D'Aubrée regards olivine rocks as the original material of our earth, and of planetary bodies. Rammelsberg classifies the constituents of meteorites into four groups—viz., metallic bodies, metallic sulphides, oxides, and silicates. Mr. Mallet gives the composition of three meteorites from Virginia, in each of which there is, in round numbers, 89 per cent. of iron, and 10 per cent. of nickel, with minute traces of copper, cobalt, tin, phosphorus, sulphur, carbon, and silicon. A remarkable fall of meteorites took place in 1869, near Hessle, on the Maelar Lake; some of them were mere grains, others twice as large as the fist; they have been analysed by Nordenskiold, and the results of the analysis are embodied in a table appended to the article. They

Digitized by Google

vary enormously in composition, from 16 to 89 per cent. of iron, while some have no iron at all; and from 34 to 60 per cent. of silica, while some have no silica at all. A very novel method of preparing oxygen gas is described by Mallet. It is well known that water absorbs oxygen more readily than nitrogen; now if air be forced into water under pressure, and the gases which escape on diminishing the pressure are frequently subjected to the same process of absorption, nearly pure oxygen may be obtained from the air. After the first absorption the composition of the escaping gas is nitrogen 66·67 parts in 100, oxygen 33·33; while, after the eighth absorption it is nitrogen 2·7, and oxygen 97·3. A lengthy article on the platinum bases contains much new matter—of somewhat limited and special interest, however.

The volume has as usual been very carefully edited: the cross-references are not too numerous, but are sufficient to maintain a proper continuity between correlated subjects; the abstracts and condensations from foreign journals of science have been carefully and conscientiously made; and the work will continue to be the standard work of reference in all matters relating to chemistry and chemical physics in this country.

G. F. Rodwell.

REVUE CELTIQUE.

(Vol. ii., Nos. 3 and 4, 1875.)

No. 3 opens with a budget of Breton myths, consisting of four versions of "La Femme du Soleil," carefully collected by M. Luzel (pp. 289–320), in different parts of Brittany. It is noteworthy that the bridegroom in all four takes his bride to a magnificent and splendid château, where she spends the day alone surrounded by an "haute muraille." Now, though I cannot find this myth in Wales, its echo has not, I think, quite died away from the Principality; at any rate, I remember meeting in a Welsh book with the setting of the sun termed "haul yn myned dan ei gaerydd"—that is, the sun going under his battlements, or entering his fortresses. I cannot give the reference, but it matters not, as the expression has crystallised in the colloquial of Carnarvonshire. There "after sunset" would be *wedi haulgaera*, i.e., *wedi haul i gaerau*, "after sun to his walls." It is right, however, to add that the Breton château of the sun is in the east; but in M. Luzel's second version there is also one in the west. For we find (p. 300), that "Plus loin, ils [the solar hero and his brother-in-law] arrivèrent devant une grande porte, sur la cour d'un château. Le mari de Marguerite entra par cette porte, et dit à son beau-frère de l'attendre dehors." Further on we are enabled to guess what was going on inside:—"Comme son beau-frère ne revenait pas, il se lassa de l'attendre, et, ayant cassé une branche de chêne, verte et toute garnie de feuillage, il la passa dessous la porte, comme on le lui avait dit. Aussitôt la branche fut consumée jusqu'à sa main. —Holà! s'écria-t-il, en voyant cela, il paraît qu'il fait chaud là-dedans!—Et il ne désirait plus entrer." This is, of course, a fiery sunset. M. Luzel's notes are to the point but rather short, and one would be glad to see Professor Max Müller, or some other master mythologist, assign these Celtic relics their exact position in the world of myths.

The next article (pp. 321–341) is on "The Loss of Indo-European *P* in the Celtic Languages," by the present writer. It was written mostly *à propos* of Dr. Windisch's Celtic contributions to the fourth edition of Curtius's *Greek Etymology*, and Mr. Stokes's "Remarks" and additions to the same. The connexion suggested (p. 327), between Irish *haue*, "nepos," and παῖς is rendered doubtful by the fact that the digamma which Curtius attributes to the latter does not appear in it in the Cyprian Inscriptions (see Curtius's *Studien*, vii. p. 282). Perhaps the Irish word should rather be referred to the same origin as Welsh *ewythr*, Breton *éontr*, Lat. *avunculus*. No. 46 *b* is to be cancelled, for O. Irish *ane*, "divitiarum," stands probably for *áne*: at any rate, in one of the instances quoted in the *Gram. Celtica*, the vowel is so marked long. If the *a* is throughout long, it is to be separated from Lat. *opes*, and so perhaps is the Greek ἄφνος, as proceeding from a stem *aun-* and not *apn-*. This is in Welsh *ein-* in *einym*, "ours, our property," &c., and is exactly parallel with, but less usual than, our *eidd-* in *eiddof-*, "mine, my property," which stands for *aud-*: both *aun-* and *aud-* are probably to be referred to the same origin as O. Norse *audhr*, "wealth, riches," O. Eng. *eád*, &c. *Eiddof-* is inflected, conjugated one might say, through all the persons after the fashion of the Finnish languages; but the question as to the Celts having come in contact with nations of Finnish origin is too large a one to be entered upon here. As to *Ulcagnus*, we are not compelled to derive it from the same origin as O. German *Fulco*; for *ulkâ*, "a fire-brand," occurs in several Sanskrit mythical names; see Fick's newly-published book on "Greek Names" (p. clii.), a work which marks an epoch in our idea of Japhetic names. The Celtic representatives of English *help*, &c., seem to be Irish *cóle*, "an attendant, *socius*," Welsh *cilydd*, "companion," *angeleddu*, "to cherish, to see to one's comforts." As to Welsh *llyfu*, "to lick," Mr. Stokes reminds me that this points to a Latin *linguare*, which appears to occur in Priscian, x. 11: the form implied by this Welsh verb would be *liguere* without the nasal. Passing by such misprints as *reguarded* and *possibily*, others of a more serious nature are *Bodalf* for *Bodulf*, p. 331; *khad* for *khad*, on the top of p. 334; eight lines lower, for *hvágra* read *hrágra*; for the first *cariwrch*, p. 337, read *caeriwrch*. To the list, pp. 332–4, add Mod. Welsh *brag*, "malt," and *drwg*, "bad": compare Sanskrit *bhrajj*, *bharj*, "to dry in a kiln," and *druh*, "to injure," from DHVARGH and DHVAR (Fick,[2] p. 105).

There are two more articles bearing on the question of *p* in the Celtic language in this number. The first is by Mr. Stokes himself, and is a brief review of Dr. Windisch's paper in Kuhn's *Beiträge*. The chief points of difference between them is that the latter maintains that original *p* (simple) has everywhere disappeared among the Celts; while the former thinks he can point out instances where it has been preserved intact, and mentions several Welsh words in which he thinks this to be the case: but some of them he has since given up, some have been accounted for in another way, and some still await the discovery of their origin. To these he adds several Irish words with a *p* which has not yet been explained. Page 409 he corrects Windisch *à propos* of Ir. *il*, "multus," which he says is an *u* stem: this suggests another way of treating *Ilvveto* in the Trallong Ogam—namely, as standing for *Ilu-veto*, the Ogam writer being influenced in writing *vv* for *uv* by the usual *vv* for *uv* in inscriptions cut in Roman characters as in PVVERI = *puveri*; ORVVITE = *Oruvite*, and the like. Page 410, I am inclined to doubt the connection between Irish *cruimther* and πρεσβύτερος: at any rate the Ogmic *Qurimitirros* must be taken into account; the Welsh equivalent would seem to occur in the place-name *Rhiw-bryfdir* near Ffestiniog. In deriving Irish *cland*, Welsh *plant*, "children," from Latin *planta* Mr. Stokes has solved a very knotty question of etymological detail. As to Welsh *gwyneb*, "face," it is not "a false coin" of Pughe's but a living word in every day use, to be put before *wyneb* probably in point of order, and then to be analysed into *g(u)o-enep*: for it is hardly credible that the Cornish *enep* of the later Oxford Codex could become *wyneb* even supposing it to have been *énep*, which seems to me improbable. Compare the Irish *einech*, the Vedic *anîka*, and see Bréal's "Adverbe *ani* in Sanskrit" (*Mémoires de la Soc. de Linguistique de Paris*, i., 405). Mr. Stokes closes his article with a correction of Dr. Windisch on the Goth. *magu*, O. Ir. *mug*, "servus." The Welsh representative has been missed by both writers, although it is a very interesting one—namely, the *meu-* of *meudwy*, "a hermit," which undoubtedly stands for *meu-dwyf* or *meu-dwyw*, and meant originally "servus Dei:" this is just what the early Irish Christians seem to have translated into *Céle Dé*, better known in its corrupt form of *Culdee*. In the notices of important articles, pp. 420–421, M. H. d'Arbois de Jubainville also touches on Windisch and Stokes' views on *p* in the Celtic languages. He makes a good case for *secht* against my *sepht* as the antecedent of Welsh *seith*, "seven." He does not make the most of Welsh *uchel* = ὑψηλός; for he might, in spite of the *ll*, mention Ὀξελλα and *Uxellodunum*, and, certainly, Ptolemy's Ὀξαμα Βάρκα and Ὀξαμα Ἀργέλλαι in Hispania Tarraconensis, where Ὀξαμα is precisely our *uchaf*, "highest." Probably also *ucher* is to go with Lat. *vesper* rather than with Lith. *vákaras*.

These discussions seem now likely to end in the conclusion that the Celts, at an early stage in their history, before they began to change *qu* into *p*, were altogether unused to the sound *p*; there are still a few words in the Kimric languages with *p* which have not yet been traced to earlier forms with *qu*, but their number is decreasing. The readers of the Academy will perhaps think they have now heard quite enough about the fortunes of *p* in the Celtic languages, but their impatience would, perhaps, subside on being told that if we succeed in showing beyond doubt that there was a time when the Celts had no *p* in their language or languages, then we are on the way to important conclusions as to the former occupants of these islands; thus it would follow that Ptolemy's Μαναῦια, Λουσπιβία, Ἐπίδιον, Ἐπείαιον, and the like, could not be Celtic names.

Pp. 342–5 are devoted to a discussion of the Welsh Accent by M. d'Arbois de Jubainville; the argument might be stronger than it is, seeing, for instance, that the place of the accent on the ultima in O. Welsh is not unfrequently indicated by an *h*, which it very commonly evolves, *e.g. hinham*, *i.e. hinhám*, now *hynaf*, "oldest;" *brachaut*, *i.e. brachhaut*, "bragget;" *pedhaul* (Welsh Laws) *i.e. pedhhaul*, later *petaul*, now *pedol*, "a horse-shoe," from Latin *pedâlis*, "a slipper." Compare also *paradwys* from *paradîsus*—but for the accent these two last would now be *peddol* and *paraddwys*. Here we have in *hinham* the key to the degrees as in *teg*, "fair," *tecaoh*, "fairer," *tecaf*, "fairest." M. d'A. de Jubainville's discovery disposes of Windisch's doubt as to connecting *llydan*, "broad," with πλατύς and its congeners; it is to be noticed that to Welsh *byohan* even the modern Irish of to-day opposes *beagán* with the accent on the long *a*.

Pp. 346–351 are occupied by another valuable supplement to the "Cambrian Bibliography" from the pen of the Rev. D. Silvan Evans. Then follows a very learned paper by the Editor, entitled "Du prétendu nom d'Ile Sacrée anciennement donné à l'Irlande." The conclusion he comes to is that, from the Greek appellation of Ireland, Ἰέρνη, or Ἰερνὶς νῆσος, that of Ἱερὰ νῆσος was guessed by the way of popular etymology.

M. Sauvé continues (pp. 362–380) the "Proverbes et Dictons de la Basse Bretagne." Then follows, pp. 381–402, "A Middle-Irish Homily on St. Martin of Tours," with a preface and translation by Mr. Stokes: the former gives a brief account of the old homiletic literature of the Irish; among other remarks, he says that the homilies in the Lebar Brecc embody large fragments of a Latin translation of the Bible, of which he can only say that it is *not* the Vulgate, and that it is not noticed by Messrs. Haddan and Stubbs in their *Councils and Ecc. Documents*. Next come "The Gaulish Accusatives in *-as*," by Professor Ebel,

and "The Proper Names of Frankish and Breton origin in the *Cartulaire de Redon*," by M. d'A. de Jubainville. *A propos* of my equating Welsh *haidd*, "barley," with Sansk. *sasya*, Mr. Stokes calls attention to Pliny's *Hist. Nat.*, xviii. c. 40, where one reads: "Secale Taurini sub Alpibus *asiam* vocant;" he conjectures *sasiam* to have been the original reading.

The fourth number, which is much shorter than the preceding one, closes the second volume. Its chief contents are the following. The veteran M. Adolph Pictet points out (pp. 437-445) the Celtic character of the river names of Mauritania; his conclusions seem incontestable, but he should leave out Welsh *sigaw*, and mention *Llychwr*, a tidal river in S. Wales. M. Nigra gives an account (pp. 446–452) of the Irish glosses in the Berne MS. His notes need no recommendation, but the chances are against Ir. *togliaset* being derived from a root *gval: gv* should yield Irish and Welsh *b*. *A propos* of *loman* he should have mentioned Welsh *cynllyfan*. The longest article (pp. 453–481) in the number consists of "Observations on O'Davoren's Glossary," by Professor Ebel, which will no doubt greatly facilitate the future editing of that collection. Space does not permit us to speak of various other valuable and interesting articles by the Editor, Stokes, D'Arbois de Jubainville, and others.

The Editor expresses himself well satisfied with the literary support which the *Revue* has won itself, but the number of subscribers is still far below what it ought to be, especially in this country.

J. Rhys.

SCIENCE NOTES.

ASTRONOMY.

The Cause of the Aurora.—In 1872 Herr Groneman, of Gröningen (Holland), propounded a new theory of the origin of the aurora, which he afterwards developed at great length in the *Astronomische Nachrichten* for October, 1874; and he has now, in the same journal, extended it so as to account for the geographical distribution of the aurora. According to this hypothesis, there are streams of minute iron particles circulating round the sun, like the well-known meteor streams, and these, when they come near the earth, are attracted by its poles, and form filaments stretching out into space, in the same way as iron filings sprinkled on paper arrange themselves in lines under the influence of a magnet underneath, each particle attracting the next by virtue of its induced magnetism. Herr Groneman, then, would refer the phenomenon of the aurora to the ignition of this cosmical iron dust in its passage through the air, the distinction between this and an ordinary meteor shower being that, on account of the filamentous arrangement of the particles in the direction of the dipping needle, streamers are formed which by an effect of perspective appear to radiate from a point in that direction, and therefore nearly overhead. It is necessary to suppose that this meteor-stream is travelling nearly in the same direction as the earth, and Herr Groneman enters into elaborate calculations to show that the velocity of the particles would not be too great to permit the magnetic attraction to form filaments of 200 mètres in length.

In his last paper, the author of this theory has attempted to explain the geographical distribution of the aurora, and especially the facts that it is less frequent within the Arctic circle than just outside it, and that it is exceedingly rare in low latitudes. According to Herr Groneman, the direction in which the meteor stream strikes the earth will explain the first fact, as during the greater part of her course the earth, when she has her pole turned in the direction in which the shower comes, will also have it turned to the sun, so that the aurora would be invisible in the daylight, though its presence ought to be shown by magnetic disturbances. Similar considerations are applied to prove that, at a latitude of 75°, the maximum of frequency will occur at the end of January, observation for one year in Nova Zembla having shown that most of the displays of aurora occur in December, January, and February; but these may have been affected by bad weather in November, whilst in October and March daylight and twilight would interfere to a certain extent.

To account for the rarity of the aurora in low latitudes, the author supposes that the earth makes, as it were, a hole in the meteor stream (assumed to be an elliptical ring) at each passage through it; and that thus, in course of ages, the parts near the ecliptic will be exhausted of their particles, while those further north or south will only have a small portion removed by the successive circular holes drilled through in the plane of the ecliptic. Herr Groneman does not enter on the question of how far these holes might be filled up under the influence of the mutual perturbations of the particles.

The Minor Planets.—The alarmingly rapid rate at which small planets are now being discovered (seven having been detected in the last month) makes it increasingly difficult for observers to keep pace with the constant additions to the group; and it seems but too likely that, for want of sufficient observations, many of them will be lost almost as soon as found, a calamity which has already happened in several instances. Though constant employment in picking up these stray sheep would thus be provided for the discoverers of these minute bodies, the gain to science from this process of re-discovery would be but small, and it is therefore important for astronomers to make certain of keeping what they have got. With this object in view Dr. Tietjen, the superintendent of the *Berliner Jahrbuch*, has commenced the issue of bi-monthly circulars, in which the observations of small planets will be collected and the corrections to the ephemerides obtained, so as to enable other observers to carry on the work without fruitless expenditure of time in the search for these faint objects among the multitude of telescopic stars.

New Physical Observatories.—Professor Pritchard gives in the *Monthly Notices* an account of the new Observatory at Oxford which is just completed. It contains a fine 12-inch refractor by Mr. Grubb of Dublin, furnished with the usual micrometers and spectroscopes, both for stellar and solar work, and provided with every modern appliance for the convenience of the observer in the working of the instrument. Besides this equatorial there is a 12-inch reflector presented by Mr. De la Rue, which, independently of its intrinsic excellence, possesses an historic value as the instrument which, in Mr. De la Rue's able hands, laid the foundation of celestial photography. There are also small transit and other subsidiary instruments. With the large refractor a series of micrometric measures of Saturn's satellites has already been commenced, and other physical work will be undertaken as soon as possible.

In the same number Mr. De la Rue describes the new Observatory at Vienna now in course of construction, which will be on a scale worthy of the Austrian Empire. The principal instrument will be a 26-inch refractor by Mr. Grubb, and there will be also a 12-inch refractor by Mr. Alvan Clark, to be specially devoted to observations of small planets and comets, and a fine transit-circle with a telescope of 8 inches aperture. Eventually it is intended to add to these an equatorial reflector for photography, and a prime vertical instrument, making the equipment of this Observatory probably the most complete in existence.

Positions of certain Points on the Moon's Surface.—Mr. Neison has taken great pains to determine accurately the positions of certain selected points on the moon, to serve as a basis for a triangulation, and also to determine the question of the existence of any real libration, the apparent libration of the moon's disc being, as far as observation goes at present, sufficiently accounted for by the variable rate of her motion which carries her alternately before and behind her mean place (with which her uniform rotation keeps time), and also by the effect of the position of the observer on the earth's surface, which when the moon is rising or setting to him, enables him to look more round the apparent upper limb than would be the case if he were at the earth's centre. Mr. Neison's work is in continuation of early measures by Lohrmann and by Mädler, and so far he has determined the positions of thirty-five standard points on the moon by means of 340 sets of measures, the results being given in the *Monthly Notices*.

The Opposition of Mars, 1877.—The Astronomer Royal has given a chart of the path of Mars in 1877, with neighbouring stars down to the ninth magnitude taken from Bessel's Zones, the object being to facilitate observations of the parallax of Mars in this important opposition, when the planet approaches more closely than usual to the earth, owing to the position of its eccentric orbit. Although it is hoped that the sun's parallax will be determined with considerable accuracy by the late transit of Venus, astronomers cannot afford to throw away the opportunity which the planet Mars offers of getting an independent, and possibly equally trustworthy, determination, more especially when it is remembered how important a part the observations of Mars in 1861 (the last opposition which was favourable for this purpose) played in correcting the results obtained from the transit of Venus in 1769. For observations of Mars no special expeditions will be necessary, all that is required being to measure the apparent distances of the planet from neighbouring pairs of stars at northern and southern Observatories, and also at the same Observatory, when the planet is rising and when it is setting. The latter class of observation enables an observer to determine the sun's distance by measures made entirely at his own Observatory, the rotation of the earth providing him with a base line from east to west.

Motions of Stars in the Line of Sight.—In the *Monthly Notices* the results of the spectroscopic observations made at Greenwich Observatory in the last twelve months are given, the most important being those on the displacements of the F line in stellar spectra, from which a motion of approach or recession in the star examined is inferred. Dr. Huggins has the credit of having introduced this new line of research, and his results so far have been verified only by Dr. Vogel at Bothkamp. The Greenwich results, though exhibiting some alarming discordances, on the whole support Dr. Huggins' conclusions, the agreement for all the stars observed in both cases being satisfactory enough. In the course of the observations it appeared that the measures were largely affected by the particular state of adjustment of the spectroscope at the time, and this led to the adoption of another method of comparison apparently free from suspicion. Thus the earlier results are utterly untrustworthy, a fact which shows the delicate nature of this enquiry; but the recent measures are generally as accordant as can be expected, the chief exception being the bright star Altair, which shows large discordances, arising probably from the difficulty of seeing distinctly the very broad and hazy absorption line in the spectrum of this star. The results for this star are therefore too uncertain to be relied on, but on the other hand a very accordant set has been obtained for Vega, the apparent motion of approach ranging from fourteen to sixty-six miles a second, the mean being some forty miles a second, whilst Dr. Huggins deduced a value of from forty-four to fifty-four miles a second. The observations are so extremely difficult, that it would appear from the results given unsafe to conclude anything with certainty as to the motion of any other stars examined at Greenwich, though the measures as far as they go sup-

port Dr. Huggins, where he has expressed himself with any confidence.

The question is an extremely difficult one, both practically and theoretically, and in his address to the American Association last year, Professor Lovering expressed a very strong opinion that Dr. Huggins' views concerning an alteration in the wave-length of a line (and consequent displacement in the spectrum) resulting from a motion of the star or of the earth, were unsound, basing his view apparently on the *a priori* improbable hypothesis of Fresnel, that the earth passes through the luminiferous ether like a sieve through water, without producing any disturbance in the medium. This supposition was shown by Professor Stokes, thirty years ago, to be entirely gratuitous, the ordinary condition of fluid-motion being sufficient to explain the aberration of the stars, the object for which Fresnel had framed his hypothesis. In this matter Dr. Huggins has also the support of the weighty authority of Professor Clerk-Maxwell; while it is to be remembered that the constitution of the luminiferous ether simply represents the results of observation, and that any mathematical theory as to the behaviour of this mysterious ether is only valid for the conditions postulated, so that the theory falls if these are found irreconcileable with observation. Professor Lovering appears to rely chiefly on a negative result obtained by Arago, who found no measurable displacement in the lines of a stellar spectrum caused by the earth's motion, but there can be very little question that his instrumental means were insufficient to decide such a delicate question, and a positive result on the other side would completely outweigh this conclusion. It must be admitted, however, that there is still much obscurity on this point.

MEETINGS OF SOCIETIES.

Musical Association.—(*Monday, December* 6.)

R. H. M. Bosanquet, Esq., in the Chair. Dr. W. Pole, F.R.S., read a paper on "The Graphic Method of representing Musical Intervals." There is a natural tendency to compare the position of notes with positions in space. The word "scale" embodies the idea of the representation of intervals by spaces, and this idea has been developed in Mr. Hullah's illustration in which the scale is represented as a ladder. The principle of vibration ratios being assumed, it was proved by particular cases that the representation of intervals by such ratios leads to inconsistent results, and the representation by the logarithms of these ratios to consistent results. The employment of the logarithms leads to the division of the octave into 301 small equal parts, this number being the logarithm of the octave to three places. The diatonic scale and the ordinary tempered scale were then constructed on a diagram on which the 301 divisions had been previously laid down. The difficulties and inconsistencies which arise in the process were alluded to. Finally it was shown that the tempered scale is that on which ordinary music is really founded, but the exclusive employment of it in cases in which other modes of intonation are applicable was deprecated. After a vote of thanks to the lecturer had been passed, with expressions of satisfaction at the lucidity with which the subject was treated, the chairman remarked that the position of those who had devoted their attention to modes of intonation other than that ordinarily employed was the subject of much misconception. As optics and other sciences attract the labours of investigators even in points of a recondite nature which frequently do not admit of practical applications, so music affords the possibility of developments of its subject-matter of an interest none the less because these generally do admit of practical applications. In the construction of the diatonic scale there appeared to be a slight divergence in the meaning ascribed by the lecturer to flats and sharps from that attributed to them in the ordinary text-books. The use of equal temperament semitones as units of interval was enforced, as being more intelligible to musicians than logarithms. Dr. Pole replied, and the meeting terminated.

Society of Biblical Archaeology.—(*Tuesday, December* 7.)

Dr. S. Birch, President, in the Chair. The following papers were read:—

1. "Notice of a very Ancient Comet, from a Chaldean Tablet," by H. Fox Talbot, F.R.S.—The writer considered that the comet which formed the subject of his paper appeared in the reign of Nebuchadnezzar I., about 1150 B.C.; the following is a translation of the inscription which describes it:—

"1. The star is hairy; its orb is like a shining light,
2. and it has a tail receding from it like a creeping scorpion,
3. a great star from the northern horizon
4. unto the southern horizon,
5. extends its measure like a creeping (scorpion's tail).
6. This on the face of the tablet (was written)
7. At the time when Nebuchadnezzar had marched into the land of Elam."

2. "On Babylonian Augury by Figures and Geometrical Signs," by the Rev. A. H. Sayce, M.A.—Just as astrology implies a science of astronomy, so a system of augury based upon geometrical figures implies a science of geometry. In this paper texts were given, with transliterations and translations, of two cuneiform tablets, originally, it would seem, written in the Accadian language, which furnish the augural explanations of certain geometrical figures. One of these tablets has been published by M. Lenormant, the other and longer one was now given for the first time. The author of the paper referred to the similar pseudo-science which still flourishes among the Chinese, and inferred that a superstition prevailed among the Accadians like that called *fung-shui* by the Chinese, which assumes an inherent good or bad luck in a place or situation. He also suggested that the Greek belief in the magical properties o numbers and geometrical figures, found for instance in the fragments of Philolaus and among the Therapeutae, went back to a Babylonian origin; and determined for the first time the Assyrian ideographs for *geometrical figure*, *line*, and *arc*. Some of the figures were probably derived from the measurement of the sky. It is probable that the *Babylonios numeros* of Horace referred to geometry as well as to arithmetic. At the end of the paper translations were given of the Accadian tables of square and cube roots from Senkereh, remarks made upon the sexagesimal system of the Chaldeans, and notice taken of Professor Cantor's discovery that the Assyrians had formulated $\pi = 3$.

3. "On the Assyrian Belief in the Immortality of the Soul, as illustrated by the 12th Izdubar Tablet," by William Boscawen.

4. "On the First Sallier Papyrus," by Professor E. S. Lushington, B.A.

5. "On Two Ancient Maps of the Holy Land," by S. M. Drach, M.A., M.R.A.S.

Zoological Society of London.—(*Tuesday, December* 7.)

George Busk, Esq., F.R.S., in the Chair. Professor Owen, F.R.S., read the twenty-second part of his *Memoirs on the Extinct Birds of New Zealand*, the present part describing the skeleton of *Dinornis maximus* and comparing it with that of the ostrich. Mr. J. W. Clark gave an interesting account of the eared seals of St. Paul's, Amsterdam Island, and New Zealand, the last illustrated by specimens lent him by Dr. Hector. A communication was read from Mr. W. T. Blanford, F.R.S., proposing the name *Cervus eustephanus* for the gigantic deer of Central Asia, of which horns were obtained by the late Dr. Stoliczka. Other papers were read by Messrs. Sclater, Watson and Caldwell, and Drs. Burmeister, Finsch and Von Martens.

Royal Society.—(*Thursday, December* 9.)

The President announced that he had appointed Mr. W. Spottiswoode, Professor Adams, Captain Evans, Dr. Günther, and Dr. Pole to be vice-presidents of the Society for the ensuing year. The following papers were read: (1) "On some Electro-magnetic Rotations of Bar-magnets and Conducting-wires on their Axes," by G. Gore; (2) "On the Development of *Lepas fascularis*, and the Archizoea of *Cirripedia*," by R. von Willemoës-Suhm; (3) "Preliminary Remarks on the Development of some pelagic *Decapoda*," by R. von Willemoës-Suhm.

Society of Antiquaries.—(*Thursday, December* 9.)

A. W. Franks, Esq., gave an account of some of the brasses of Cambridgeshire, of which he has presented rubbings to the Society. The total number in the county is 118, of which his collection possesses 105. Though the number is small compared with other counties, there is a large proportion of interesting examples. The effigy of Sir Roger de Trumpington at Trumpington Church, which has been frequently engraved, is the second oldest in England, being dated 1289. The figure of William de Fulbourne, Canon of St. Paul's and Baron of the Exchequer, in the church at Fulbourne, of A.D. 1360, is the earliest specimen of a priest wearing a cope. In this case the apparels are decorated with the wearer's initials, and the morse with his arms. The church of Balsham possesses two remarkably fine ecclesiastical brasses, in memory of John de Seaford Master of the Wardrobe to Edward III. and John Bludwell, Dean of St. Asaph, who died in 1468. This latter has a very fine canopy, and the cope worn by the figure is decorated with figures of saints. Among the ecclesiastical monuments, those of Thomas Goodrich, Bishop of Ely, who died in 1554, in the Cathedral; of Humphrey Tyndal, dean of Ely, to whom the Crown of Bohemia was offered; and of John Lawrence, Abbot of Ramsey, are especially worthy of notice. The latter is peculiarly interesting, being a palimpsest. The variations in military costume from the thirteenth century onward were detailed by Mr. Franks, with reference to the examples in his collection. The simple chain mail of the Trumpington brass was succeeded by the elaborate armour of chain, cuir-bouilli and plate displayed on the tomb of Sir John de Creke, who died in 1325. Towards the close of the same century, we find Sir John de Argentine at Horseheath, in a simpler costume, though no doubt it was more effective for defence. The Wars of the Roses saw chain mail almost entirely superseded by plate, while the defence for the shoulders, elbows, and knees had a tendency to exaggeration both in size and form. Instances of this are supplied by the brasses of Henry Parice at Hildersham, and Thomas Peyton at Isleham. The latter, though dated 1484, represents the style of armour worn about ten years earlier. The ladies' costume of this period is shown by the figures of Peyton's two wives, both of whom are handsomely dressed. One wears a rich flowered brocade, and the other a robe trimmed at the neck, wrists, and skirt with fur. The hair of both is concealed by embroidered caps, which are covered by lawn veils.

A communication from the Bishop of Lincoln was read, suggesting an emendation in the Life of Epaminondas, by Cornelius Nepos, chapter viii. At his trial for treason, Epaminondas desires "ut in periculo suo inscriberent" a statement of his services to Thebes. The Bishop proposes to read *ferculo* for *periculo*, to which it is hard to find an objection, except that Epaminondas would probably have wished his merits to be engraved on his tomb rather than his bier.

LONDON MATHEMATICAL SOCIETY.—(*Thursday, December* 9.)

PROFESSOR H. J. S. SMITH, F.R.S., President, in the Chair. Professor Clifford read a paper on "The Transformation of Elliptic Functions," in which he attempted to apply Jacobi's geometrical representation of the addition theorem in elliptic functions to the theory of their transformation. Professor Cayley spoke on "A System of Algebraical Equations connected with Malfatti's Problem." The chairman communicated three notes:—1. "On a Problem of Eisenstein's" (to determine the cases in which the equation $Z = Y^2 - (-1)^{\frac{1}{2}(p-1)} p X^2$ admits of a multiplicity of solutions, and to ascertain the law connecting the various solutions, when there is more than one); 2. "On the Joint Invariants of Two Conics or Two Quadrics"; (3) "On the Equation $P \times D = \text{constant}$, of the Geodesic Lines of an Ellipsoid." A brief abstract of this last may be of interest. Let Q be the point where the two geodesic tangents intersect at right angles; O the centre of the ellipsoid; let $c = OQ$, and let a, b be the semi-axes of the central section parallel to the tangent plane at Q. The two geodesics make angles of 45° with the lines of curvature at Q: hence, for either of these geodesic lines, $D^2 = \frac{2a^2b^2}{a^2+b^2}$. Let Q′ be a second point where the geodesic tangents to the same line of curvature intersect at right angles; then $\frac{2P^2a^2b^2}{a^2+b^2} = \frac{2P'^2a'^2b'^2}{a'^2+b'^2}$, because $P \times D$ has the same value for all geodesic lines touching the same line of curvature. But $P^2a^2b^2 = P'^2a'^2b'^2$, because parallelopipeds circumscribing an ellipsoid with their faces parallel to conjugate diametral planes are equal. Hence $a^2+b^2 = a'^2+b'^2$; but also $a^2+b^2+c^2 = a'^2+b'^2+c'^2 \therefore c = c'$, and Q and Q′ lie on the same sphero-conic. Mr. Tucker (Hon. Sec.) communicated a paper, by Mr. H. W. Lloyd Tanner, "On the Solution of certain partial differential equations of the Second Order, having more than Two independent Variables."

ROYAL ASTRONOMICAL SOCIETY.—(*Friday, December* 10.)

PROFESSOR ADAMS, President, in the Chair. A paper was read by Mr. Burton on the supposed changes in the nebulæ of η Argûs and 30 Doradûs, the author having examined these two nebulæ during his stay in Rodrigues with the Transit of Venus Expedition. He came to the conclusion that, in the case of the nebula round η Argûs, the change since Sir J. Herschel's Cape observations was slight, but that in the other it was very marked; and he supported his view by two beautifully executed drawings of these nebulæ, as seen by Sir J. Herschel and himself respectively. Mr. Ellery, from the observations with the great Melbourne reflector, held that great changes had been going on in the first-named nebula, and mentioned further that a bright light seen in the spectrum of the star η Argûs had varied greatly in brightness in the course of a few months. Mr. Huggins remarked that he had noticed a similar change in the spectrum of the variable star γ Cassiopeæ. Mr. Ellery then described the form in which he had applied Huyghens' parabolic conical pendulum to the regulation of chronographs and driving clocks for equatorials, the principle of this construction being that, as the bob is carried further from the axis the suspension-spring is unwrapped from a curved cheek on which it rests, which causes the bob to trace out a parabola, and, by virtue of this condition, when the pendulum is made to rotate its time of rotation will be the same, whatever be the angle of the cone described. Mr. Ellery found in practice that when connected with a chronograph, the time of rotation of this pendulum was unchanged, even though the driving force was more than doubled. Professor Pritchard after this called attention to the advantages of the form of mercury trough for reflection observations which he had devised twenty years ago. Mr. Marth, however, pointed out that the same construction had been proposed a hundred years ago, and that it had been again introduced some fifty years ago in essentially the same form as that afterwards suggested by Professor Pritchard. Professor Pritchard, in reply, claimed the merit of originality for his method of cleaning the surface of mercury, though no great difficulty has ever been experienced in doing this by the ordinary plan.

Father Perry exhibited to the meeting some photographs on paper of the transit of Venus, which had been sent to him from Manilla; but there seemed to be an opinion that these were merely photographs of drawings, and therefore of no scientific value. Mr. Ranyard called attention to the signs of duplication in the head of Coggia's comet of last year, as evidenced by Mrs. Newall's drawings as well as those of Mr. With and others, connecting with this the separation of Biela's comet into two distinct bodies, and the double comet of Kepler.

Among other papers presented, were some remarks by Professor Holden on the Ring Nebula in Lyra, as seen with the Washington refractor, accompanied by a photograph of his drawing, and a description of a simple form of observing-chair devised by Mr. Wentworth Erck.

NEW SHAKSPERE SOCIETY.—(*Friday, December* 10.)

F. J. FURNIVALL, Esq., Director, in the chair. Dr. Ingleby first called attention to Mr. Hazlitt and Professor A. Ward having reproduced the statement, founded on a proved forgery, that Lodge was an actor. He then quoted evidence in support of his assertion (which had been doubted) that E. A. Poe died, like R. Greene, from excess. He next gave the new interpretation by Mr. A. E. Brae of Guernsey, and himself, of the dedication to Shakspere's Sonnets. 1. A Dedication "To the onlie begetter (=sole author) of these insuing sonnets, Mr. W. H. [=W. S. or W. SH. (Shakspere.")]

2. An Epistle Dedicatory, as it were: "All happinesse [on earth] and that eternitie promised [in heaven] by [=for, or to] our ever-living poet [=W. Shakspere], wisheth the well-wishing adventurer [=Thos. Thorpe] in setting forth." This reading was unhesitatingly rejected by Mr. Furnivall, Dr. Nicholson, Mr. Mathew, &c. Dr. Ingleby then discussed Shakspere's use of the verb *season*, which he contended had five meanings in the poet's works, and probably represented two different words from two distinct sources. Mr. Furnivall then sketched the sources of the fine scene between the King and the Countess of Salisbury in the play of *Edward III.*—namely Froissart, and Painter from Bandello, with Barnes's refutation of the story—and very briefly discussed the authorship of the scene, regretting greatly that he could not convince himself that Shakspere's claim to the noble figure of the Countess was proven, though he hoped all folk would bow to Mr. Tennyson's judgment that the claim was good.

ROYAL GEOGRAPHICAL SOCIETY.—(*Monday, December* 13.)

AT the usual fortnightly meeting, Major General Sir Henry Rawlinson in the chair, Mr. Major, one of the secretaries, read an account of a journey up the Mai-kassa or Baxter River, in the south of New Guinea, by Mr. Octavius Stone, who, with the Rev. S. Macfarlane, of the Church Missionary Society, had proceeded thither in the *Ellangowan*, a steamer presented to the society by Miss Baxter of Dundee. The ascent of the river was northerly at first and then north-easterly, through an exceedingly flat and swampy country, which only began to assume a higher level some distance inland. One channel passed by the expedition in their progress up the Baxter River flows in a S.W. direction, and would appear to form a delta. Some few habitations of natives were seen, but only a single native. The furthest point reached was ninety-one miles from the mouth of the river, but Mr. Stone thinks that if the vegetation which there encumbered the stream were to be removed, it would be possible to make one's way in a boat for a score of miles or so further. Traces of wild boars, and of an animal which the travellers took to be a wild ox or buffalo, were found. The dugong, a sort of seal, is common, and a large brown and white bird, with long neck and straight beak, whose wings measured fifteen or sixteen feet across, was seen and shot at. Some specimens of the bird of paradise were also obtained.

Dr. Mullens, Secretary to the Church Missionary Society, then read several passages from letters of the Rev. S. Macfarlane, in which further interesting particulars were given regarding the cruise of the *Ellangowan*. Dr. Mullens also explained the general plan of operations of the missions located on the south coast of New Guinea, and the additions to our knowledge of the country which might fairly be anticipated from their efforts.

After a few other speakers had taken part in the discussion, the meeting adjourned till January 10.

FINE ART.

CORREGGIO.

Antonio Allegri da Correggio, from the German of Dr. Julius Meyer. Edited, and with an Introduction, by Mrs. Charles Heaton. (London: Macmillan & Co., 1876.)

DR. JULIUS MEYER'S Life of Correggio has been condensed rather than translated by Miss Spencer, and loses in the process some of the charms of the author's voluble and at times exuberant diction. But it is doubtful whether English readers may not gladly accept a slight dose of British matter-of-fact as a corrective to an excess of florid German ornament, and so the book may pass and be read with the attention which it deserves. For the copious appendices of Dr. Meyer's work Mrs. Heaton has substituted others more compendious and curt; and these—with stray notes and an Introduction—form the matter which gives novelty to the handsome volume before us. The loss which Dr. Meyer's book incurs is further made up by numerous plates representing the most celebrated of Correggio's pictures; and we cannot refrain from noticing as worthy of great admiration the fine photographic reproductions of the *Madonna of St. Francis* at Dresden, the *Marriage of St. Catherine* at the Louvre, the *Madonnas della Scala* and *della Scodella*, and *Il Giorno* in the gallery of Parma, the *Boy Blowing the Horn* in San Paolo, or *St. John Evangelist* in San Giovanni, at Parma, and the drawing of a head in red chalk at the British Museum.

Mrs. Heaton's Introduction proves once more how difficult it is to find anything that is new to say of a painter whose works are occasionally certified by original records, but whose life is not illustrated by a single biographical detail. The opening sketch of the town of Correggio and its lords and ladies of the family of Gambara is pleasing, but might with advantage have been extended so as to comprise the figure of the Marquis of Vasto, who commanded and held his Court there in 1531. It was to Correggio that Del Vasto invited Titian in 1533 and

Digitized by Google

is worth while to note that in the letter which contains that invitation, though addressed to Pietro Aretino, not a word is said of Allegri, who had recently retired to his native place, after having filled the churches of Parma with the greatest of contemporary masterpieces. This, again, might have led to the enquiry whether Titian accepted the invitation or not, and might also have suggested a partial answer to the question, curtly mooted in a further section of the Introduction, whether Allegri was influenced by Venetian art at Venice or elsewhere. As to Palma, Mrs. Heaton has a word to say. She probably had not occasion to notice the evidence afforded by pictures which show that a feeling akin to that of Correggio came to some sort of display in Titian's altar-pieces of 1520 to 1523. This alone might lead us to think that the two painters were acquainted, even if we forget that they both christened their first-born sons with the name of Pomponio. Veronica Gambara was quite as enthusiastic in her admiration of Titian's portraits as in her praise of Correggio's compositions, and, as she was personally known to both masters, it might be reasonable to suppose that through her, if not otherwise, they became familiar with each other.

It still remains a puzzle that Allegri should have risen to perfection as an artist in Correggio, a place as poor in itself as it was remote from the favouring influences that developed the growth of art in Florence, Venice, and Sienna. No ray illumines the search for the name of Correggio's earliest master, and Mrs. Heaton fairly gets bewildered on this point, when she states in one place (p. xviii.) that it is certain, in another (p. xxvii.) that it is uncertain, that Bartolotti was the master in question. There is much, on the other hand, that is true and discriminating in the arguments set forth to prove that the works of Leonardo reacted on Correggio's style. Attention has been drawn to Costa as an artist whom the Marquis Gonzaga invited to Mantua, and who was clearly no stranger to Allegri; and something has been said of Lorenzo Leonbruno, who must have been Correggio's colleague, and perhaps was his friend. But it is not stated, though it deserves to be prominently put forward, that Leonbruno was traced, in a recently-published correspondence of Isabella d'Este, to Florence. Leonbruno was probably an illegitimate child of Francesco Gonzaga, Marquis of Mantua. He was adopted by Giovanni Luca Liombeni, and apprenticed to painting. In 1504 Isabella d'Este sent him to Florence, where he was entrusted to the care of Perugino. In 1511 he was warder of the Mantuan castles. The clue to Leonardesque influence which this discovery affords deserves to be followed up, and may lead to important deductions. Again, the similarity of style in Lotto and Correggio has not passed unobserved, though some obscurity still hangs over the personal relations of the two masters. We now ascertain that Lotto was one of the artists whom Julius II. employed to decorate the Vatican chambers before he found out the superior talents of Raphael. Lotto worked at the Vatican with Perugino, Pinturicchio, Signorelli, and Bramantino, and thus had occasion to converse familiarly with painters who were personally acquainted with Da Vinci's style both at Milan and at Florence. It seems natural to infer that, in subsequent contact with Correggio, Lotto's experience reacted on his younger and more talented colleague. In conclusion, we may draw attention—without attaching too much weight to them—to a few blemishes, in part due to haste, in part to bad correction. It would have been desirable to avoid such errors as "Beltaffio" for Beltraffio (p. xix.), "Lembruno" for Leonbruno, "Khevenkiller" for Khevenhiller, which, however, are more pardonable than "St. Roche" or "Il Notte." Exception might be taken to some sweeping statements such as that "the greater number of critics vouch for the originality of the *Ecce Homo* at the National Gallery," the weight of critical opinion being, perhaps, rather against than for the originality of the work in question. But enough of this criticism. Mrs. Heaton's edition of Dr. Meyer's *Correggio* is to be recommended as the best and most readable biography of the master at present to be found in the English language. It is beautifully printed and illustrated, and deserves to find a place on every drawing-room table.

J. A. Crowe.

ILLUSTRATED BOOKS.

Pictures by Venetian Painters: with Notices of the Artists and Subjects Engraved. By William B. Scott. (Routledge and Sons.) *French Artists of the Present Day. Notices of some Contemporary Painters.* By René Ménard, late editor of the *Gazette des Beaux-Arts*. With twelve facsimile engravings from pictures. (Seeley, Jackson and Halliday.) *English Painters of the Georgian Era. Hogarth to Turner.* Biographical notices of the artists, illustrated with forty-eight permanent photographs after their most celebrated pictures. (Sampson Low and Co.) In one respect these three handsome volumes are alike. The illustrations have all appeared before; the fine steel engravings of Mr. Scott's book in the *Art Journal*; the photo-engravings of M. Ménard's in the *Portfolio*, and the Woodbury type photographs of the third in the *Picture Gallery*. These journals are all so good, though so different from one another, that it is almost unnecessary to say that the books before us possess true artistic merit, and serve to exemplify the vast improvement which has been effected of late years in the art of book-illustration.

Mr. Scott's wide learning and artistic insight confer value on all he writes, even when, as in the present case, his work is, to the superficial observer, only that of a compiler. A mere compiler he could never be, for the qualities which make him a poet model his thoughts and words and keep them fresh and original. These Venetian sketches are good examples. Of course they are mainly narrative. Yet not only are the narratives themselves vigorous and amusing, but every one sparkles with flashes of brilliant thought and suggestion. Even when, as must sometimes happen, we find ourselves compelled to hold views different from those of the author, we are conscious of a kind of mental stimulation which renders our reading good literary food. This, his latest book, is, it will be seen, by no means to be regarded as mere literary padding for a picture-book, but as an excellent, though not exhaustive monograph on one of the most splendid epochs of art. The steel engravings which accompany the text are not all of equal merit. Some are very good, brilliant and delicate, without being weak: faithful renderings of the artist's idea. But in others there is lack of power. The soul of the original is absent, the expression of the faces is lost, and we have merely a "pretty picture," instead of a work of art. Such inequality is, however, almost inseparable from a work of this kind.

M. Ménard's essays have already had many readers. They contain well-written and sometimes brilliant sketches of the lives and labours of some of the most distinguished of modern French painters. Jules Breton, Corot, Gérôme, and Boulanger, not to speak of Rosa Bonheur, are becoming almost as well known in England as in France, and every one will be interested in learning details of their careers. The illustrations are singularly beautiful. They are produced by Messrs. Goupil's process, that is, by photographing on steel, and afterwards etching by acid. They lack the sharpness of engraving, but instead they possess a softness and breadth of tone that makes them look almost like mezzotints or drawings in Indian ink. The illustrations of Corot and Hébert show this peculiarity very clearly.

English Painters is illustrated by Mr. Woodbury's well-known process, a process which has already done much for the multiplication of good examples of art. Of course the illustrations are inferior in merit to those just described, but nearly all are good, some very good, and there are forty-eight of them instead of twelve. The letterpress, too, is lively and well-written, and gives a fair account of each of the artists who are illustrated.

Editor.

THE SOCIETY OF BRITISH ARTISTS.

We have seen, at the Suffolk Street Gallery tenanted by this corporation, very much worse exhibitions than the one which opened to the public on the 6th current; for instance, the last display that we reviewed was much worse, and since then there had been another intermediate one which, as it happened, we did not see. If on the present occasion we entered Suffolk Street with a feeling of depression, we quitted it with one almost of complacency: for everything is comparative.

There is one most excellent and curious picture; to which, though it is only an "animal-picture," and a water-colour among a preponderance of oil-paintings, we shall give the precedence. It is by Mr. H. Bright, entitled *The Favourite of the Season*; and represents a robin-redbreast, in a snowy winter, perched on a holly-twig, singing with all his might to an endless and close-packed congregation of sparrows, which load the boughs of a neighbouring shrub thicker than blackberries. This is one of those startling pieces of exceptional realism which, once seen, can hardly be forgotten. The constant variety of pose, action, and expression, in the birds, and the exquisite precision of the plumage-painting, could scarcely be over-praised: the landscape material is somewhat less good, yet by no means amiss. When we say that Mr. Wolf might be proud to claim this work as his own, we propound about as much in its behoof as critic can; and it has this additional merit—that, though good enough for Mr. Wolf in point of study, expression, and nice-handedness, it is not in any degree servilely imitative of his style. Here is a picture to delight children, and to surprise artists; even a Japanese designer of bird-life would be put on his mettle by it.

We will take next, from among the oil-paintings, a figure-subject and a sea-piece, as transcending the ordinary level of the exhibition.

The former is *The Eve of the Battle*, by Mr. Donaldson; Joan of Arc holding the truncheon of command, and displaying her consecrated banner, at the head of the French troops. Her face is strong and comely, without peculiarity—not unlike the type of face mostly affected in pictures by Etty: the hair of her unhelmeted head streams unconfined behind her shoulders. Close to her the host is borne by priests in pro-

cession. The soldiers, crossbowmen mostly, kneel as the sacred array and the heaven-hallowed maiden confront them. They are clean-shaven men, chiefly under-sized, which may perhaps be advisedly intended by the painter, as indicating the military exhaustion of the French kingdom, and the unselectness of her raw levies. The sky is rainy—greenish in the lighted spaces which show amid the clouds. This is considerably the largest picture which we remember from Mr. Donaldson's hand—not the best: it lacks something in stress of faculty and weightiness of work. We may name along with it his other oil-painting, *Pilgrims Returning Home*, in a steep Italian landscape; too husky in colour, and the faces rather perfunctorily done; the artist seems to have aimed here, to some extent, at the executive manner of Mr. Watts. His three water-colours are more distinctly in his own way. The *Indian Jugglers* hits his purposed mark—barbaric beauty and pomp, and brilliant scintillating costume: a woman is throwing various apples as she poses and paces before the court, to the music of the minstrels. The *Ponte del Paradiso, Venice*, is picturesquely effective.

The sea-piece to which we adverted is the *China Clippers* of Mr. W. C. Wyllie. This shows, in a very spirited way, the winged vessels scudding along at a spanking rate, attended by darting and swooping sea-fowl: a long-backed green wave speeds the clippers on their path. The yellow horizon, tending towards a tinge of green, is embanked above by a ponderous mass of rounded and propending clouds. The work is eminent for grace, motion, and "go;" its principal defect is the opacity of the grey turmoil of the foreground sea. Another picture by the same artist, *The Golden Age*, is also a seaside subject; a sandheap, with its meagre grasses, and blue vegetation. The sense of clear light brilliancy, airy and spacious, is extremely true, slightly wrought though the picture is.

We shall now go through the list of such other figure-subjects, painted in oils, as seem deserving of specification; leaving for a second article the landscapes, minor subjects, and water-colours.

A little picture, *Under the Lamp*, by Mr. Clausen, is particularly good: it represents two old French country-people seated, in the placid rich-hued evening, at the door of a house; a woman and baby are behind; a little girl tugs briskly at a pump-handle. Two half-figures of a small girl by Mr. Gadsby are extremely true in expression; *A Little Thief* and *Detected*. In the first picture, the child is about to purloin some grapes from a plate—she reaches her hand forward, and glances back with surreptitious nervousness: in the second, with wide eyes cowed though not drooped, she holds the grapes guiltily in front of her pinafore. Along with their truth, these pictures have facile handling: some higher grade of artistic refinement would, however, be desirable. Mr. Halswelle's *Sketch in the Piazza of the Letter-Writers, Rome*, is, as usual, cleverly and naturally arranged: the colours of the costumes are somewhat rank.

To these we may add the following:—Peele, *The Fairy Tale*; a little girl reading. Moseley, "*Call him away, please*;" a girl holding a white kitten, and accosted by a dog, an unbidden visitor; truthfully expressed. L. Smythe, *Over the Way*; a servant-girl at a window, leaning over a box of nasturtiums, vivid enough. Tourrier, *Pilgrims at the Shrine*; a subject of the sixteenth century—the painting smooth, the devotional feeling somewhat "to order": the artist can do better than this when he chooses. J. T. Lucas, *Plunder*; two Cromwellian soldiers at a treasure-chest; unsightly and rather coarse, but true in its way. Miss M. Backhouse, "*Consider the Lilies*;" a brunette some ten years of age, in a squatting position, holding the flowers. Ashton, *An Offer*. In a lavishly furnished room, in which the colour and glitter of many objects temper a certain opacity of painting, an elderly lady is seated, reading a letter addressed most probably to her daughter; the latter kneels beside her, well pleased, with downward eyes. The expressions here are natural, the mode of execution something like that of Mr. Hemy, in a crude stage: we should not be surprised to see good work from Mr. Ashton at some future day. R. I. Gordon, *The Miniature*; a lady in black velvet looks at the *souvenir*, holding it out at arm's length on a table. Sinkel (of Düsseldorf), *The Holy Virgin*; a wretched piece of pretence, sham purity of religious sentiment, sham nicety of artistic limning; no style of art can be more contemptible than this, which might well be left to the suffrages of German nursery-governesses. D. Bates, *Interior of a Fisherman's Cottage, Zuyder Zee*, dark and rather dingy in colour, unelaborately but capably handled, and with pleasing material of costume and accessory. C. N. Kennedy, *The Student*; a young lady reading as she walks in the grounds of a house, with drooping chesnut-foliage, attended by a hound; not a finished production, but marked by a certain superiority. A. Dixon, *The Temptation of St. Kevin*;—

"'You're a good hand at fishing,' says Kate;
'It's yourself that knows how to hook them:
But, when you have caught them, agrah!
Don't you want a young woman to cook them?'"

This is a picture of a very low level of sentiment, tending unmistakeably towards the vulgar; it has nevertheless some sprightliness, and the colour is soft and harmonious—less so in the sky than elsewhere. T. Morgan, "*Come along*;" a small girl lingers in a corn-field path, to pluck a poppy; her mother, holding an infant, calls her on. Havers, *A Foster-Mother*, and *Caught*. The former represents a young lady, in the costume of about 1810, feeding some ducklings; the latter, a similar young lady with a butterfly-net, walking up a slope; both of them pleasant nicely-felt little pictures. W. Wilson, *The Burgomaster*; a head-and-shoulders piece, life-sized, pourtraying a man turned of fifty, of laborious and considerate aspect, in the costume of the early sixteenth century, creditably done. W. M. Rossetti.

ART SALES.

On the 8th and 9th was sold at Liverpool, by Messrs. Branch and Leete, a most important and interesting consignment of Japanese porcelain and *faïence* procured by a private collector during a nine years' residence at Yedo. The two principal consignments of Japan ware hitherto sent to Europe have been those exhibited by the Japanese Commissioners at the Paris Exhibition of 1867, and again at that of Vienna in 1873; but at neither were displayed pieces of old Satsuma ware to be compared with the truly grand specimens in this sale. The prices they obtained are sufficient evidence of their exceptional merit, and of the conviction among collectors that Japan can supply little more of the genuine old ware. A large temple vase of the finest period of Satsuma ware, most important in its size, 24 inches high, taken from a temple near Kioto, the palatial residence of the first Tycoon, 1570, and supposed to have been a votive offering, is of a cream-coloured paste, boldly crackled, with two large medallions containing mythological subjects and saints with golden nimbi; it sold for the enormous sum of 400 gs. A pair of Satsuma vases, 19½ inches high, with Buddhic subjects, 300 gs.; two other vases of the best period of Satsuma *faïence*, cream-coloured paste, crackled glaze, the decoration consisting of twelve open fans painted with various subjects, 126*l.*, and its companion for the same price. Other vases of old Satsuma sold at 110 gs., 80 gs., and 50 gs. Of the Kioto *faïence*, a fine old vase, probably a votive offering, with mythological subjects and saints with golden nimbi like the 400 guinea Satsuma vase, sold for 75*l.* An oblong dish of the same ware, ornamented with a golden pheasant and chrysanthemum in high relief, in red enamels and gold, 39*l.*; a bowl of ancient Kioto *faïence*, buff paste and crackled glaze, with archaic figures, 35 gs., and another 30*l.*; a large vase with figures in medallions, red enamels and gold, 56*l.*, and the companion, 50*l.*; perfume burner, with dragons and clouds in relief, the cover formed of a curled dragon issuing from the waves of the sea, yellow and green, 4*l.* 12*s.*; a pair of crackled basins of Hizen porcelain, decorated with fans in gold, and powdered with the mallow-leaved crest of the Tycoon, 33*l.*; basin of Tokio, painted in imitation of Satsuma, 5*l.* 10*s.*; pair of flower vases, Awata *faïence*, 19 gs., and another, 21 gs; a teapot of fine modern Kaga ware with figures delicately painted on a ground of burnished gold, 30 gs.; large Kaga basin, elaborately decorated with medallions of figures and flowers in red and gold, 4*l.* 15*s.*, and others, 8*l.*, 5*l.*, and 4*l.* 15*s.*; a pair of hand-finished ancient bronze figures, representing Japanese divinities, Force and Justice, 90*l.*; vase of Chinese cloisonné enamel, 50*l.* The sale realised 3,134*l.* 1*s.* 6*d.*

The sales of this last week have been of no special interest. Messrs. Sotheby had a china sale on the 8th and 9th, but the quality of the specimens was not such as to command high prices. Bow, pair of figures, Bacchus and Ariadne, 15*l.*; Venus and Doves, 11*l.* 5*s.*; Minerva, 5*l.* 15*s.*; a pair of Battersea enamel candlesticks, 8*l.* 12*s.*; Bristol cup, 7*l.* 15*s.*; another, 9*l.*; Chelsea bowl, 11*l.* 15*s.*; Figure of Justice, 13 gs.; Two Nymphs, 22*l.* Two fine ruby back oriental plates, with figure of Chinese lady and her children, from the Beckford Sale, sold for 15*l.* 10*s.* and 19*l.* A Derby Falstaff, 11*l.* 15*s.*; Mottled stoneware jug, silver mounted, 12*l.* Wedgwood and Bentley, a porphyry vase, with gilt satyr handles, 8*l.* 15*s.*; another, 9*l.* 10*s.*

At a sale of engravings at Messrs. Sotheby's on the 6th inst., an engraving by Watson of Sir Joshua Reynolds's *Strawberry Girl* sold for 59*l.* 10*s.*, the highest price yet given.

At the conclusion of the Maulaz sale (Hôtel Drouot), three Gobelin tapestries, with mythological figures in rich medallions, after the style of Bérain, Louis XIV. period, sold for 25,000 fr. A portière of Beauvais tapestry, with the fable of the Fox and the Grapes, by Oudry, 805 fr. The whole sale realised 186,961 fr.

NOTES AND NEWS.

On December 10 the President, Sir Francis Grant, distributed the prizes to students of the Royal Academy. He stated that the competing works this year were of unusual excellence, especially in sculpture and in historical painting. For each of these two departments a second scholarship would on the present occasion be given. It had also been resolved that in future, in cases of great merit coming short of the first and second medals, a certificate of honourable mention should be accorded. The prizes were as follows (in our enumeration, 1 means "gold medal and scholarship;" 2, "second scholarship;" 3, "honourable mention"). Historical painting, *Ahab and Jezebel confronted by Elijah in the Vineyard of Naboth*, 1, Frank Dicksee; 2, J. C. Dollman; 3, T. M. Rooke. Sculpture, *A Warrior bearing a Wounded Youth from the Battle*—1, W. Thornycroft; 2, J. S. Webber; 3, W. C. May. Architecture, *A Nobleman's House*—Gold Medal, W. Frame; 3, G. L. Luker; Travelling Studentship, Bernard Smith. Landscape (Turner Medal), "*Under the Opening Eyelids of the Morn*"—Gold, J. H. Davies; Silver, E. H. Bearne; 3, R. E. Wilkinson. Other minor prizes (life, antique, &c.) were secured by Phillips, Dickinson, Bone, Dodd, Gilbert, Kate May, Lathanque, Christie, Tyler, Branch, Price, Eales.

Mrs. Mignot (30 Westbourne Terrace) proposes to hold in London, towards the close of

next February, an exhibition of the works of her husband, the American landscape-painter who died very suddenly, in the prime of life, some few years ago. Mr. Mignot was certainly an artist of uncommon talent, as proved in numerous London Galleries, and was in the habit of selecting subjects out of the ordinary beat. The exhibition should prove proportionately attractive.

Mr. Alma-Tadema and his wife are now in Rome: they have passed through Florence, and are to go on to Naples.

"Theophila Palmer" is the subject of the last etching by M. Rajon, in which the graces of a great portrait painter and the graces of his subject are caught and reproduced with accomplished art. The etching from an artist's proof of which we are now writing is of the finest kind: the modelling of the face, which has baffled so many modern artists in etching, being as admirably successful as if the work were, in this particular, the production of a great old master. Mr. Edward S. Palmer of Golden Square publishes the print, and the artist's proofs—as possibly the ordinary impressions also—are protected by a window-mount.

An exhibition of the Cercle Artistique d'Anvers is now open. Among the names of the exhibitors we find those of Verhaert, Henri Schaefels, Linnig, Janssens, and others less known to English readers.

Professor Wilhelm Camphausen, of Düsseldorf, has just finished a large picture for the German Emperor, representing the triumphal entry into Berlin after the Franco-German War in June, 1871. Most of the figures are portraits, and the work is very highly praised.

The next number of the *Gazette des Beaux-Arts* will be entirely devoted to Michel Angelo. It will be published at the end of this month, and all the best writers on the staff of the journal are engaged on it.

The Valenciennes Commission formed to organise a subscription for erecting a monument to Carpeaux and a statue of Watteau have decided to throw open the subscription, so as to make the undertaking a national, instead of merely a local one, as was at first intended.

Among the new pictures recently placed in the Luxembourg are *La Nymphe Couchée* by M. Henner, a portrait by M. Carolus Duran, another portrait by M. Hébert, and the *Tamar* of M. Cabanel.

M. Lenormant has begun a course of lectures on Archaeology at the Bibliothèque Nationale. His subject will be "Ancient Money in relation to History, Art, and Political Economy." It is the first time, according to the *Chronique*, that the course has been devoted to numismatics.

Wells College, at Aurora, Illinois, has been presented with two pieces of sculpture claiming to be the work of Canova. One is a marble bust of Napoleon I., and the other is a bust of Marie Louise. It is said that they were sent as a present in 1839 by Louis Philippe to a distinguished citizen of Mexico, upon whose death they were sold and brought to this country.

Mr. J. W. Champney, the Boston genre-painter, known in England as the figure artist of Mr. Edward King's work on the Southern States of America, is now on a tour of America for *L'Illustration* of Paris. His sketches are to appear during the centennial year.

A robbery which was perpetrated on the evening of December 1 at the National Museum of Bucharest involved the loss of the famous golden hen and chickens, the special treasure of the collection. The group, which was of pure gold, profusely adorned with precious stones, and weighed about 34 lbs., was of very ancient workmanship, and was dug up some years ago at Petrosa. The robbers also carried away the massive golden amphora and pedestal, which had formed part of the Petrosa-find, leaving only a portion of the broken head of the golden hen in the snow outside the Museum building, where they had probably dropped it in the hurry of their retreat.

The series of *Vorlegeblätter*, or illustrations from ancient works of art for the use of students of archaeology, published every Christmas by Professor Conze, of Vienna, will this year be perhaps more than usually interesting. The series consists of twelve large plates, of which the first five are devoted to engravings of vases from the hand of the Greek vase painter, Duris, whose style is particularly interesting from its freedom of drawing and skilful composition as compared with an archaic severity observable more or less in the types of all his figures, *i.e.*, in the proportions and in the markings of the anatomy. Again, plate vii., we notice, is occupied with the presumable copies now existing from the famous group of sculpture which Xerxes carried off from Athens, representing the tyrannicides Harmodios and Aristogeiton. The eight figures on this plate consist of two statues in the Museum of Naples, two statues in the Garden Boboli at Florence, a relief on a marble chair at Athens, a group painted on the shield of Athena on a Panathenaic amphora from Cyrene, now in the British Museum, the reverse of an Athenian tetradrachm, and a group on a piece of lead from Athens. Plate viii. gives representations of the sculptures on the western pediment of the Parthenon, viz.:—(1) Carrey's drawing of the pediment as it was in 1674; (2) Nointel's anonymous drawing; (3) Dalton's drawing in 1749; and (4) the present condition of the pediment. This is followed on plate ix. by an engraving of the celebrated Kertch vase, now in St. Petersburg, the importance of which was recently pointed out by Mr. Newton in the Academy as supplying the now missing central group of this pediment.

The November number of the *Bullettino di Corrispondenza Archeologica* contains short notices of recent excavations; (*a*) on the Via Latina, about three and a half miles from the Servian boundary; (*b*) on the Esquiline hill, and (*c*) at Sarteano. As yet very little has been gained by the first-mentioned excavations, the only object of importance being a sarcophagus sculptured with the figure of a woman in the attitude of praying, that is, with the right arm raised, and the left in her lap. The writer, E. Stevenson, seeks to identify this figure with the Roman *Pietas*. The sarcophagus, he thinks, is the work of the Christian period, and a fine example of it. It seems that in excavations previously made in the same place were found certain bas-reliefs of Christian style which, however, were removed from Rome to Naples and are not now accessible. As to the excavations on the Esquiline, the point to which De Rossi here calls attention is the discovery of fragments of rude hand-made pottery in the stratum immediately below the wall of Servius Tullius, which pottery is of precisely the same class as that found in the ancient cemetery of Albano, near Castel Gondolfo. The Albano pottery being found under a bed of lava from a volcano which was extinct before the strictly historical age of Rome, some idea of its antiquity is obtained from that. De Rossi thinks that the art of pottery had not advanced beyond this primitive stage when the wall of Servius was built, and that the inhabitants of the Esquiline who left the fragments now discovered were probably contemporary with those who built the wall. Excavations in the spring of the present year on the estate of Baccacciano, about a mile north of the town of Sarteano, brought to light an ancient cemetery corresponding in its general features to that of Poggio Renzo, from which so many objects have been obtained illustrating the primitive art of Northern Italy. Like the tombs at Poggio Renzo, those also at Sarteano are dug in the earth in the form of a well, lined with stones and flints, and contain in the centre a vase of coarse clay holding the ashes of the deceased. But it is noticeable that the vases of Sarteano are entirely without ornament, while those of Poggio Renzo are decorated with geometrical patterns, with the exception of those found on the highest point of the cemetery, which, it is argued, must have been the most ancient part of it, from the general rudeness of the objects always found there. Within the vases of Sarteano are also found smaller specimens of pottery which, says Signor Helbig, have a strange resemblance to the fragments discovered on the acropolis of Athens, ten mètres below the bastion of Cimon, to the pottery of Albano, and to a class of vases found in Cyprus. The object of collecting so diligently as is now being done observations about the discovery of primitive pottery is to see whether any light can be thrown by them on the question as to whether the first immigrants into the peninsula of Italy had brought with them a certain class of designs for the decoration of utensils and such like, or whether they had developed this art of design after their settlement in Italy, either through contact with traders from other nations or independently.

An important gift has been made to the city of Genoa by the Duke di Galliera. He married the heiress of the Brignoli Sale, and through her became possessed of the well-known Palazzo Brignole, or, as it is popularly called, the Palazzo Rosso, in the Via Nuova, Genoa. It contains one of the most celebrated private collections of old art in the north of Italy, and has long been famous for its portraits by Vandyke. The pictures have, however, been seriously diminished in value by the operations of an incapable Genoese artist, who has injured them by scouring and re-painting to a lamentable extent. Unhappily, he has been allowed to work in the same disgraceful manner on the pictures of the Balbi, on one or more of those of the Durazzo, and on other works of art in Genoa; and wherever his ruthless proceedings have been sanctioned by the ignorant proprietors, he has reduced the value of their collections ninety per cent. The Duke, with the consent of his wife, and of his heir, has presented the noble Red Palace and the once very valuable collection to the city of Genoa, to be preserved for ever as public property. He is no doubt utterly unconscious of the injury which has been done by criminal incapacity to the pictures, and therefore the generosity of his gift is not diminished by their impaired value. There may be a hope that by a really capable restorer the modern re-touching might be removed. But Genoa is not the city where such an artist is to be found, art being at a low ebb there, and there is so prevalent an ignorance of it that there is always peril of the substitution of one incapable for another, and of increased damage to this fine, but deplorably ill-used collection. The same generous donor has likewise presented the city with 20,000,000 francs, to improve the harbour.

An exhibition of modern pictures and sculptures has been opened at Genoa, which, so far as the native artists are concerned, is deplorable; any pictures of merit which it contains have been painted elsewhere. The native sculpture is rather better, but is to the last degree barocco in taste. The Italians are the best modellers in the world, they are equally pre-eminent as workers in marble, and their imitations of old sculpture have deceived the most experienced judges; but all this dexterity is made comparatively valueless by the bad taste which so generally prevails.

THE STAGE.

THE NEW PLAY AT THE COURT.

Mr. W. S. Gilbert is a tolerably accomplished man of the world, whom some of his friends are pleased to regard as a poet. That he should be so regarded is a strange instance of the way in which, among those not the most thoughtful, a proved success in one thing is held to ensure a success in another. An accepted divine, whose

Digitized by Google

triumphs are in the pulpit, has only to contribute to a popular magazine, to be received, by those who do not know literature, as a leading writer. An accepted painter makes a *succès d'estime* with poems, which from an unknown hand, would be set down as twaddle. A Court essayist is received as a competent writer of novels. And so it is perhaps not very surprising that a public which applauded some witty ballads, and which applauds satirical comedies, from Mr. Gilbert, should be in danger of being persuaded, when he writes a fairy play, that his blank verse is poetry, and his scenic contrivances truth to nature and the life. But then it may in reason be remembered that Mr. Gilbert is the author of *Sweethearts*.

Broken Hearts, at Mr. Hare's theatre, is a bad dream of the *Tempest*. Most of it is a new setting of a fragment of that play. It may possibly have been actually suggested by the *Tempest*, though, as Mr. Gilbert does not lack invention, probably not. But whether suggested or spontaneous, it might, at least on its completion, have occurred to Mr. Gilbert that its merit had been anticipated. Vavir is a Miranda, Florian a Ferdinand, Mousta a sympathetic Caliban.

Of course the particular fairy element which plays an important part in Mr. Gilbert's piece is in some sense a new fancy—a fancy at all events with which the *Tempest* has nothing to do. But it is a fancy of no value, or at best a fancy which could only have value were it enriched and adorned by the poetic thought of a Hans Christian Andersen. The love of a girl for a brook or a sun-dial is so purely fleeting and delicate an imagination that you cannot bring it into contact with the glare of footlights and the colours of a stage sunset. Supposing that Vavir addressed to her sun-dial, or Hilda to her brook, words that enshrine poetic thought, and not the commonplace confidences of a commonplace young woman to her lover, in the nineteenth century, then, the more poetic were the thought, the more removed from the theatre would be the place for its expression, since even of Shaksperian pieces those which hold the theatre least are those abounding most in delicate imaginings of the dream world of a poet. The *Midsummer Night's Dream* can hardly be successful on the stage. What then are the chances of legitimate success for a piece ostensibly founded on a fancy meant to be poetical, but enriched and supported and made charming by no genuine poetical treatment? It is not the introduction of a talisman, of a veil which renders invisible the person who dons it, nor the introduction of such a fancy as that of a girl, not brain-sick, falling in love with a sun-dial, that excuses a writer from seeking the interest of his play, and finding it, in the clashings of human emotion, the varieties of human character. Mr. Gilbert's personages, in this new play, *Broken Hearts*, do but express quite commonplace thoughts in involved and inverted words. Thoughts which would make the most prosaic prose are measured out into verse which has no fellowship with poetry.

And not only is Mr. Gilbert cruelly lacking, here, in any poetical suggestion, in any individual beauty, in all of that quality which makes you feel when you have seen or read a master's work, that you are the richer by a hundred thoughts: he is lacking also his average merit of construction. The thing is poorly planned as well as tamely executed. Slight as the story is—dealing with the fortunes of four characters only—there are two separate streams of narrative or action; and, strange to say, what seems meant to be the main interest—that which fills the first act and the third—is quite suspended during the second act, when the scenes actually the most dramatic—nay, the only scenes genuinely dramatic at all—are taking place. The second act—the one act which affords an actress real opportunity for stage effect—is chiefly occupied with the business of the love of the Dwarf Mousta for the Lady Hilda, the sister of Vavir, and one is led for awhile to await with rising interest the turn of that affair. For Mousta, I have said, is a sympathetic Caliban, more decently in love than that "savage and deformed monster," and in love, too, not with Miranda at all, but with the one character—Hilda—the like of whom we do not find in *The Tempest*. Mousta, describing the "isle" to Florian, as Caliban did to the wanderers, as "fair," strikes the note of that better nature, that better appreciation, which Caliban, if we will but heed him, strikes in *The Tempest*, there, and in the divine lines beginning:—

> "Be not afeard, the isle is full of noises:
> Sounds and sweet airs that give delight and hurt not."

Mr. Gilbert's Mousta is "a mis-shapen imp," as Florian calls him: "a crumpled wretch, one-eyed and lame, but passing honest," as he calls himself (for Mr. Gilbert's vocabulary is here and there a good one, and "crumpled wretch" is a good phrase); and this mis-shapen imp, who has served Hilda faithfully, dares to love her, and possesses himself of Florian's talisman that he may woo her with his ugliness invisible and his identity undetected. And we watch with divided sympathy the progress and result of that wooing; a wooing to which the Lady Hilda first yields, and then recoils from, and then crowns with momentary consent, and then turns to defy the wooer. This is the only portion of the play that is in any sense dramatic, and Mrs. Kendal, though we have seen her to much greater advantage, turns it to excellent account. So, too, does Mr. G. W. Anson, with bleared eyes, crunched form, and piteous imploring gesture.

But then this is properly but an episode. It is in Vavir that the interest of the piece should centre, for it begins and ends with her. Florian, a stranger on the isle, beholds Vavir, talking prettily—and very prettily indeed does Miss Hollingshead do it—to her inanimate love, the sun-dial of the garden. Using his potent veil, he speaks while invisible; speaks as from the sun-dial itself: and when he uncovers, then Vavir is as immediately his adorer as Miranda was Ferdinand's. But of old Florian was betrothed to Hilda, and he is still beloved by her, and—the fairy element being for the most part dropped—in the third act, after this useless but dramatic episode of the love of Mousta, there is a conflict of self-denial in the loves of Hilda and Vavir. Vavir is dying—she dies at the end—but earlier Hilda thinks that the possession of Florian would content and restore her; and she, dying, desires to bestow him on her sister; and he himself is powerless to right the thing; and at last Vavir dies gently, and the curtain falls on a scene of quite motiveless tragedy. Altogether, an insignificant or wearisome production. The author of the *Bab Ballads* and of *Trial by Jury* need not have been able to write better poetry, but the author of *Sweethearts* should.

Had the piece been acted badly—had it even been acted as at the same theatre scarcely two years ago, a better piece, *The White Pilgrim*, was acted—it would have failed entirely on the first night. It did not fail on the first night, nor on the fourth, when I saw it, and that it did not fail before the audience, says plainly two things. It says first that there is a public in London crying out for the poetical drama; so hungry for it, to boot, and so ill accustomed to see it, that it takes *this* for poetical drama. That public is no doubt much smaller than that which, at the Théâtre Français, has applauded Favart in De Musset and Sarah Bernhardt in André Theuriet, but it exists, and a wise management might make provision for it, did but the writers offer themselves who should know the stage and understand poetry. It says secondly—this even partial success of Mr. Gilbert's piece—that the piece must have been ably acted, to persuade the public that it was poetry at all. And indeed, as matter of fact, its acting was excellent. That Mrs. Kendal has been seen to far greater advantage has already been said. But here, as elsewhere, she proves herself an actress strong enough to be entrusted with difficulties. Her *rôle* divides itself into two parts: the fairy part in which, like the enamoured Vavir, she bends over an inanimate love—a maiden she too, simple and surprised occasionally, though one with graver experiences than have befallen her sister up to the time when the sun-dial becomes a man—and the part in which the fairy element is sunk in the more powerful dramatic interest of her encounters with Mousta. To neither part did Mrs. Kendal bring any new expression: the character did not allow her to. The naïveté, the protecting fondness, the glad surprise, the delight of a sly triumph, the imploring earnestness, the wail of unavailing regret—we have seen and heard them before: so that the playgoers accustomed to Mrs. Kendal's acting would not do well to see her in this piece, while those unaccustomed would find in it qualities that are permanently good. And indeed, those who know her acting the best, will have cause to notice here and there how a delivery exceptionally intelligent—an intelligence exceptionally alert—can supply meaning and force where meaning and force seem wanting.

Mr. Kendal has little to do but to look manly, and it is Nature and not Art that has fitted him for that task. The popular success, if popular success there may be, rests with Mr. Anson as the dwarf, Mousta, and nearly all the literary and dramatic merit of Mr. Gilbert's work centres round this part. Mousta is undoubtedly the work of a writer who can feel and express the disabilities that wait on deformity of mind and body, and can make us sympathise with them, in some such way as the greater master of a greater art—Velasquez—affects us in his seemingly purely realistic studies of creatures forlorn and forgotten; those dwarfs that lie isolated in some back-water of life, while the happier pass upon its main-stream. And this conception of Mr. Gilbert's—the redeeming point in a piece I have already sufficiently fallen foul of—is seized intelligently by Mr. Anson, yet not executed perfectly. His ugliness is at times picturesque and at times touching, but he is, especially in the earlier portion of the play, a little wanting in variety of means. Variety of means—variety, most of all, as regards intonation—is all that is lacking for this part to Miss Hollingshead, the admirably simple Vavir. Her speech, like that of perhaps only two other comédiennes, is the clearest and most limpid of English,—the English of good houses, and not of the elocution-class. One cannot insist upon this too much, nor commend it too strongly, and especially now, when on high places on the stage, English speech is habitually and cheerfully defiled. And again, the actress's freshness of manner and expression—Shakspere's "eyes of youth"—give value which no beholder should hesitate to recognise to her performance of a part like Vavir's, or Miranda's. But I doubt if any excellence of acting, bearing, or being, could ensure a long success for the new play.

FREDERICK WEDMORE.

MISS GWILT AT LIVERPOOL.

THE new play by Wilkie Collins, founded upon the novel of *Armadale*, was brought out with great success at the Alexandra Theatre, Liverpool, on Thursday week. The plot has been sufficiently altered to make it available for dramatic purposes, but does not materially vary from that of the novel. Miss Gwilt, the designing, clever, and unscrupulous woman, who has the one redeeming feature of an honest love for her husband, Midwinter, is much softened in the play, and wins the sympathy of the audience in a way which does much credit to the skill of the playwright. It will be recollected that there are two Allan Armadales, cousins, one of whom passes under the name of Midwinter, in consequence of his father having confessed to him that in a quarrel with his uncle, father of the other Armadale, he had killed him. However, Midwinter contracts a second marriage with

iss Gwilt under his real name, with only one itness, the villain of the piece, Dr. Drummond, sleek, oily, but murderous medical man, whose an is to get both the Armadales out of the way, d then produce Miss Gwilt as the widow of the ealthy one. Failing in this, he instructs Miss wilt how to poison the air of the room in which rmadale is put to sleep; but, in consequence of unexpected change of sleeping apartments, e nearly poisons her husband. In her horror, ter just succeeding in rescuing him, she poisons rself, and the curtain falls. Miss Ada Cavendish has, in the title *rôle*, a part which suits her mirably, and shows considerable progress upon ercy Merrick. In tenderness she is especially proved, and in subtlety there is little to wish r. To win the full sympathy of the audience r herself in spite of the wickedness of the aracter, and to make them feel how it is the rce of circumstance rather than innate depravity which has driven her to crime, this in self is no light task to achieve, and we shall be rprised if Miss Cavendish's impersonation of iss Gwilt does not prove one of the successes of e coming season. Mr. Cecil's Dr. Drummond is ry good, but will probably smoothe down in mething still better. Captain Manuel, a disputable member of the Brazilian navy, was mirably played, with a finish and quiet unforced ature which took everyone by surprise, as we not remember ever to have seen the actor fore. Mr. Leonard Boyne was not happy as idwinter, and seemed to us to have totally misnceived the part. The part of Armadale was ficiently filled. The piece itself is a melodrama, ell put together, perhaps overcrowded with sentions, but skilfully constructed except the actual rmination, which might be improved. The diague is sufficiently but not obtrusively well ritten, and some very good points are made.

P. H. Rathbone.

Mr. H. T. Craven is to appear to-night, and ntil further announcement be made, at the Opéra omique Theatre, in his own play, *Meg's Diversion*. Miss Oliver, who has had a considerable ccess in the revival of Mr. Burnand's burlesque *Black Eyed Susan*, will likewise play her iginal part in Mr. Craven's drama.

On Wednesday, the benefit for the family of r. G. Belmore was to take place at Drury Lane: e usual mass of professional assistance having en obtained for the occasion.

At the Royalty Theatre, the performances of most popular of Lecocq's operas conclude to-ht.

The most important changes announced for ristmas are those at the Lyceum Theatre. *cbeth* is next week to be withdrawn, and *mlet* will be revived on Boxing-night, and will played every evening but Saturday during the ristmas holidays, and as nearly as possible with cast deemed last year so satisfactory at the eum. But since last season the theatre has Mr. Chippendale and Mr. Compton, and their rn is not yet announced. The attraction of Irving's name, and that of his truly admirable formance, will no doubt be enough to fill the atre, but educated playgoers will remember t no single performance, however perfect, can ne for that which may be wanting to the pleteness of the other parts. On Saturday nings, during the vacation, *Leah* will be perned; Miss Bateman (Mrs. Crowe) appearing in favourite part, and Mr. Irving taking a holi-. And not long after Christmas will be proed *Othello*: an event to which the playgoer l look forward with eager interest.

Some pupils of Mr. Walter Lacy appeared at a inée at the Gaiety Theatre on Wednesday, as tia and Jessica in the *Merchant of Venice*. Shylock of the morning was also an amateur.

M. Emile Augier is at last to break silence. He has sent in, for the Paris Vaudeville, a four-act comedy, which has already been read to the actors and actresses who are to play in it. It is spoken of there by them very favourably.

Some of the newspapers having announced that notwithstanding the unparalleled success of her benefit in Paris a year or two ago, Déjazet died in extreme poverty, the persons charged with the disposal of the funds coming to her from that prodigious benefit have thought proper to offer explanations. The benefit realised for the veteran actress no less a sum than three thousand pounds. Half of that sum, at the wish of the public, as far as it could be ascertained, was sunk in buying her an annuity. The rest was invested in the French Five per cents., and this forms the inheritance of her children. The two sources of income—annuity and interest—formed, together with a small Government pension and a small pension allowed by Victorien Sardou, an income of about four hundred a-year, between which and misery the *Gaulois* considers the distance to be long. It would have been hard indeed if, after all the efforts that had been made for her, in public and private, Déjazet had died in utter poverty.

Lecocq's new piece, the *Petits Mariés*, is to be played for the first time next Monday at the Théâtre de la Renaissance. The great Grevin has designed the dresses, and the cast is a strong one, including, as it does, Messieurs Puget, Vauthier, Dailly, and Mesdames Jeanne Granier, Alphonsine and Renée Carli. Mdlle. Renée Carli is a *débutante* from Belgium, of whom report speaks highly.

Very little success has attended the revival of an old drama called *Les Enfants Blancs* at the Théâtre de Cluny.

M. Henri de Bornier's *Fille de Roland*—the greatest stage success of recent times in France—still continues its triumphant course at the Théâtre Français.

The principal character in Dumas's *L'Etrangère* is to be played by Mdlle. Sarah Bernhardt.

M. Sardou's comedy, *Féréole*, continues to be performed at the Gymnase, with Mdlle. Delaporte as its heroine, and M. Worms, a *jeune premier* of much excellence, who has made his fame in Russia, in a leading part.

Signor Rossi has appeared for the first time in Paris as Macbeth.

The third part of M. Sarcey's *Comédiens et Comédiennes* has just been published by Jouast. It is devoted to a notice of the comedian, Got.

Not great, we suspect, will be the success of *Old Phil's Birthday*, which on Monday at the Criterion Theatre took the place of *Fleur de Thé*. An elegant opéra comique yielded to a domestic drama, and *Old Phil's Birthday* is not the strongest of its kind. It was produced originally at the Strand Theatre in 1862, and is one of the pieces due to the presence at that time of Robson on the stage, though not always to his engagement to perform in them. Robson's success was a success of two kinds: he gave what was almost tragedy to burlesque, and showed in that, most of all, his own individuality; but he also made fashionable the class of drama which deals with the joys and troubles of purely domestic life, too often when domestic life has really nothing of dramatic. There are materials in *Old Phil's Birthday* out of which many a passable play has been made before now, and out of which, alas! many a perhaps not passable play will, in the paucity of subjects, have to be made in the future. *Old Phil's Birthday* is only an average example of the use of such materials. Indeed, some generally competent criticism has pronounced it to be less than that. In words of severity to which English daily journalism is little accustomed, it is said of the author:—

"The central personage of his play is a lamentable failure, and his character as portrayed by the author would alone be sufficient to alienate any sympathies which his fortunes might arouse. He is intended to be simple, and he is simply imbecile; his humility is grovelling, his affection for his employer takes the form of fulsome sycophancy. He, an old servant of forty years' standing, abjectly hesitates to accept the honour of shaking hands with Mr. Hardress on his birthday; he indulges in maudlin maunderings over a silver snuff-box which his master presents him with, and wants to return it, as being no longer worthy of its possession when his son is suspected of the theft. The character stands out, indeed, from the rest, but only in the sense in which a coarsely daubed figure stands out from a group of sketchy and ill-drawn outlines."

A little comedy by Mr. T. W. Robertson, the popular author of *School* and *Ours*, is announced for presentation this evening at the Charing Cross Theatre, where *An Unequal Match* has seen its last performances. *Dublin Bay* is the title of Mr. Robertson's little comedy, and it will be illustrated with scenery by Mr. O'Connor of the Haymarket. Is the piece an adapted piece, or a very early original work? Mr. Robertson, like most playwrights of talent, worked much before he succeeded in getting his pieces accepted.

Mr. Byron's new comic drama, with the singular name of *Tottle's*, will be produced on Wednesday evening next, at the Gaiety Theatre, with Mr. Toole in the principal part.

Mr. Phelps's admirable representation of Lord Ogleby in the *Clandestine Marriage* will be given at the Gaiety Theatre, it is announced, on this and succeeding Saturday afternoons. It is hardly possible to see the veteran comedian and tragedian in a better part than this, or one of which he is a more complete master.

MUSIC.

ROYAL ACADEMY OF MUSIC—STUDENTS' CONCERT.

At a time when great efforts are being made to establish a new school for music at Kensington, and when corporate bodies are invited to contribute to its support, the Royal Academy has done well to urge its claims to public favour, as it did on Wednesday last at St. James's Hall, by showing the actual results of its labours. In order to justify their action, we think that the promoters of the new scheme ought to show that the existing Academy fails in the objects it proposes, and it would certainly be difficult to prove this in the face of such a concert as that now under notice. We cannot refrain from the expression of a decided opinion that if the South Kensington Committee have really at heart the interests of music, they would do far better to support the existing Academy by all the means in their power than to endeavour to start a rival institution, which nobody seems to want, and which (whatever may be the case hereafter) certainly does not appear at present to command the confidence either of the public or the musical profession.

The concert of Wednesday was interesting in two respects. In the first place the orchestra was largely, and the chorus (we believe) entirely composed of the students of the Academy. The orchestra included three ladies—two violinists and one player on the clarinet. This was certainly a novelty; but it was one against which no reasonable objection can be urged. And here let it be said once for all that the performance both of singers and players was excellent throughout. The solo players who appeared were two pianists, Miss Amy Turner Burnett, who in Hummel's Rondo "Le Retour à Londres" gave evidence of the possession of a beautiful touch, very neat execution, and good taste, and Mr. Walter Fitton, who also played extremely well, though his solo, Mendelssohn's Rondo Brillant in E flat, is certainly the

Digitized by Google

least inspired and most laboured of that composer's pieces for piano and orchestra. Both these pupils may be described as living testimonials to the excellence of the piano teaching at the Academy.

Even more important were the MS. compositions of students, which furnished a considerable portion of the programme. First of these came the first movement of a symphony in C minor, by Mr. Eaton Faning. This is a work of very decided merit. The themes are very pleasing, and their treatment shows much cleverness. If the whole work is as good as the first movement, we should be glad to hear the rest of it. More important as regards extent was Mr. A. H. Jackson's sacred cantata, for chorus with baritone solo, in five movements. This is on the whole a work of very remarkable promise. Mr. Jackson has hardly been happy in his selection of the text, as the words of his second chorus ("He trusted in God, that He would deliver him") challenge comparison with Handel. But the music is interesting throughout, with an occasional tinge of Mendelssohn's style, though with no reminiscences. Curiously enough, the only reminiscence (and that evidently accidental) was of Beethoven. The opening symphony of the chorus, "The Lord is nigh to them that have a contrite heart," reminded us forcibly for a moment of the beginning of the *adagio* of Beethoven's B flat symphony: but the resemblance ceases almost immediately. The cantata was received (as it deserved) with great warmth, and the composer was called forward. The third novelty was a song, "Love and Laughter," by Miss Oliveria Prescott. This work is decidedly clever, but a little too ambitious for its text, and the orchestration shows signs of inexperience. Miss Prescott has undeniable talent, but this song pleases us less than some of hers which we have heard before. The concert concluded with a performance of Mendelssohn's "Hymn of Praise," which we did not stop to hear. The solo parts were announced to be taken by Miss Marie Duval, Miss Mary Davies, and Mr. Henry Guy. EBENEZER PROUT.

THE past week has been musically a busy one at the Crystal Palace. At last Saturday's concert Mr. Henry Holmes, the first of our English solo violinists, but one who (except at Sydenham) does not seem to meet with the recognition which his really artistic playing deserves, brought forward for the first time a very interesting and clever concerto from his own pen. The concert also included Beethoven's fourth symphony, the overtures to *La Nonne Sanglante* (Gounod), and *Manfred* (Schumann), and vocal music by Mdlle. Ida Corani and Messrs. Edward Lloyd and Foli. On Tuesday the much anticipated performance of *Antigone* took place before a crowded audience, and the work was again given on Thursday. As we were unfortunately unable to attend the first performance, and the second took place too late for notice in this week's issue, we must defer our report until next Saturday. To-day being the anniversary of Weber's birthday, the programme this afternoon will be selected entirely from his works, and will be of unusual interest, including at least three important works which have not before been heard at the Crystal Palace. These are the second symphony in C, the bassoon concerto in F (to be played by Mr. Wotton), and the overture to *Peter Schmoll*. Besides this the pianoforte concerto in E flat, the overture to *Oberon*, and various vocal pieces will be given.

IN consequence of the great success of the production of *Esther* at the Alexandra Palace on November 6, the directors very wisely announced its repetition last Saturday. The result was a complete success, the performance reflecting the greatest credit on the conductor, Mr. Weist Hill, and on all the vocal and instrumental forces under his control. The choruses were given not only with great steadiness and accuracy, but with much spirit. Of the soloists originally advertised two were unable, owing to hoarseness, to put in an appearance. These were Mdme. Blanche Cole and Mr. Vernon Rigby. Fortunately, however, the directors were enabled to replace them, the former by Mdme. Nouver, who sang the soprano music at the first performance, and the latter by Mr. W. Shakespeare. A special word of praise is certainly due to this gentleman, who undertook the principal tenor part at a few hours' notice. The music of *Esther* is certainly not likely to be in the répertoire of most tenor singers, and it is not too much to assume that Mr. Shakespeare sang his part almost at sight. Under such circumstances every allowance might reasonably have been made for any shortcomings; but happily no such allowance was necessary. Mr. Shakespeare sang throughout most artistically and effectively, and fully deserved all the applause he received. The other soloists, Mdlle. Enriquez and Messrs. Howells and Wadmore, were, as at the previous performance, altogether satisfactory.

THE last Monday Popular Concert of the present year took place on Monday evening, when Mdme. Norman-Néruda was the principal violinist and Mr. Charles Hallé the pianist. The programme included Beethoven's quartett in E flat, Weber's sonata in A flat, Beethoven's sonata in G (Op. 96) for piano and violin; and his variations for piano, violin, and violoncello on "Ich bin der Schneider Kakadu." The concerts will be resumed on the 10th proximo, when Mdlle. Marie Krebs and Signor Piatti will appear for the first time this season.

MDLLE. ANNA MEHLIG gave a very interesting piano recital at St. James's Hall last Thursday week, assisted by Mdme. Essipoff and Herr Wilhelmj, with Mdlle. Sophie Löwe as vocalist. Among the chief works performed were Weber's Sonata in A flat; Schumann's variations for two pianos; Reinecke's "Impromptu on a Theme from Schumann's *Manfred*," also for two pianos; and Schubert's Rondo in B minor, for piano and violin. It need scarcely be added that the performance was excellent throughout.

THE Fifth Trial of new compositions by the Musical Artists' Society took place at the Royal Academy of Music, Hanover Square, last Saturday evening. The instrumental works brought forward were—string quartetts by Messrs. Lea Summers and Jacob Bradford, a pianoforte quartett by Mr. H. Westrop, and pianoforte solos by Messrs. J. Parry Cole and Eaton Faning. The vocal music consisted of songs, &c., by Mdme. O'Leary Vinning, Miss Oliveria Prescott, and Messrs. W. H. Sangster, C. H. Couldery, and L. N. Parker.

THE Société des Concerts du Conservatoire at Paris commenced its forty-ninth season on Sunday week. The first concert included Beethoven's symphony in B flat, a motet for double choir by Bach, Handel's organ concerto in D minor, played by M. Guilmant, Gounod's chorus "Près du fleuve étranger," and Berlioz's overture to the *Carnaval Romain*. The frequent introduction of the works of Berlioz into recent programmes at Paris is a sign of the times which is worth noting.

SIGNOR PAPINI, the great Italian violinist, is at present staying in Paris, and intends to perform in public there.

THE Italian papers announce the approaching marriage of the singer Mdlle. Marie Belval with Signor Vianesi, the conductor.

SIGNOR PIATTI is at present making a concert tour in Italy. His first concert was given at Florence on November 17.

THE committee for the erection of a monument to J. S. Bach at Eisenach publish an appeal to musicians for further support. The sums at present received amount to 33,600 marks (1,780*l.*); but at least 48,000 marks (2,400*l.*) are required for the purpose contemplated. It is hoped that the monument may be erected at latest in 1885, the bicentenary of the composer's birth.

A CURIOUS dispute has arisen with respect to the performances of the remodelled version of *Tannhäuser* at the Vienna Opera, noted in these columns last week. It appears that Herr Fürstner, the publisher of the work, notified to the Directors at Vienna that he had bought the newly-composed numbers from Wagner, and, as the proprietor, claimed the usual fees for the right of representation. The surprised Directors enquired of Wagner, and he assured them that Fürstner had purchased only the copyright and not the right of representation. On this explanation, the Directors produced the work, which was twice given on the stage. Before its third performance, however, Fürstner's legal representative appeared in the theatre, and required that all further performances should be postponed until the matter was legally decided. The Directors could not accede to the demand, as they had acquired the opera in the regular way from Wagner, and referred the advocate to the Finance-Procurator, the official who takes cognisance of such matters. The advocate then spoke to Wagner himself, who once more declared that the publisher's claim was unfounded. But as Herr Fürstner maintains that Wagner's statements are not correct, the matter has been referred to the courts of justice.

TABLE OF CONTENTS.

	PAGE
INGERSOLL'S FEARS FOR THE FUTURE OF DEMOCRACY, by T. HUGHES	617
MATTHEW ARNOLD'S GOD AND THE BIBLE, by DR. A. RÉVILLE	618
FORSTER'S LIFE OF JONATHAN SWIFT, by J. J. CARTWRIGHT	619
NETTLESHIP'S SUGGESTIONS INTRODUCTORY TO A STUDY OF THE ÆNEID, by Prof. ROBINSON ELLIS	621
TAINE'S LES ORIGINES DE LA FRANCE CONTEMPORAINE, by G. MONOD	622
BOYD'S SOCIAL GLEANINGS, AND LOFTUS'S MY YOUTH BY SEA AND LAND, by the Rev. JAMES DAVIES	623
CURRENT LITERATURE	625
NOTES AND NEWS	625
OBITUARY	627
PEPYS' CYPHER	627
NEW YORK LETTER, by Miss J. L. GILDER	628
SELECTED BOOKS	629
CORRESPONDENCE:— *Theseus or Hermes?* by A. S. MURRAY; *Hamlet's Age*, by W. MINTO	629
APPOINTMENTS FOR NEXT WEEK	630
WATTS'S DICTIONARY OF CHEMISTRY (SUPPLEMENT), by G. F. RODWELL	630
THE REVUE CELTIQUE FOR 1875, by J. RHYS	631
SCIENCE NOTES (ASTRONOMY)	632
MEETINGS OF SOCIETIES	633
MRS. HEATON'S EDITION OF MEYER'S LIFE OF CORREGGIO, by J. A. CROWE	634
ILLUSTRATED BOOKS	635
THE SOCIETY OF BRITISH ARTISTS, by W. M. ROSSETTI	635
ART SALES	636
NOTES AND NEWS	636
THE NEW PLAY AT THE COURT, by FREDERICK WEDMORE	637
MISS GWILT AT LIVERPOOL, by P. H. RATHBONE	638
ROYAL ACADEMY OF MUSIC—STUDENTS' CONCERT, by EBENEZER PROUT	639
MUSIC NOTES AND TABLE OF CONTENTS	640

TERMS OF SUBSCRIPTION.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

NOTICE.—BIBLICAL LITERATURE.

MESSRS. BAGSTER'S CATALOGUE, ILLUSTRATED WITH SPECIMEN PAGES, BY POST, FREE.

SAMUEL BAGSTER & SONS, 15 Paternoster Row.

Digitized by Google

SATURDAY, DECEMBER 25, 1875.

No. 190, New Series.

The Editor cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the Publisher, and not to the Editor.

LITERATURE.

William Augustus, Duke of Cumberland. Being a sketch of his military life and character, chiefly as exhibited in the General Orders of H.R.H., 1745–1747. By Archibald Neil Campbell Maclachlan, M.A., Vicar of Newton Valence, Hants. (London: H. S. King & Co., 1876.)

Mr. Campbell Maclachlan is already known as the editor of the journal of the late Sir Neil Campbell, an interesting record of Napoleon I., as the discrowned Emperor appeared at Elba to the Military Commissioner of the British Government. Like its predecessor, the volume before us is largely compiled from family papers; but its hero is a warrior of a different type from the general who designed the march on Ulm, and the age it illustrates has little in common with the tempestuous time of the French Revolution. A maternal ancestor of Mr. Maclachlan—a Lieutenant Archibald Campbell of the 3rd Dragoons—who was present at Fontenoy and Culloden, and from 1745 to 1747 served as Judge-Advocate to the British army, made and left behind him an exact transcript of the General Orders of the Duke of Cumberland, during this part of the career of that prince; and this study, we may fairly call it, of the military life and conduct of the Duke, and of the events in which he was a foremost actor, has been mainly composed from this old collection, with the addition of details, for the most part drawn from contemporary and trustworthy sources. The result is an agreeable book, if not one of peculiar value, or likely to be of enduring interest. Mr. Maclachlan, though he thinks otherwise, will scarcely disturb the verdict of history as to the powers of the "Martial Boy" of Carlyle, the outwitted sluggard of Hastenbeck, the capitulating champion of Closterseven, whose command marks the time when the British army had sunk to the lowest point of its fame. Nor will he greatly change the traditional judgment—attested by a good deal of evidence — on the humanity of the "Butcher of Culloden;" indeed, many passages in this volume prove that the military victory of Cumberland was stained by harsh and relentless cruelty. In some respects, however, he has brought out merits in his hero's character which had escaped notice; he has shown that, besides being brave to a fault, the Duke was a "good officer" in the phrase of the camp—strict in discipline, attentive to the wants of troops, and not without real skill in tactics, though ignorant of the higher parts of his art; and he has made it at least probable that some of the tales of what followed Culloden are illfounded, or were paralleled in contemporary warfare. We can collect, too, from the General Orders and other documents in this little book, an instructive account of the ordinary state and organisation of the British army in the middle of the reign of George II.; and Mr. Maclachlan's sketches of the lives and fortunes of some of the companions in arms of the Duke are occasionally graphic, and not without interest.

William Augustus, afterwards Duke of Cumberland, was born in 1721. Under the auspices of the accomplished Princess Caroline, he was educated with more attention and care than was usually the case with princes of his day; and from his earliest teens he "played at soldiers," like most of the royal nurslings of the time. If we may judge, however, from his spelling and language—bad even beyond the standard of the age—he owed little to knowledge or letters; and his military acquirements were never more than those of an able and clear-headed martinet. Having seen war for the first time at Dettingen—he displayed the courage of his race on the field—he was, after the evil fashion of the day, invested suddenly with supreme command; and in his twenty-fifth year he was placed at the head of the British contingent of the Allied Armies, and sent to contend against Saxe in Belgium. His General Orders, as we have said, give us a clear idea of the nature of the force of which the Duke had become the leader. His army was about 28,000 strong; but though a solid and strong mass, it was very different from the efficient array which England could now send into the field. The troops, ill-trained and but little cared for, were held together by an iron discipline which revealed itself in atrocious punishments; and, in too many instances, even the higher officers were fine gentlemen above their profession. All that related, too, to the arms and equipment of the soldiery was defective and cumbrous; the bayonet was weak and the musket ponderous; and, as Prestonpans and Falkirk were soon to show, the stiff formations of foot and horsemen were rather imposing than really strong. It was in "mobility," however, and power of marching that the inferiority of the army was most apparent. The guns, for the most part horsed by contractors, or even by peasants on the line of march, were often leagues in the rear of the columns; the mass of *impedimenta*, tents, waggons, trains, carriages, and equipages of all kinds was enormous; and except to one or two great chiefs of the time, celerity seemed of no importance. A conspicuous instance of this was seen in the operations of this very campaign. The Duke assumed his command in April 1745, and set off at once from his camp near Brussels, his object being to relieve Tournay, invested by Saxe with an overwhelming force. The allied army, however, moving rather like a caravan than a martial array, took ten days in reaching the Scheldt, a distance of only fifty miles; and, even as it was, it seems to have left a great part of its magazines behind.

This movement led to the greatest victory ever won by France over a British army. We shall not dwell on the scenes of Fontenoy, for they are scarcely noticed in the present volume, and who could improve Carlyle's most graphic description? Having entrenched his army within positions of well-nigh irresistible strength, Saxe offered battle to his young antagonist; and Cumberland, against the advice of Konigseck, his veteran and experienced Austrian colleague, fell into the snare that had been laid for him. After two attacks on the French flanks had failed, a British column of imposing force was marched by the Duke against Saxe's centre, in the hope of carrying the one point in the field comparatively free from the hostile batteries, and of reaching the distant and protected enemy. For a time the onset was irresistible; disregarding the guns that searched the ranks, the men gained the crest of the French position and even swept away the first line of foemen; but there, like the Imperial Guard at Waterloo, it was met on all sides by a converging fire; and, vigorously charged on either flank, it was ultimately driven in defeat from the field. What is most noticeable in Mr. Maclachlan's work is, that according to many reports of the day the French were as cruel after Fontenoy as the Duke is said to have been at Culloden, the inference being that in both cases there was a great deal of untrue rumour, and that war in that age was always inhuman. All this, doubtless, deserves attention; but we must add the assumed comparison is not borne out in some respects; and it would have been a better defence for Cumberland to have urged that rebellion was always attended with frightful penalties in those times, as witness the horrors of the Cevennes revolt. The following is a sketch from a contemporary writer of the defeated British leader at Fontenoy:—

> "Foremost past their line came the Duke himself, a large man, with a fair round face and the full eyes of his family, clad in the wide-sleeved coat of the times, and a small three-cornered laced hat barely covering a comely white periwig. In common with most of his friends, the Duke wore the large horseman jack-boots in which Charles XII. seemed to take such pride. He was mounted on the same tall grey horse which, in the following year, carried him to the sanguinary battle of Culloden."

The defeat of Fontenoy was mainly due to the inconsiderate rashness of the Duke; and great as British exploits have certainly been, mere courage, in the British as in other armies, will not supply the want of science or skill. The conduct of Cumberland after the battle seems decisive against him as a leader in war. There was no reason, it would appear, why the Allied Army should not have again tried to relieve Tournay, or at least have held its ground on the Scheldt; and Saxe, rudely shaken by his dear-bought success, made no attempt to improve the victory. But, whether from incapacity or divided counsels, the French were allowed to do as they pleased; Tournay, Ghent, and Bruges fell in succession; in a few weeks all Flanders was lost; and the Duke abandoned Belgium as quickly as, years afterwards, his grandnephew, the Duke of York—a general of much the same stamp—retired before the young levies of

Jourdan. Horace Walpole thus scoffingly describes this discomfiture:—

"All yesterday we were in the utmost consternation! An express came the night before from Ostend, with an account of the French army in Flanders having seized Ghent and Bruges, cut off a detachment of 4,000 men, surrounded our army, who must be cut to pieces or surrender themselves prisoners, and that the Duke was gone to the Hague, but that the Dutch had signed a neutrality. You will allow that here are ample subjects for confusion? To-day we are a little relieved by finding that we have lost but 500 men instead of 4,000, and that an army which is superior by half to theirs is safe behind a river."

The retreat of the Duke from the Low Countries was accelerated by pressing danger at home. Within three months after Fontenoy Charles Edward had landed at Moidart, and before long Europe heard with amazement that a motley handful of Highland mountaineers had routed a veteran British force, and were boldly advancing south of the Tweed. We may observe in passing it is a mistake to suppose that Prestonpans and other engagements disprove the maxim that untrained levies cannot hope to contend against disciplined troops; the fact is, the claymore in the hands of the practised clansman was more than a match for the clumsy bayonet of that generation; and the Highlanders, besides, had a system of tactics which made them formidable in the highest degree to the heavy battalions of the eighteenth century. Moreover, Cope, Wade, and Hawley were pedantic dullards; and there is reason to believe that a good many officers were at best lukewarm in the cause of King George. At this crisis the command in the North was given, perhaps, rightly, by the King to his son, a natural champion of his menaced throne; and in November 1745 the Duke took the field, at the head of nearly 10,000 men, to oppose the Pretender's daring advance. His movements again showed how unequal he was to anything like great operations in war. Lord George Murray, who had outgeneraled Wade, and had slipped past him by a march on Carlisle, deceived the Duke by a like kind of manœuvre. A demonstration caused the British army to incline westwards and approach Cheshire; and a rapid counter-march brought the clans to Derby, giving them a start of many miles on their enemy. On the 4th of December 1745, the little Highland column, about 5,000 strong, was nearer London by at least two marches than the force which had been despatched to destroy it; and this alone condemns the Duke as a general. This is not the place to discuss the question whether if the clans had pushed on to the capital, according to Charles Edward's entreaties, a revolution would have changed the dynasty, and the House of Stuart would have regained the throne. It is difficult to suppose, had the advance been made, that the troops at Finchley would not have checked the foe until Wade and Cumberland had closed on his rear, and that absolute ruin would not have fallen in a few weeks on the rash enterprise. Yet history is full of strange instances of the success of sudden and bold adventures; and when we recollect that the House of Hanover had no hold, at this time, on the national heart, and that public opinion in England seemed indifferent to the result of the contest, it is impossible not to feel doubts on the subject.

On the retreat of the Highland army from Derby the Duke undertook an easy pursuit. He received, however, a severe check near Kendal, and was summoned southward to command the force designed to repel the French invasion which the Pretender's success had rendered imminent. Before long he was again on his way to Scotland, the disgraceful defeat of Hawley at Falkirk having caused the dismissal of that general; and he reached Aberdeen in March 1746, at the head of 9,000 or 10,000 men, after a winter march of no little hardship. His General Orders attest his regard for his troops, and his anxious care for their wants; in fact, he was "a true soldier's friend;" and this, with his great personal courage, was the secret of his popularity with them. The composition of his staff in this campaign shows how many men of the Highland families were in arms on the side of the House of Hanover; indeed, several clans had declared for the Duke; yet a remarkable address in this volume proves that he distrusted some at least of his officers. "The red eye of battle closed in despair at Culloden" on the ruined hopes of the House of Stuart; and the Duke has some right to praise for the victory. He had always had an aptness for tactics; and the dispositions by which he contrived to baffle the terrible charge of the clansmen were, if not original, at least sensible. It was no great merit, however, to rout an enemy dispirited, starving, and outnumbered twofold; and even as it was, the folly of one clan had much to do with the result of the battle. Mr. Maclachlan examines at length the evidence as to the alleged barbarities of the victors; and we incline to think they have been overrated, nor is it at all likely that the Duke encouraged a revolting display of shameless licence. Yet his correspondence advises "blood-letting;" such a General Order as this speaks for itself, and we should add the Jacobites always have said that quarter was given in the Highland army: "A captain and fifty men to march immediately to the field of battle, and search all cottages in the neighbourhood for rebels. The officer and men *will take notice that the publick orders of the rebels yesterday were to give us no quarter.*"

The savage practice was rigidly enjoined of starving the Highlanders into submission:—

"If any soldier, soldier's wife, or any other person belonging to the army is known to sell or give any meal to any Highlander, or any person of the country, they shall be first whiped severely for disobeying this order, and then put upon meal and water in the Provost for a fourthnight. . . . Lord George Sackville and Captain Chadwick to give proper orders for separating all the cattle fitt to be killed for the use of ye army, the rest to be drove southward."

Such punishments, besides, as these show that discipline must have been greatly relaxed: "Samuel Kelsell, of Wolf's (8th), to receive 1,000 lashes. . . . Wm. Pitt, John Rogers, Jno. Prendergast, Jas. More, and John Graham, condemned to receive 1,500 lashes each," &c. &c.

Notwithstanding all this, it may be said that what was done in Scotland after Culloden was not to be compared in point of cruelty with the atrocities of the Royalists in 1798 in Ireland, which, like those of Cromwell in 1649, have never been censured as they deserve.

This volume ends just before Lauffeld and does not even approach the times of Closterseven and Hastenbeck, all unfortunate passages of arms for the Duke. Its pages contain an interesting account of some of his most distinguished followers, but we are generally familiar with Ligonier and Amherst, and the delightful volumes of Lord Crawford have introduced us to the chivalrous personage—one of the most brilliant soldiers of the time—who bore his ancient title in that age. Mr. Maclachlan's volume is worth reading, but it will hardly reverse the judgment of Englishmen on the character and the career of the Duke of Cumberland.

William O'Connor Morris.

NEW NOVELS.

Honours Divided. By Morley Farrow. (London: Hurst & Blackett, 1875.)

Black and Tan. (London: Harrison & Co., 1875.)

A Secret of the Sea. By the Author of "Dead of Night." (London: R. Bentley & Son, 1875.)

It cannot be very difficult to invent plots, if one is allowed to make them hinge on actions that could never possibly have been done by sane people. The author of *Honours Divided* has given himself a good deal of latitude in this direction. One of his young ladies, whose godfather and godmothers have given her the engaging name of Albina, is anxious to disentangle the man she loves from an engagement with another girl. Albina is the niece of a rich and dying man, the other girl's guardian, and he asks Albina to ask Norah to ask her own uncle whether he will consent to take her as his ward. Albina does not ask her, but tells her relative that she has received a letter from Norah, in which she says that the uncle will not consent. Thereon the easily satisfied testator leaves Norah to the guardianship of Sir John Vine, a clerical Baronet of fifty, who has once before proposed to marry her. Norah is obliged to live with her guardian-lover, and is thus out of the running for the heart of the hero, Lewis Harding, who is an illegitimate son of the clerical Baronet. Another Baronet, a rowdy one, having discovered letters which prove this disgraceful fact, uses them to screw a large sum of money out of the Rev. Sir John Vine. Mr. Morley Farrow seems to think it quite natural that an elderly man of the world should pay away thousands for a secret which is in the possession of half a dozen people, and which is far too old to affect his reputation. Amours of thirty years' date come within the social statute of limitations, especially when the sinner has purged himself and lived cleanly in the eyes of the world.

The characters do little to make up for the crudeness of this plot. Sir John Vine is not so impossible as the other Baronet, the noisy one, who shoots at the chimneys of a Baptist

chapel, plays billiards all day at a country inn, knocks the servers of writs into ornamental lakes in his garden, proposes to all the girls and bullies most of the men in the story, and ends by marrying a pretty Baptist young woman. There is more life in Albina than in Norah, and more in Norah than in the hero, Lewis Harding, while a certain devout and bigoted Mrs. Erskine seems to have been transplanted out of Mr. Tennyson's play of *Mary Tudor*.

Black and Tan is not the history of a terrier, but of two young ladies, called by these endearing nicknames. Black is not a worse term, after all, nor Tan either, for a sweet girl than the "darling Dodies" and "dear Kiddleums" who advertise their marriages in the *Times*. The tale of their loves and woes is short and artless. Sir Lionel was a hard man, we are told, and he was the father of the hero. Here is a scene from high life in which Sir Lionel shows his hardness:—

"'No son of mine shall go about with his head shaved, and join these tom-fools who, in our days, are dressing themselves up like May-day fools, with their chausables (*sic*) and copes. However, a soldier you shall be, whether you like it or not.'

'I will not be a soldier,' replied the son.

'You will not be,' and the Baronet raised his right hand, and struck his son a cruel blow on the face which felled him to the ground—a short six months after his mother's death."

The son naturally flies, and makes a tour on the continent, especially in Greece, while the father is shot by poachers, and consequently all goes well, and "Black and Tan were united to the men of their choice." Who could be severe in the criticism of so artless a tale as *Black and Tan*? By the way, how were Lionel junior's 10,000*l.* invested so as to produce 800*l.* a year?

Persons who find that a secret gives zest to a novel will possibly enjoy *A Secret of the Sea*. Here we have a murder, a supposed criminal lunatic living at large, a real murderer locked up in a strong room and starved there, while his enemy banquets outside the door, a box of gems lost in the sea and recovered after the lapse of years, a young gentleman who conceals his name because he is the real heir to a property which the lady he loves supposes herself to have inherited, and, best of all, a governess who slowly poisons a man by way of winning his affections. Here are materials for half a dozen novels, and a treatise on medical jurisprudence into the bargain. The characters are worthy of the charming and probable plot.

A. Lang.

Ultima Thule; or, a Summer in Iceland. By Richard F. Burton. (Edinburgh and London: William P. Nimmo, 1875.)

Captain Burton has, we think, acted wisely in delaying the publication of his book on Iceland. He had a well-worn theme to handle, and a reputation to risk, and could not afford to supply the public with scamped or hurried work. Moreover, his visit to Iceland in 1872 was, if we remember rightly, heralded by no inconsiderable flourish of trumpets. We were given to understand that the celebrated traveller was to make short work of the obstacles which had baffled previous explorers of the island, was to make a triumphant progress through its unknown regions, and was not only to expunge the word impossible from the vocabulary of Icelandic travel, but to expose the incapacity of those who had ventured to insert it. Captain Burton is not responsible for the loose talk of injudicious friends, but he cannot feel surprised that, when on his return it became known that he had contented himself with somewhat tamely following beaten tracks, and that the one original feat which he had attempted—the ascent of Herðubreið—had not been successful, some slight feeling of disappointment was excited, and disparaging comparisons were drawn between the promise and the performance. The only way to make amends for this disappointment was to write a book which should compensate by the thoroughness of its execution for the lack of novelty of its subject-matter.

We are bound to say that, in point of thoroughness, the volumes now before us leave little to be desired. An excellent linguist, a competent geologist, a practised observer of nature, animate and inanimate, in all parts of the world, the author brought to the country which he visited a mind singularly well stored with the various kinds of knowledge which its different interests require; while there he was indefatigable in observing, enquiring, taking notes; since his return he has accumulated a supply of supplemental materials, which, considering their variety and extent, and the fact that this is not the only work on which he has been engaged during the interval, reflect the greatest credit both on his industry and his versatility.

The book consists of two parts, an introduction which occupies some two-thirds of the first volume, and a narrative of travel. Of the introduction perhaps the least satisfactory part is the first section, which treats of the name "Thule." Captain Burton is concerned to defend the accuracy of the title which he has chosen by showing that in some, at least, of the Greek and Latin writers the name "Thule" is specifically applied to Iceland, and he supports his view by numerous quotations and references. But the learning strikes us as being somewhat undigested, and the reasoning as being far from conclusive. Much turns on the credibility of Pytheas the Massilian, who is supposed to have travelled during the reign of Alexander the Great, but of whose writings nothing is known except through the references to them in later writers. Granted that Strabo unfairly impugns the veracity of this traveller, and that what he professes to relate of Thule is applicable to Iceland, it has yet, we think, to be shown that it is inapplicable to any other region of the remote north. And of the kind of argument by which a foregone conclusion may be supported let one illustration suffice. Pomponius Mela speaks of Thule as opposite the shore of the "Belcae." A conjecture is hazarded that the true reading may be "Bergae," and then a few pages later on we are told that Mela evidently referred to Iceland in making Thule "front Bergen." On the whole, we do not think Captain Burton has vindicated the scientific accuracy of his title, and still less that he has shown any reasons for encouraging future travellers to look for Roman remains in Iceland.

The section entitled "Historical Notes" shows similar traces of imperfectly assimilated learning. Disproportionate space is devoted to a Papal Bull, which is supposed to contain a reference to Iceland of earlier date than the Norse colonisation, but which most critics would probably dismiss summarily as having been tampered with. And traces of hasty reading appear in the assertion that in early Iceland "the three castes were sharply distinguished, like the four of the Hindús." Waiving the inapplicability of the term "caste," throughout Icelandic history both a class of nobles and titles of nobility have been conspicuous by their absence. "Jarl" and "Hersir" are Norwegian titles, and the genealogical myths to which reference is made in support of the "three-caste" theory indicate social views and distinctions which may have existed in Norway, but certainly did not in Iceland. More curiously perverse are Captain Burton's views as to the effect on the country of its successive religious changes. According to him, the decay of Iceland is mainly attributable to the introduction, first, of Christianity, and then of Lutheranism. After a hasty glance at the theology of Assyria, Greece, Peru, the Gold Coast, and other countries, he observes, with reference to the conversion of Iceland to Christianity, that "the blithe gods who built Miðgarð vanished in the gloom of the sad 'School of Galilee,'" and proceeds to trace the deterioration of national character which followed to this change. It would be difficult to apply to Scandinavian mythology a more infelicitous epithet than "blithe;" the most brilliant and prosperous century in the history of Iceland is usually considered to be that which followed the establishment of Christianity as the national religion; and the bloody and turbulent times which immediately preceded the extinction of national independence some two centuries and a half later, were hardly characterised by an abnormal development of the Christian qualities of "mildness and mercy." However, with sufficient ingenuity, any effects in history may be traced to any cause. If Christianity fares ill at our author's hands, Lutheranism fares worse. But in his remarks on the "system of semi-rationalism" which supplanted the earlier "glow of faith," we think we can detect the sources of his inspiration. Mr. Baring-Gould, who has written an interesting book on Iceland, is, we believe, a High-Church clergyman, and writes on sixteenth-century topics with the bias natural to his school. But Captain Burton should have known better than to trust to such guidance. It should be said that, in spite of these faults, the general reader will find in this section a useful summary of historical events, and at the close a clear and dispassionate statement of the existing political difficulties between Iceland and Denmark.

When our author leaves theology and history, and comes to matter within his actual observation, he treads on firmer ground. In treating of the physical characteristics of the island and its inhabitants, of its fauna and flora, of the government

and occupations of the inhabitants, copious use has been made of the best available authorities (among which we may especially notice the valuable reports of Mr. Consul Crowe), and the lover of statistics will find enough and to spare. Yet no part of the work is mere compilation; and the acute, accurate, and independent observer is everywhere apparent.

With reference to the geology, Captain Burton disbelieves in the existence of the "trachytic band," which has been assumed by most writers to bisect the island from south-west to north-west, and on which the great centres of eruption, igneous and aqueous, were believed to be disposed, and thinks this was a hasty generalisation drawn from an exclusive study of the south-west part of the island. On the vexed question whether there has been a change of climate in historic times, he holds clear and decided views. Konrad Maurer, after a careful review of the authorities, has recently expressed his belief that all the expressions in the sagas are consistent with climatic conditions substantially identical with those now existing; but we confess that we think some of the arguments by which he explains away the significance of the allusions to trees and tilled land rather forced. Captain Burton, on the other hand, thinks that the island was once literally thickly wooded, that its climate has materially changed for the worse since its first colonisation, and that the disappearance of trees is quite sufficient to account for the change.

In the remarks on the fauna of the island we think that Captain Burton has rather underrated the number and variety of the birds. "Eight or nine years ago the lakes and ponds swarmed with duck: now their places know them no more." This appears to us exaggerated. But here individual experiences will widely differ. Captain Burton was surprised to find so few duck on Mývatn. Following in his track a week or two later, the present writer found the lake literally "swarming with duck." On the whole, while agreeing that Iceland is no place for the sportsman, we think that, in spite of the disappearance of the great auk, it still offers a rich field to the ornithologist.

Captain Burton made three main excursions in the island: the first by steamer round the north-west peninsula to Borðeyri in the Hunafloi and Gráfarós in the Skagafiörðr; the second to the Geysirs and Hekla and back by the sulphur-fields of Krisuvik; and the third from Berufiörðr on the south-east coast to Mývatn and back. On the last he was accompanied by some Englishmen who had obtained a concession to work the sulphur-fields at Námafjall near Mývatn. It was from Reykhjalið near Mývatn that he attempted to ascend Herðubreið, one of the highest and quite the most striking mountain in Iceland. He reached the foot of the mountain and climbed some way up, but, unfortunately, the party had underrated the time required for the expedition, and lack of provisions compelled them to return without having attained the summit. On his return to the coast, Captain Burton made a *détour* to the eastern Snaefell, and obtained a view over the north-eastern slopes of the Vatna Jökull, of which he has given an interesting sketch both with pencil and with pen. Those who are acquainted with Iceland will see that these excursions broke no fresh ground; but on the other hand they will find the old routes more accurately described than they have ever been described before. The author has evidently mastered the art of travel, which, so far as it affects the future reader, may be summed up in three phrases—to know what to look for, to know how to see, and to know how to describe. He seems to have gone about with eyes and ears always on the alert, and with note-book always in hand, and the minutest details do not escape his observant eye and ready pen.

We hope we have said enough to show that these volumes form a first-rate guide-book, and that they will be invaluable to any one who intends to visit the country. Whether they will be found interesting by the general reader we feel more doubtful; for they are so heavily loaded with useful information as to be about as light reading as an ordinary blue book. Again, the very qualities which make the author such an excellent traveller, occasionally render his book less attractive. The minuteness of detail in the descriptions sometimes obscures the general effect, and the constant references to the less-known parts of the globe which he has visited often irritate rather than elucidate. Comparative geography is interesting, but there is a sound rule against explaining *ignotum per ignotius*, which should be borne in mind when the audience is not a select circle of savants.

One or two less pleasing features of the book remain to be mentioned. Captain Burton prides himself on his plain-speaking; he is not the man to shrink from calling a spade a spade. Now candour is an excellent quality in a traveller; but in the present case we feel occasionally inclined to wish that in some of the remarks on men and manners candour had been a little more tempered by courtesy. Some of the references to persons are inexcusable. Nothing can be in worse taste than the sneer at a gentleman by employing whom Cambridge has only done itself credit, and to whom all English lovers of Icelandic literature are indebted.

Again, a somewhat unpleasant tone of depreciation runs throughout the book. This is mainly due to the fact that Captain Burton believed, as appears from his preface, that he had a mission in visiting Iceland. That mission was to dissipate the haze of marvel which still clung around the island and reduce things to their true level. Both the difficulties and the wonders of Icelandic travel had been absurdly exaggerated. The expense and difficulties of travel are nothing after the Andes and the Haurân; Hekla is a humbug; the Geysirs are played out. Fortunately for those who wish to see volcanic phenomena on a really grand scale, New Zealand and the Yellowstone Valley are brought by steam within moderately easy reach. There is some truth in this, but it is not the whole truth. The intending visitor to Iceland, whose expectations may have been dashed by Captain Burton's book, may still take heart. There is no need for him to go so far afield as New Zealand or the Far West. After discounting to the full the beliefs of our childhood, and the travellers' tales of the worthy Henderson and his successors, the fact remains that within four days' sail of Edinburgh is to be found an island which, both for its romantic associations and for its physical marvels, has as fair a claim as any region to take rank as a "wonder of the world."

One curious printer's error may be noticed in a book generally remarkable for its accuracy. It is rather hard upon Sir Henry Holland's memory to represent him as having written *Recollections of a Fast Life*.

C. P. Ilbert.

The Final Reliques of Father Prout (Rev. Francis Mahony). Edited by Blanchard Jerrold. (London: Chatto & Windus, 1875.)

It is often said, and said with truth, that the Irishman is an article suited for exportation. Take him out of his national narrowness, his national laziness, his national vanity; put him among sharp people, where he must work, and must find his level—and will then make him develop his genius, and make it useful for all the world. This unpleasant argument is more strikingly exemplified in politics, in war, and in science, than in that social genius for which the Irish people are often admired. It is, indeed, quite true that had Father Prout settled down in his native county, and made his jokes over punch and potatoes in the county of Cork, he would never have attained his high reputation as a genial English humourist. He would never have hob-nobbed with Thackeray and Dickens and Douglas Jerrold. He would never have enlightened the British public with his charming letters from Paris and from Rome. He might even have died in obscurity, and only been remembered, like the man whose character he assumed, as a pleasant neighbour, and a convivial old soul. His expatriation brought him his fame. But I am convinced, withal, that it robbed him of much of the rich flavour of his wit, and of that peculiar raciness which seems to cling to Irish soil. Just as the "mountain dew" has a quality unattainable by "Parliament whiskey," so there is in Irish life, especially of the lower classes, a peculiar quaintness of fancy, a quickness of repartee, a grotesque shrewdness of logic, which is totally distinct from classical and literary humour. An acute observer, with the tastes of Father Prout—and such tastes are very common in Ireland—can find in daily intercourse endless material for the most genuine joke; and so we find that all the great Irish wits who now make Irish society so pleasant draw from the same source—the life and logic of the lower classes. The greatest *literary* representative they have—the late Charles Lever—told me, that though compelled by his duties to live abroad, he felt it an absolute necessity to revisit Ireland periodically, and have the tone of his mind refreshed by nights in Trinity College or at the table of some old friends, who told him all the newest good things, and revived him with the music of the Irish brogue. He would recover strength, Antaeus-like, wherever he regained his mother earth.

It is a great pity that Father Prout did

not follow this high example. Nothing is more disappointing to the Irish reader of the volume before us, than the marked absence of Irish flavour in its pages. Were we to judge from this volume alone, we should boldly assert that the sayings of the great Irish wit were neither wit nor Irish. There is some humour in the fragment which forms Chapter IV. There is much interesting information and acute observation in the letters from Rome. But as for wit, there is none. Still worse, the laboured attempts at it are remarkable either for savageness or stupidity.

I fear the former quality, associated with some vanity, was often shown by the great Padre. He was not a kindly man generally, and, moreover, exclusive and hard to please. If anyone attempted to occupy a leading place in his company, he was down upon him at once, and savagely (*cf.* p. 193). He went, I am told, very little into society, and would only go as a condescension. He hated his real superiors in society—such as Daniel O'Connell—with a deadly hatred, and never mentions his name without spitting venom.

But surely it is very hard to believe that the editor is not taking great names in vain when he attributes to Maginn, Thackeray, Douglas Jerrold, and Mahony conversations in which laboured stupidity is only relieved by rude personalities (pp. 53, 77, 150). What is more curious, he represents them as staggering under the brilliancy of their mutual attacks, nay, even reddening and losing their tempers at remarks which in any pleasant Irish company would be answered by a slight stare of surprise and the starting of a new subject. At all events, he certainly attributes the blushing (if at all historical) to the wrong man, for surely the author, and not the object, of such jokes was the man to be ashamed. I confess I think better of the Frazerians than to accept this as the outcome of their highest wits, even though we know that people in England are very easily amused, and will laugh at very bad jokes with charming innocence and simplicity.

If these be hard words, I am bound to qualify them by adding that it is very difficult indeed to reproduce conversational wit. In the first place the most brilliant things said are generally local and particular jokes, applying to special people and places and characters. These cannot be reproduced for the reading public except in novels, like Lever's, where the reader is put into the atmosphere and society necessary for comprehending them. So even the greatest Irish wits are only half understood by the most intelligent foreigners. The delightful street ballads, for example, which are composed and sung about current events in Dublin society, lose all their point when the minstrel is asked, like the captive Jews in Babylon, to sing them in a strange land.

In the next place even jokes of general interest, and of cosmopolitan character, are often nothing when severed from the connexion in which they occur, from the temper of the company, and from the general tone of the conversation which led up to them. These considerations are sufficient to make us pronounce no general verdict on Father Prout from these his recorded conversations; nay rather, the great repute of the man leads us to believe that he was far wittier and more brilliant in talking than in writing, and that, as with most Irishmen, his pen was weaker than his tongue. No biographer will ever be able to record one tithe of his pleasantness, not only in quantity but in quality. Still I fear there is too much truth in the remark (p. 162) "of Voltaire, of none so immediately and strikingly did Father Prout remind the visitors—they were rare—who penetrated his *entresol* in Paris." Any one who understands Irish wit and humour will at once agree that so far as he was like Voltaire, so far he had ceased to be an Irishman, and that the very qualities most prominent in the great Frenchman are qualities which would have made him disliked in Irish society.

Let us now turn to the other sides of this remarkable man—his classical learning, and his political insight. His biographer points very justly (p. 182) to the advantage of being born in the county of Cork, at a time when the "Munster teachers," as he calls them, trained the youth in classical lore. He alludes to what are commonly called the hedge schoolmasters of Ireland, men who often taught in wretched hovels, and even at times behind a sheltering hedge. They were sometimes called in to teach the sons of neighbouring gentry, when sickness or poverty or recklessness had kept these children from being sent to proper schools. But in ordinary the poorest classes were the pupils of these curious men. I myself remember, years ago, meeting little barefooted children going to these schools, *with their fire under their arm*, as the phrase was; that is to say, with a large sod of peat for the school fire, and this was the only fee which the poorer of them paid. But their masters had wonderful ill-assorted stores of knowledge in their minds, were almost always ridiculous pedants, and were generally the laughing-stock of the neighbourhood. Yet for all that they had their merits. Though the present national school-teacher, and national school system may be far better for the average peasant and for the diffusion of common knowledge, there can be no doubt that the old hedge school-masters discovered and fostered literary genius among the Irish peasants in a far different way. It was with them an essential point to quote the Latin, and at times the Greek poets, if not with accuracy, at least with a fluency now perfectly unknown. They aimed at higher mathematics than ordinary arithmetic and Euclid, and always strove to induce any clever boy to study these subjects, and aim at a University career. So, many of the most brilliant Irishmen have been drawn from obscurity.

It was probably from this sort of teacher that Mahony got his first taste for the classics, and all his life after the habit of perpetual and happy quotations from Latin poets attests the deep effect produced upon him. There was added to this in later years a frequent habit of speaking it at the Jesuit College of Amiens. But the very habit of constantly speaking Latin, the familiarity with monkish terms and idioms, marred the really classical flavour of his compositions. No one wrote Latin more easily, and in many respects more felicitously, but when his biographers and admirers speak of him as so wonderful and perfect a classic, they overdo their praises, and provoke the criticism from which scholars would willingly have refrained. Thus, an epitaph is quoted (p. 17) as a perfect piece of work, in which we meet *liberalibus disciplinis excultus*, a painfully English idiom; presently *blandus, comus*, the latter of which will in vain be sought not merely in Facciolati, but in the *infimous* Latinity of Ducange, and which is evidently formed by a blundering analogy from *comiter*. Then follows *illibati aevi flore praecisus*, a phrase which suggests to the scholar associations not to be named.

Mr. Sheehan is quoted as follows on another inscription (p. 69), "Nothing could be choicer or more complete, nothing more truly classical, and of the ancient stamp in all respects, than this singularly beautiful inscription." Will the reader believe that here is the inscription (sent to his doctor with a gift)? *Pro uvula feliciter excisa, Erasmi manu, Prout pater.* Even were the Latin good, there is no idea in these eight words worthy of any praise. But the Latin is bad, or at least does not express the intended meaning. What it does say is this: "In token of the lucky cutting out by the roots of his uvula," &c. For *feliciter* is not *skilfully*, but *luckily*, and *excidere* is to eradicate, not to prune, for which *residere* is the obvious Latin word. Truly Mr. Sheehan is a most unlucky admirer.

A concluding word about the politics of the worthy Father, which are decidedly the most prominent feature in these his last *Reliques*. So outspoken a man was sure to throw himself into the conflicts of the day, and to speak out his mind more forcibly than politely. In Irish politics he was a Tory, and very logically so, nor was he ever led away by the absurdity of a Roman Catholic priesthood calling itself a Liberal body.

Verily Irish politics are most curious. The advocates of Infallibility and of Hierarchy profess Liberalism in politics, while the haters of Episcopacy and of the authority of the Church are staunch Tories. Father Prout was too clear-headed for such thinking. Consequently he hated O'Connell in early life, as he tells us, because he believes he could not translate the Greek Testament or write elegiacs—imagine O'Connell sitting down to write elegiacs!—in after life, when he became a leading Tory essayist in England, he hated him for his politics. The present volume shows many evidences of this, especially the savage song on the Liberator's begging-box sent round in the famine year, and entitled the "Lament of Lazarus" (p. 227), as well as the whole argument of the fourth chapter, which, under the guise of describing the political history of Sardinia, gives a bitterly sarcastic picture of the agitation in Ireland. Apart from this personal hate of O'Connell, all the Padre's remarks on Irish questions are shrewd and clear. He saw the injustice of the restrictions in the Dublin University and deplored them. He felt the injury done to the lower classes by the speechifying of O'Connell. But we are perpetually offended by such personalities as this: "This arch

Digitized by Google

lawyer's name was Dandeleone, of the old Carthaginian family of the Smugglêri;" with a minute of the Irish House of Commons to prove the smuggling at Derrynane; and again, "Mac(chiav)Hello, Archbishop of *Vestram*, a roaring bellows of sedition."

It is far pleasanter to turn from these acrimonies to the charming letters from Paris, Florence, and Rome, in which Prout described the events of the day. These, the product of his maturer years, and produced for the *Globe* and *Daily News*, which would not tolerate personalities, are the most perfect specimens of what a foreign correspondence ought to be. Of Rome especially, during the last days of Gregory and the accession of Pio Nono, he gives most graphic and instructive pictures; nor will any biographer of Pio Nono find a fuller and better account of the splendid and liberal opening of that pontiff's eventful reign. It comes, indeed, with perfect newness upon us, who know him under a very different phase. So also on the origin of the pre-Raphaelite school of art, and the furious controversies it produced, he gives fresh and interesting accounts. This part of the book is the least Prontian, but decidedly the most amusing and valuable part of the present *Reliquiæ*.

To conclude: Father Mahony was a very clever *littérateur*, a happy translator into various languages, a very brilliant essayist, an unmatched correspondent; but as an original thinker or poet he has left no mark beyond his own circle. The little manuscript poem "A ma future," lithographed at the end of this volume, is very neat and pretty; "The Mistletoe," thought by his friends his best piece, is laboured and shallow; on the "Bells of Shandon" his fame will always rest, especially to those who have not gone to verify the song in the actual scene. He was a greater man among his contemporaries than he deserved to be, he is now perhaps unduly forgotten, and it is well that the present long-delayed volume should remind a younger generation of his fame.

J. P. Mahaffy.

The Decline of the Roman Republic. By George Long. Vol. V. (London: G. Bell & Sons, 1875.)

Mr. Long is to be congratulated on the completion of his toilsome labour of twelve years. His history is now complete, and must always hold a high place among English works devoted to the study of classical antiquity. For thorough and painstaking investigation of ancient authorities it will compare well with any work in the language. The minuteness of the care spent in the examination of Cæsar's *Commentaries* is evident on every page of this volume, and becomes almost pathetic when the author lets drop (as he occasionally does: *e.g.*, p. 159, note) a doubt whether the result can ever be worth the labour spent. Indeed, there is a tone of weariness about these last pages of Mr. Long which is only too likely to have been produced by the lengthy and often dreary task of discussing the marches and counter-marches, the battles, skirmishes and pillagings, and all the countless details of savage or semi-savage warfare with which the *Commentaries* of Cæsar are filled.

Mr. Long's main excellences and defects as a historian are apparent on the surface of his work. To many of the higher qualities of a history it seemingly makes no claim. It wears, especially in this last volume, the air of a chronicle rather than of a history. We get a most minute and generally impartial account of every outward transaction and event which marked the progress of the decay of the Republic. But of the keen historic insight which brings to light the hidden moving forces that set in motion all the apparently confused and heterogeneous mass of particular events we find little trace, and as little of the closely allied faculty for co-ordinating occurrences so as to show their connexion and relative importance. Perhaps Mr. Long would consider this criticism high praise. At all events, he too often speaks slightingly of those historians who dare to travel beyond the bare narrative of events. If the philosophical historians whom Mr. Long so strongly dislikes had always based their opinions on study so minute and laborious as his, he would probably have spoken of them with more respect, though he might have disagreed with them as much.

We have said that Mr. Long's examination of ancient authorities is such as is rarely found in English work. We feel certain that there is no passage in an ancient author bearing on his subject which he has not studied and weighed. But it may be doubted whether his view of the relative value of the ancient authorities is always correct. Cicero is unduly depreciated throughout as an authority for historical events, and the assumption that where writers like Appian and Plutarch conflict with Cæsar their testimony is necessarily useless, is by no means in harmony with the general current at the present day of enquiry into the sources of Roman history. And here we may put a question which suggests itself frequently to the reader. How far has Mr. Long's judgment—generally sound, no doubt, and always founded on investigation of ancient authorities—profited by comparison with the opposing judgments pronounced by other investigators of the same authorities? Without consulting the most eminent of recent writers, and especially German writers on the subject, no work of this kind can be made complete. Mr. Long usually quotes one or two recent authorities to the exclusion of others: yet there are indications that his studies of other men's opinions have been much wider than he cares to show. Possibly he recoils from the modern—or, rather, revived—fashion of producing a show of learning by a multitude of references. If so, the reaction has been carried so far as seriously to diminish the value of the work.

The author is, as we have said, generally impartial, and has evidently striven (to use his own words) to tell the truth about all the persons who come upon his stage, and especially about the two who figure most largely in this volume—Cicero and Cæsar. Yet, like Mommsen, though less glaringly, he fails to give the orator his due, while giving more than his due to the dictator. The one figure acts as a foil to the other throughout. It is curious to see with what different feelings our author speaks of a vice in Cæsar, and the same vice in Cicero—lying, for instance, which Cicero practises blunderingly, but Cæsar like a past master of the art. Nay, Mr. Long is so glad to make opportunities for contrast Cicero, to his disadvantage, with Vatinius the dissolute bully, and Antonius, the abandoned debauchee. That the dictator estimated the orator far differently Mr. Long's own pages clearly show.

In conclusion, we repeat that the whole work, though not in the very foremost rank as a history, is of great and permanent value.

James S. Reid.

Christmas Books.

Mrs. Mundi at Home: Lines and Outlines. By Walter Crane (Marcus Ward & Co.).—The "Lines" seem to us poor, the "Outlines" are delightful. Such artistic force is as rare as it is pleasant. Mrs. Mundi is a graceful representative of the world—in the guise of the British matron—who sends out invitations for "the Terrestrial Ball." There is a little railway train running away with the invitations in the first picture that we hope no one will overlook. The sun as Sol comes driving four-and-twenty in hand, and Lady Luna, driven by owls with a team of bats, is charming. The Seasons are most graceful female forms with whom Sol dances. Jove is the *Times* newspaper, and is attended by Mercury and Urania bringing by the hand Messrs. Tennyson, Morris, Swinburne, Browning, &c., and followed by the *Saturday Review*. The representatives of the quarters of the world are admirable, and more than any of them is the chubby baby Australia held up by its nurse the kangaroo. Some of the concluding pictures are rather bewildering in the amount which is condensed in them: but the last picture of all, where "Lord Somnium's carriage stops the way," and Sol has come to leave his card on Mrs. Mundi the following day, is beautiful. The book will be an enviable Christmas gift. It would be thrown away upon young children, but the older ones will like it, and they will appreciate it even more at forty than at fourteen.

But Mr. Walter Crane has not forgotten the little ones. We have delightful shilling books from him, illustrating *The Yellow Dwarf and Aladdin* (Routledge & Sons), and *The Blue Picture Book*, containing his illustrations of Bluebeard, Little Red Riding Hood, Jack and the Beanstalk, and Baby's Own A. B. C., all beautifully coloured and most attractive. We like the last-named book much better than a larger and more pretentious-looking volume called *The Six Wives of Bluebeard*, by Sabilla Novello, with illustrations by George Cruikshank, junior (Ward & Co.). It seems cruel to call those unhappy murdered wives from oblivion, and represent them as bluestockings and scolds; and the illustrations in glaring colours are neither beautiful nor amusing. We have *The House that Jack Built* in gorgeous binding from Messrs. Marcus Ward and Co., "with drawings in colour after the ancient manner;" *Little Wide-awake*, a story book for little children, by Mrs. Sale Barker (Routledge & Sons); *Peep-show, with 330 Pictures* (Strahan & Co.); and *Aunt Louisa's Home Favourites*, with illustrations by Harrison Weir (F. Warne & Co.). Any of these last-named books are safe and delightful Christmas presents for the little ones.

The National Portrait Gallery (Cassell, Petter & Galpin). A collection of coloured portraits enlarged for the most part from photographs of celebrated statesmen and divines of the present day, with sketches of their lives. It forms a handsome volume, and some of the pictures are

cellent likenesses, though one or two, especially nong the divines, have scant justice dealt out to em. But why are all our scientific men and lebrated physicians excluded? Some among e selected number might well have been spared make way for Professors Huxley and Tyndall, r William Gull, &c.

The Golden Harp Album. With One Hundred nd Fifty Illustrations by J. D. Watson, Oscar letsch, P. Hertzel, and others. (Routledge & ons.) A delightful book for little children, full good pictures and rhymes and stories, which em to be chiefly translated from the German.

Paul Howard's Captivity, and Why he Escaped. y Emilia Marryat Norris. (Griffith & Farran.) capital story for boys of a little lad who fell nong Chinese pirates, and managed by the skil-l use of some knowledge he had picked up about atchmaking to effect the rescue of himself and is comrades. The interest is well sustained, and ough the story sounds slightly wild and im-obable, we are told that it is founded on fact, nd have to acknowledge that it is much more in-resting than "facts" generally are.

The Modern Playmate, compiled and edited y the Rev. J. G. Wood (F. Warne & Co.), a dictionary of games and amusements, which ill at any rate prevent the boys from being alous of "the Young Lady's Book" which we ave lately noticed—and if boys are not playing ll day long it will not be the fault of the Rev. . G. Wood. It is a most attractive big book, rith 600 illustrations, and the games seem to be arefully and accurately described, as far as we an judge.

The Man's Boot and other Tales, in Words of)ne Syllable. By the Author of "Dick and I." llustrated by Harrison Weir. (Griffith & Farran.) An admirable book for little children. The stories are really clever, and really simple. They are founded on the common sayings of hildren, such as "I don't care," "Why not?" That is my place," &c., and in fables of animals ery cleverly touch on childish faults. The illus-rations are good, especially that of the angry rens who are eyed by a cat. A short quotation rill show the simplicity and genuine humour of he book. A young pig, in spite of the good ad-ice of an elderly friend, declares his intention of eing the world. One day the door of the sty is ft open, and he wanders out into the square ard beyond, where he meets some geese and vo ducks, and is finally frightened home by a w. The elderly friend says:—

"'So here you are!' 'Here I am!' cried the pig. nd what have you seen?' 'Oh! such things! I ve been all round the world. I find that it is uare, and has a wall all round it, lest pigs should ll off. In fact, it is like a big sty.' 'Well to be re!' said the old sow. 'And the end of the world,' nt on the young pig, 'is made of wood, and has two gh posts, one on each side, to mark the place. The st thing that I saw in the world was a herd of such eer pigs. They had but two legs each, and they re quite white. Then I saw two pigs that could im. There are but two in the world. Think of at! And they say Quack! quack!' 'What does at mean?' asked the old sow. 'Oh! it is what ey say in the world, said the young pig, with a and air. 'It is no good to tell you what it means, you have not been there, you know. Then I saw a ge red pig, with two horns. There is but one pig this sort in the whole world!' 'Well to be sure,' d the old sow. 'I should have made friends with n,' went on the young pig, 'but he did not look my y. And then, as I had gone all round the world, I ne home. Ah! the world is a fine place, you poor l thing!' and he turned up his nose once more. know all that is to be known now,' said he; 'the m boy may shut the door when he likes. I am a eat pig now. I know the world.'"

Myrtle and Cypress. By Annette Calthrop. Iarcus Ward & Co.) A sentimental book. The ro is one of the fascinating order of Roman atholic priests who manages to make several people miserable before his tragical death. The opening scenes are laid in Rome: the heroine disappears soon after the commencement of the story, and does not reappear until the end of the book.

Half-Hours with the Animals. With Thirty-two Illustrations. (Seeley, Jackson & Halliday.) A good collection of stories about dogs, cats, horses, donkeys, monkeys, elephants, and birds. The stories of the dogs are well selected, and those of the elephant very interesting. We should be glad to have space to quote some. The illustrations are good, and many of them are taken from familiar pictures. The author says that "the subject of the book is the existence of mind, of soul, of spirit in the animal creation." We do not think that these *Half-Hours* solve any scientific difficulties, but the stories are pleasant, and seem for the most part well authenticated.

The Book of Praise for Children. (H. K. Lewis.) This is not a cheerful book, as the title might lead us to suppose it was meant to be. We think it is a mistake to confine a collection of sacred poetry for children to compositions about themselves; it is far better to let them become acquainted early with the old standard hymns of the language, and choose their own favourites. Children often have a more discriminating taste than their elders, and they will soon discover that there is a great deal that is weak in this book of praise selected for them.

Zipporah, the Jewish Maiden: A Tale of the Times of Herod the Great. By Mrs. Brewsher. (Griffith & Farran.) How easy people seem to think it is to write of another age than their own, and how completely they generally fail! Of course we cannot say for certain that in the time of Herod the Great the high priest and his daughter did not talk in the language of the eighteenth century, and use such expressions as "Forgive me, my dear Zechariah, if by the violence of my feelings I have recalled sad recollections," &c., but it does not sound at all like the records we have of conversations which took place shortly afterwards. Zipporah is the daughter of the High Priest Eleazar, and he takes her to Rome on a secret mission to Mark Antony, who falls in love with her. When she repels his advances Antony causes her to be stolen away from her father, and she is rescued from prison by Cleopatra, who uses strong language about her lover, and calls him "a brutal, soulless soldier."

Miss Robert's Fortune. A Story for Girls. By Sophy Winthrop. (Routledge & Sons.) A very pleasant American story. We do not see why the heroine need have been lame, for it does not help the story in any way. The good, grave, and susceptible professor is a favourite type of hero in American novelettes.

Sunnyland Stories. By the Author of "Aunt May's Bran Pie." (Henry S. King & Co.) A delightful collection of stories for little children. We do not think it quite equal to "Aunt May's Bran Pie," but to say that it is nearly so is high praise. Peggy's story is especially pretty and pathetic.

Goatland's A Story of Country Life. By the author of "The Life of a Bear." (Seeley, Jackson & Halliday.) The story of a little boy who went into the country for a year to grow strong after dangerous illness. The book is well and simply written, and is full of out-of-door life, of bees and buttercups, and hay-making, of goats and sheep and kittens and little children. It is well illustrated, and will be a favourite in the nursery.

Seven Autumn Leaves from Fairy Land. (Henry S. King & Co.) Why a very cheerful book of fairy tales should have such a dreary name we cannot imagine. The book is bright enough in itself. The stories are amusing and well told. We like best the one of Dimple who stole the jam from her fairy godmother, and was compelled to go about with patches of strawberry jam on her cheeks until she learnt to give away what she liked best.

From the Church of England Sunday School Institute (Simpkin, Marshall & Co.) we have received their volume of *The Church Sunday School Magazine,* for 1875, which is replete with information for Sunday School teachers. Among the contributors are the Bishop of Ballarat, the Rev. W. Benham, the Dean of Cashel, &c. We do not like the religious acrostics which ornament the pages. The same Institute sends us *Little Ned,* a tale about keeping Sunday; *Mary Fawcett,* the history of a maid-servant who saved her master's property from burglars; *Matteo, the little Guide*; and *Charlie Harvey, a Tale on Baptism.* The three first are harmless, the last-mentioned would be mischievous from its narrow prejudice were it not so dull. *The Sunday Scholars' Companion,* 1875, is a good and cheap picture-book.

Honour and Glory, or Hard to Win. By Jennie Haring. (Routledge & Sons.) We are surprised that this story, which is exceptionally well written and amusing, should not have been printed on better paper, and got up in a more attractive style. It is a Scotch story: the children are fresh, natural, and refreshingly naughty, and "Baby" is a friend for life.

Charlie Bell. By Mrs. F. Marshall-Ward. (Bemrose & Sons.) A short story of a boy and dog. The plot is somewhat unnatural, for a schoolmaster would not be likely to apprentice the son of a captain in the army to a grocer because nothing was heard of the father for six months.

The Story of Stories for Little Ones. By M. S. Leathey. (Ward, Lock & Co.) The stories of the Bible, told as closely as possible in the words of the Bible, and illustrated. The rhymes which introduce the stories are extremely weak.

From the Society for Promoting Christian Knowledge we have received some books which are an improvement on the dull series produced last year. *Julian's Dream:* A Story of A.D. 362, by the Rev. Gerald Davies, is a carefully written sketch of the times of Julian the Apostate. *A Cruise on the Bosphorus,* by the Rev. George Fyler Townsend; a commonplace statement of facts in connection with Constantinople, and dedicated to "the dear boys" of the author, "in the hope that it will make them value the blessings of their native land." If the Bosphorus is really as dull as it is represented in these pages, it probably will have the desired effect. *Away on the Moorland:* a Highland Tale, by A. C. Chambers, is not much of a story, but tells a good deal about the natural history of the moors. *Australia's Heroes,* by Charles H. Eden, is an attempt to popularise the lives of the first explorers of Australia. The stories of Buckley, Captain Sturt, Grey, Lushington, Eyre, Leichhardt, Kennedy, &c., are told briefly, and there is an admirable map. The book will be useful to those who have not access to larger works on the same subject. *Rosamond Ferrars,* by M. Bramston, is a well-told story of a little orphan girl who was exceptionally naughty, and required exceptional patience and kindness to make her a respectable member of society.

F. M. Owen.

NOTES AND NEWS.

Miss M. Betham Edwards is engaged upon a new novel of English domestic life, entitled, *A Story of Seven.*

Professor Mahaffy is still occupied with Ancient and Modern Greece. His Primer on "Life in Old Greece" in Mr. Green's series is in the press, and he has announced a series of lectures next term on his travels in Greece, which will afterwards be published, with illustrations, by Messrs. Macmillan. A larger and more important work on the Literature of Ancient Greece

—a great want—is announced as in preparation by Messrs. Longman. We understand that a French translation of his *Social Greece* is in contemplation.

Friendly relations have been established between the German "Political-Economic Congress" and the "Social Politics Association" (Verein für Socialpolitik). Henceforward each of these associations will only every second year hold a congress, to which the members of the other association will be invited. Our readers are aware that the first-named association was founded by the late Mr. Prince Smith and other eminent free-traders in Germany; the second by the so-called *Kathedersocialisten*, upon whom that unfortunate nickname brought suspicions of protectionism and socialism entirely without foundation, as the arrangements we speak of sufficiently prove.

Messrs. Macmillan have recently issued the thirty-first thousand of Mr. Green's *Short History of the English People*, with corrections and alterations.

We are glad to be able to contradict, on the best authority, a statement which has appeared in a daily Scottish contemporary that "Mr. Henry S. King, the eminent publisher, is very ill at Cannes." Mr. King has not left England, although he will probably do so very soon. It is true that he has been ill, but we are happy to say that his illness has taken a favourable turn.

M. Pascal Grousset announces a series of *Conférences* in French on the French Salons of the eighteenth century and the Philosophers. They are to be given at Mr. J. Cotter Morison's house, 10 Montague Place, Russell Square, at 5 P.M. on January 14, 21, 28, and February 4 next.

The *New York Tribune* states that the Boston Public Library is about to make a proposal to Congress which will secure to the Government, at the mere cost of printing, a topical index of the United States documents from the eighteenth Congress to the present time. The index down to 1866 was printed by the City of Boston, and the supplement, bringing it down to date, has been prepared by the Library. The earlier portions are to be reprinted with fuller references, the whole making a volume of 200 pages. The memorial of the board of trustees asks that Congress will either make an appropriation to print the whole work, or to purchase enough copies to sustain them in this expenditure; otherwise the catalogue must remain in manuscript, and necessarily be accessible only to visitors to the library.

We are informed that the Austrian Government has offered Mr. Max Müller a professorship in the University of Vienna, allowing him a free choice of subjects for his lectures.

A correspondent writes:—

"I do not see that any one has pointed out a slight omission in Professor R. Ellis's account of the late Professor Key. It is true, as I have heard Mr. Key say, that he was a Johnian (though I daresay the statement took many by surprise), but he migrated to Trinity—in what year of his undergraduate career I cannot say. I wonder at Trinity men not having pointed this out."

Science in excelsis (Williams and Norgate) is the name of an anonymous and not very clever pamphlet against vivisection, thrown into a dramatic form. The archangels having exhausted the metaphysical enquiries in which they have been engaged for the last 900,000 years, determine to take up the study of physiology, and send for a batch of vivisecting professors from the planet Tellus, to try upon them the latest experiments, and so on.

M. Sarcey has delivered a *Conférence* on M. Charles Bigot's remarkable book, *Les Classes Dirigeantes*. He has greatly praised the work.

Dodd and Mead have just published the eleventh volume of John S. C. Abbott's *Historical Biographies of American Pioneers and Patriots*. The *Life of Washington* will be the next of the series.

Mr. Quaritch has in the press a *Glossary of Liturgical Terms*, by Dr. F. G. Lee; and a new edition of Hawkins's work on *English Silver Coins*, with a few new plates, under the editorship of Mr. Kenyon, the author's grandson. The first edition has long been very scarce.

Mrs. Warren is to commence a serial entitled "My Lady Help, and What she taught me," in the *Ladies' Treasury* for February.

A short paper on the Character of Lady Macbeth, by the Countess of Charlemont, will be read at the next meeting of the New Shakspere Society, as well as Mr. Craig's paper on *Cymbeline*.

M. Littré is, says the *Daily News* of December 22, revising the proofs of a new edition of his great French Dictionary.

The third volume of Sir John W. Kaye's *History of the Sepoy War* will be published by Messrs. Allen on January 3 next.

Mr. George Bown Millett, of Penzance, is about to publish an edition of the Registers of the Parish of Madron from their commencement in 1577 to 1700, with an appendix containing a list of vicars, some charters and other documents, notes and index. The volume, which has cost him almost two years of incessant labour, will be an accurate copy, so far as names are concerned, of the original, and will be illustrated with permanent photographs of MSS., and with views of the Church of St. Madern. The parish of Madron, in the days to which these registers refer, included the township of Penzance, and is remarkable in many ways. It contains Lanyon Cromlech and Chûn Castle, besides several inscribed stones and Druidical remains, also a ruined Baptistery, one of the oldest in England, and the famous well of St. Madern, to which healing virtues were formerly attributed. An account of this well is given in Norden's *Speculum Britanniae*, and its wondrous powers were verified during a visitation of Hall, the satirist, when Bishop of Exeter. The registers are interesting and valuable in many ways, and will be of great service to all Cornish antiquarians. They supply information not to be found elsewhere of the occasional ravages of the pestilence in West Cornwall, especially in 1578 and 1647, during which years there were sometimes five burials a day, in a population which probably did not, even at the later of these two dates, exceed five hundred. They also throw considerable light on the history of some of the ancient Cornish families. Many of those which were most flourishing in the sixteenth century, such as Bosaverne, Boskenninge, Clyes, Cowling, and Lympeny, have long been extinct, whilst others, such as Fleming, Tremenheere, Lanyon, Michell, and Callynsone or Colenso, still exist. A great number of very curious Christian names also occur, some of which are possibly corruptions of old Celtic names, and seem to defy explanation. It is to be hoped that this work may be the first of a series of publications of Cornish Parish Registers, and other old documents relating to the county, of which there must be a great number in the British Museum and elsewhere. Mr. Millett's printers and publishers are Messrs. Beare and Son, of Penzance.

The Early English Text Society changes its honorary secretary on New Year's Day. Mr. Arthur S. Snelgrove, the secretary of the London Hospital—who, when already honorary secretary of the Chaucer, Ballad, and New Shakspere Societies, generously took on himself the burden of the honorary secretaryship of the Early English Text Society—has, after two years' trial, found the fourth society too much for him, and accordingly resigns his post to Mr. W. A. Dalziel, 9 Milner Street, Islington, to whom all the new year's subscriptions should be sent.

The late Lieutenant-Colonel Francis Cunningham's books, pictures, and effects will, we hear, have to go to the hammer, as the children of his late brother Peter Cunningham are entitled to a share in his estate as well as his eldest surviving brother, General Alexander Cunningham. We hope that his pictures of Lamb, Coleridge, Southey, and Wordsworth will find a home in the National Portrait Gallery, and his Coleridge and Lamb annotated *Ben Jonson* folio in the British Museum. His proposed new edition of Ben Jonson should certainly be taken up by the most competent man in England to complete it, Dr. Brinsley Nicholson.

An International Literary Convention has been established between the German empire and Belgium. The present treaty, which is reported to be well adapted to insure the reciprocal interests of authors and publishers, and which includes a scheme for the public registration of literary works, is based upon an earlier convention entered into between Prussia and Belgium in 1863.

Last Monday, a meeting was held at University College, to take steps for the publication of Professor Key's *Latin Dictionary*. There were eight present, Professors Malden, R. Ellis, Cassal, Marks, Professor Seeley, Mr. Furnivall, Mr. Horton, vice-master of the School, and Mr. Robson, secretary of the College. The following resolution was adopted:—

"This meeting, consisting of gentlemen who have for many years been intimately acquainted with the late Professor Key, wish to express their opinion that it is highly desirable that the Latin Dictionary on which Mr. Key had been engaged for upwards of forty years, which it is believed he had brought to a condition nearly approaching completion, and which they have no doubt will contain the valuable results of his extensive and accurate knowledge of the Latin language and literature, should be published at as early a date as possible, both as a permanent memorial of Professor Key, and as a means of promoting the study of the Latin language and literature."

The first part of the *Glossary of the Lancashire Dialect*, edited by J. H. Nodal and George Milner, will be ready immediately. It contains the words from A to E, with Etymological Notes, and illustrations from the older English authors and Lancashire writers in the dialect, and examples of colloquial usage. The complete work will be issued in four parts; the first three containing the Vocabulary of Words, and the fourth the Introduction and Essays on the dialect.

The Manchester Field Naturalists' Society is preparing a catalogue of the rare and more important works on Natural History contained in the various public libraries of that city. The work will be edited by the secretary, Mr. F. J. Faraday, F.S.S. Special bibliographies are of great utility, and this promises to have much interest for the many naturalists in that district. The same society is taking up the important question of tree life in cities, with a view to overcoming the difficulties which at present render the cotton metropolis treeless and flowerless. We wish success to both undertakings.

A Correspondent writes:—

"The paragraph in your issue of the 11th instant relating to Heidelberg University begins with what may be a slightly misleading statement, that 'Theology is evidently not a favourite study with the rising generation of Germans.' As given in the *Universitäts-Kalender* for the winter semester 1875-76, the number of theological students at the various universities in the German Empire during the summer semester 1875 was: Evangelical, 1,637; Catholic, 783; total, 2,420. Surely no inconsiderable number."

"The quality of the sympathy or admiration for the late Edgar A. Poe, which has just expended itself upon a monument in Baltimore, could," says the New York *Nation* of December 9, "have been perhaps more fitly shown by providing suitable food, clothing, and a home for his

only sister, Rosalie, who has just died in a charity house, to which she had been admitted only a few months. She was for many years a cripple and a pauper. She procured the barest needs of life by the sale of her brother's photograph and by copying some of his short stories with her own hand. Her last request was that she might be buried by his side."

THE *Bibliothèque de l'Ecole des Hautes Etudes* brings, in its twenty-sixth *fascicule*, what can hardly be called a *fascicule*, but a weighty volume of 400 pages on the Umbrian Inscriptions, by Michel Bréal, the newly-elected member of the French Institute. This work marks a real advance in the decipherment of the Eugubine Tables. It contains text, translation, commentary, an Umbrian grammar, and an album of photographic reproductions of the ancient inscriptions.

GOSCHE's new edition of Lessing's works is at last completed, in eight volumes. The learned editor has been most ably assisted by R. Boxberger, yet one cannot help regretting that Professor Gosche should not have given us more of his own in the introductory matter, the commentary, and the critical notes. Few scholars are better qualified for that task than he is, though one wonders how he is able to carry on so many literary undertakings as he does. The new edition is handy, carefully printed, and not dear. Whether the illustrations add much to its intrinsic value, except in the case of the *Laocoon*, seems doubtful.

WE have received *Notitia Eucharistica*, by W. E. Scudamore, second edition (Rivingtons); *Bishop Wilberforce*, by H. P. Liddon (Rivingtons); *Das Deutsche Reich und die kirchliche Frage*, von Constantin Köhler (Leipzig: Grunow; London: Trübner); *The Betrothed*, by Alessandro Manzoni (Bell & Sons); *An Elementary Treatise on Laplace's Functions, Lamé's Functions, and Bessel's Functions*, by I. Todhunter (Macmillan); *The Mission of the Comforter*, by J. C. Hare, third edition, ed. E. H. Plumptre (Macmillan); *Medical Education at the Universities*, by J. E. Morgan (Manchester: Cornish); *The Life, Letters, and Writings of Charles Lamb*, ed. Percy Fitzgerald, Vol. I. (Moxon); *The North-West Passage by Land*, by Viscount Milton and W. B. Cheadle, new edition (Cassell); *The Geographical Distribution of Heart Disease, &c., in England and Wales*, by A. Haviland (Smith, Elder & Co.); *Beeton's Dictionary of Universal Information*, Part I. (Ward, Lock, & Tyler); *Cassell's History of India*, Part I. (Cassell); *The Plays of William Shakespeare (Comedies)*, ed. C. and M. Cowden Clarke (Cassell); *Die Limburger Chronik*, untersucht von A. Wyss (Marburg: Elwert); *The New Code*, 1875, by H. J. Gibbs and J. W. Edwards (Longmans).

FOREIGN REVIEWS OF ENGLISH BOOKS.

The EDITOR *will be greatly obliged if the Publishers of foreign Journals will send him copies of those numbers which contain Reviews of English Books.*

BARCLAY, A. The Ship of Fools. Ed. T. H. Jamieson. (Edinburgh: Paterson.) *Nation*, December 2.
DIGBY, K. E. An Introduction to the History of the Law of Real Property. (Macmillan.) *Nation*, December 9.
LINDSAY, W. S. History of Merchant Shipping and Ancient Commerce. (Low & Co.) *Hansa*, December 12.
LORIMER, P. John Knox and the Church of England. (King.) *Literarisches Centralblatt*, November 29.
MEN OF THE TIME. Ninth edition. Ed. Thompson Cooper. (Routledge.) *Nation*, December 2.

NOTES OF TRAVEL.

IN our number for December 11 we foreshadowed the measure which the Admiralty had even then determined upon, and has since announced, for communicating with the Arctic Expedition in 1876; and we briefly stated the reasons which rendered this measure necessary. A letter in the *Times* of December 20 from Admiral Richards would make it appear that the sole reason for despatching a vessel in 1876 was a change of plans announced by Captain Nares in a letter from Disco, which plans, it is quite possible, he may change again; and that it is simply a question of intelligence, the safety of the expedition being in no way affected by the proposed arrangements. The latter assertions are sufficiently disposed of in our previous note; and Captain Nares has shown himself to be neither changeable nor inconsistent. The measures he has announced for meeting the vessel in 1876 show wise and judicious forethought. The despatch of a vessel, not merely for intelligence, but for the objects we have already enumerated, is a necessity. It is a measure sanctioned by former precedents, and the importance of which is now well understood. Whatever may be the motives of the Admiralty in coming to their decision, whether they are based on experience and guided by former precedents, as we have no reason to doubt, or whether they are such as Admiral Richards represents them to be, we rejoice that a wise decision has been formed. It is also matter for congratulation that so trusty and able an Arctic navigator as Captain Allen Young should have consented to undertake this important public service.

LIEUTENANT CAMERON will probably arrive in this country in the middle of January, when we trust his well earned promotion will be placed in his hands. His splendid exploit places him, without dispute, in the very first rank of African travellers. He left Ujiji almost destitute, suffering from disease, and in utter loneliness. Against him were the stupendous difficulties of the task; on his side were indomitable pluck, devotion to duty, and that gentle courage which had already earned for him the respect and love of the natives. There will, we believe, be no stories of bloodshed in the narrative of the gallant English naval officer.

A glance at a map of Africa will at once show the magnitude of Cameron's achievement, and the importance of his discoveries. Excepting Livingstone and Silva Porto, he is the only European who ever crossed the continent of Africa within the tropics. There is a wide space on his route which is absolutely new between the wanderings of Livingstone west of Tanganyika and the furthest points of Graeça and Ladislas Magyar; while the rest of his route, even to Benguela on the coast, except where he crossed Livingstone's track from Loanda, has never been traversed before by any Englishman.

COLONEL GORDON has addressed a letter to the Paris Geographical Society (which is reproduced in their November bulletin) in which he gives details respecting the rapids and other obstructions which, according to all accounts, exist in the portion of the Nile intervening between Lado, his head-quarters, and the Albert Nyanza. From information derived from Lieutenant Chippendall he is led to believe that the Victoria River issues from Lake Albert very soon after entering it, and that the lake, properly so called, does not commence north of the latitude of Magungo, the Lieutenant having travelled for a distance of seventy miles from Appuddo in the direction of the lake without reaching it. An account of a journey by M. Marguin in the Tierra del Fuego, given in the same number, furnishes a good topographical and general description of the island. The climate is very severe, and from May till October the face of the country is one continuous mantle of snow. Between October and January the temperature gradually increases, but the wind blows almost a hurricane, and makes the air colder than it otherwise would be. The almost invariable directions of the wind are from south to north or from west to east, the latter being the more frequent. The vegetation is very poor in the north, but in the south, where it is more mountainous and sheltered, the growth is more luxuriant. The chief animals are the fox, the wild dog, and the guanaco, which is hunted by the natives for the sake of its flesh and hide. Birds are more numerous; a small kind of sea-eagle being common, as well as the black-headed swan, the wild goose and duck, and many others. Besides an abundance of shell and other fish, the shores are visited by sea-lions, walruses, and seals, which are hunted by some American craft that frequent the place. The inhabitants belong to the red-skin race of Southern America; they are nomads, and subsist on fish and on the flesh of the guanaco and wild fowl, which they shoot with bows and arrows of rude construction, but in the use of which they are adepts. Their language sounds to the European ear something like Patagonian, but the two races cannot understand each other. The total number of Fuegians M. Marguin is inclined to fix at about 1,000 individuals.

A SPECIAL meeting of the Russian Geographical Society was recently held at St. Petersburg in honour of the Swedish travellers, Professors Nordenskiold, Lundström, and Stuksberg, who had been invited by the members to explain to them the chief results of their important expedition. Professor Nordenskiold, who is a Finlander of Russian extraction, but who has been a Swede by naturalisation since 1858, is the fourth Scandinavian explorer who has attempted in the present century to open a water-route between Scandinavia and Siberia. The earlier expeditions of 1806, 1832, and 1862 failed in their attempts, and Professor Nordenskiold's success in discovering a north-eastern navigable passage to the mouth of the Yenisei is not only of the very highest interest from a geographical point of view, but is of immense importance to Russian commerce, and to the future destiny of Siberia, which has now been unexpectedly brought into direct contact with European civilisation. In his address to the meeting, which was delivered in German, the professor gave a detailed account of the proceedings of the different members of the expedition in Novaya Semlya, and explained his reasons for believing that a line of communication by steamboats might be kept open between Hammerfest and the mouth of the Yenisei from the end of July till October.

FROM a recent number of the *Kölnische Zeitung* we learn that a Russian capitalist has advanced 25,000 roubles towards the cost of another expedition to be conducted by Professor Nordenskiold. The special object of this undertaking, which will be entered upon next summer, is to investigate the character of Behring's Sea, and some other northern seas contiguous to Russia, and to determine how far a line of trade-communication may be established between them.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

(*Concluded.*)

IX. Santorin, Antiparos, and Paros.

IT remained now (April 6) to visit the southern part of Santorin, and with this object we hired a boat to take us to the town of Acrotiri, lying a little within the south-western promontory, which, like so many others in Greece, bears that generic name. On the way, the horns of the crescent-shaped island were finely seen. In many places lumps of light pumice-stone were floating on the surface of the water. Shortly after landing below the town we found an intelligent lad, who undertook to conduct us to a prehistoric village in that neighbourhood. This is situated in a similar position to that on Therasia, but facing the harbour. Two dwellings partly remain, the others having subsequently to their excavation been again covered by a fall of the tufa cliff. These two, which stand side by side, are about 12 feet square, and their walls are composed of black lava-blocks roughly put together, while in one part they are covered with a sort of mortar. These remain to the height of 4 or 5 feet, and in the party-wall is a sort of closet, in which corn was found. The boy described how six large jars (*πίθοι*) were found in the houses, and fragments

of some of these were still lying about. Above this the town of Acrotiri forms a conspicuous object, from its old Venetian castle occupying a rocky height, with a central square tower, round which numerous vaulted buildings are ranged. We then directed our steps eastward, in search of an ancient temple, now converted into a chapel of St. Nicolas Marmorites, as the saint is here called, in honour of his marble sanctuary. Our road lay between vineyards, and was so deep in sand from the pulverised tufa, that we found it easier to walk on the top of the rude walls of lava on either side. From thence we obtained superb views of the snowy ranges of Dicte and Ida, in Crete, stretching along the southern horizon. The vines presented a most curious appearance, from their branches being twisted round and round and plaited together into what resembles a circular maund or hamper; and as the stock of the trees hardly rises at all above the surface of the ground, the fields from a distance look as if they were covered with gigantic bird-nests. The strangeness was not lessened by the leaves being now in bud: as the summer comes on, the branches are untwisted and spread out upon the ground.

We found the temple at a little distance from the road, in the middle of a vineyard. It is a tiny place, only 12 feet long, and somewhat less in breadth, and 10 feet high; and is built of large blocks of grey marble, some of them as much as 3 feet long, put together without cement. Over the entrance, which faces south, is a small pediment, and a narrow cornice runs round the top, but the whole building is almost devoid of ornament. Still, notwithstanding its insignificance, it is extremely interesting, as being (as far as I know) the only existing Greek temple in perfect preservation; for here the original roof remains entire, composed of large stone beams reaching from the front to the back, the intervals between which are covered by thin slabs laid across transversely. Inside, the proportions are still more minute, since the thickness of the walls has to be deducted from the dimensions already given. At the inner end, opposite the entrance, about halfway up the wall, is a little niche, flanked by two Ionic columns supporting an entablature and pediment. In this a statuette of the hero must have stood, for it was probably a *heroum*, notwithstanding that an inscription on the wall contains a dedication θεᾷ βασιλείᾳ. Whether Cybele or some other goddess is meant by this, is uncertain; but, according to Ross, *heroa* were frequently dedicated to deities. On one side, hidden under some church furniture, I discovered a small ancient altar.

After inspecting the temple, we turned northwards towards Megalo-chorion, where the inhabitants were keeping a double festival, for the anniversary of Greek Independence coincides with the Annunciation; they were all sitting in the streets, and were not a little surprised by our sudden appearance. The main street was crossed by two archways, over each of which hung six large bells. At this point we were close under the flank of Mount Elias, on the summit of which we could see a monastery. We then followed the edge of the great basin, obtaining views of the eastern sea with Anaphe, the three peaks of Amorgos, and the distant Astypalaea, which is in Turkish waters; and when we reached the town of Thera, descended once more through its steep and slippery streets to the harbour.

After seeing what a cinder this island is, we cannot help being astonished at its having been early colonised by the Phoenicians, and called Callista by the Greeks. We can only attribute this to its fitness for the cultivation of the vine, and perhaps also to the fineness of the harbour, notwithstanding the want of anchorage. The modern name is derived from its dedication by the Latins to St. Irene; Tournefort, who sometimes calls the island Sant-Erini, mentions nine or ten chapels of that saint as existing then. The classical myth of its origin represented it as sprung from a clod of earth presented to the Argonauts by Triton (Apollon. *Argonaut.* iv. 1551 *seq.*, 1731 *seq.*; cf. Pind. *Pyth.* iv. 66). In modern times, as the soil prevents bodies from decomposing easily, it is regarded as the especial home of the Vampire, and both the Hydriotes and Cretans believe that they can permanently get rid of those noxious visitors, if they can once be transported hither.

During the two first days of our southward voyage we had been favoured by the north wind; then succeeded two days of perfect calm, and now we were delighted to see the waves begin to ripple from the direction of Crete. Accordingly we re-embarked at once, and were gently carried back to the strait between Ios and Sikinos; but there towards evening the breeze freshened, and carried us northward with great speed, so that shortly after midnight we landed on the eastern shore of Antiparos, where it is separated from Paros by a narrow channel. This island was the birthplace of our Silenus of a captain, who seemed to regard the famous Grotto as under his especial patronage, and spoke of it with great pride. After sleeping at a village near the coast, we started on foot under his guidance to explore this, taking with us two donkeys, one for the stout rope that was required for the descent, and the other, of course, for Silenus. "Plenty of wine, and little footwork," (πολὺ κρασί, ὀλίγα ποδάρια) was the maxim of life which he enunciated. Our path led southwards, and in less than two hours we reached the ridge of the island, just beneath which the cavern is situated. The arched roof of the entrance is imposing, and behind, rising against the darkness of the interior, a tall stalagmite, resting on a narrow base, reaches nearly to the top: on the right hand side stands a small rude chapel of St. John the Evangelist, and opposite to it was a shepherd's *mandra* or enclosure, containing some kids a month old. On the rocks at the back of this is an inscription, containing the names of persons who visited the Grotto in classical times, so that this vulgarity is not altogether new; but the moderns are worse than the ancients, for across the face of this is a horrid palimpsest, in the shape of the initials of a man who was here in 1778, probably one of the companions of M. Olivier, the French traveller and author, whose name with the same date is to be seen hard by. The ground descends rapidly into the narrowing cavern, until a stalactitic cupola is reached, where the first steep fall of rock commences; here the water from the roof was brightly dripping into a shepherd's broken cruse, and as we looked back the stalagmite stood out against the light like a huge idol. The rope was then fastened round a stalactite, and without further instructions we were desired to descend. The depth here is about 15 feet, but a fall would be fatal, for there is only just standing room below, and beyond that are precipices; however, I found no great difficulty in letting myself down by keeping my feet against the rock at right angles to my body. My companion followed, and then our tapers were lighted, and we proceeded to climb round the smooth and slippery cliffs at the side, after which came slopes of *débris*, together with several faces of rock like the former one. It is this steep continuous descent that distinguishes this cavern from others that I have seen, such as those of Adelsberg, the Corycian cave, and that of St. Michael at Gibraltar. At last we reached a place which looked like Malebolge, for all was darkness below, and our guide disappeared down the rope to a much greater depth than before; but as we had not, like Dante, a Geryon on whose back to descend, we swarmed down this also, and then found ourselves in the Grotto. It is a large and lofty hall, ornamented with very fine pendent stalactites, the white forms of which glimmer in the dim light; if brilliantly illuminated, the effect would be very striking, but in itself, though curious, it is not the most imposing of caverns. The depth must be several hundred feet. We were shown the altar where mass had been said when King George and Queen Olga had visited the place three years before; at that time the descent was made by ladders. Our ascent from Malebolge was facilitated by a rope passed under our arms and hauled from above, and so we regained the daylight. The natives call it "The Refuge" (καταφύγι), a name that explains the use to which such caverns have been put, and illustrates the word κρησφύγετον, which we have noticed in connexion with Crete. On the way back I dug up a variety of orchids, and the natives who assisted me asked many questions about their destination, England. On the other side of the strait a large extent of rich land was seen in Paros, while behind rises the central Mount Marpessa, towards which the ground slopes from every part of the coast.

We re-embarked, and in an hour reached Paroekia, the capital of Paros. From the size and fertility of the island we expected to find it a good town, but, on the contrary, it proved the dirtiest place we had seen on the journey: the streets were open sewers, and everywhere full of nuisances. As might be expected in the neighbourhood of the famous quarries, fragments of marble were to be seen in all directions; pieces of cornices served for doorsteps, and triglyphs and other ornaments were built into the walls. The greatest amount is on a knoll on the north side of the town, on which stood the ancient acropolis: here drums of columns, some Doric, some Ionic, lie in all directions, while some have fallen down the steep hillside into the sea. The white marble of the temples to which they belonged must have looked well from the water in this elevated position. On one side a portion of the wall of the Venetian fortress is curiously composed of drums laid on their sides and slabs unequally fitted together; within this, the masonry which now forms the east end of a chapel of our Lady of the Cross is almost the only ancient structure which retains its original position. Several churches here have incised ornaments, and other features of the true Byzantine style, which are rarely found in the islands. At the back of the town is a large church of the Virgin of an Hundred Gates (Παναγία Ἑκατομπυλιανή) and extensive buildings of marble adjoining: these are new and therefore uninteresting, for the Greek rite is so thoroughly mediaeval in its character that it is unsuited to modern, and especially Italian, architecture.

The following day we devoted to a visit to the quarries, having first called on M. Damias, the present owner of them, though they are not worked. Our path lay upward along the lower slopes of Mount Marpessa, and in an hour and a half we reached the little monastery of Hagios Minas, enclosed by a square white wall, quite Moorish-looking from the absence of windows. Inside, the buildings are quaintly packed together at various levels; but at present it is used as a farm, and tenanted by a son of M. Damias. He undertook to show us the quarries which are in the immediate neighbourhood, and which are entered by openings in the hillside, like the grotto of Antiparos. At the mouth of that which is considered the finest there is a curious sculptured tablet on the rock, containing numerous groups of figures, conspicuous among which is a seated female deity, with a dedication to the nymphs below. This is figured in one of the plates to Stuart's *Antiquities of Athens*, but now a large piece has been broken off the face of it. With deep indignation we learnt that last year an Englishman (who shall be nameless) cut this piece off and carried it to England; subsequently, on a letter of remonstrance being addressed to him by M. Damias, who at the time was ignorant of the act of vandalism, he returned it, and we saw it at the monastery in the packing-case in which it was sent. When we reached the point where daylight ceases, our tapers were lighted, and the dogs that had accompanied us from the convent first whined dismally, and finally returned to the upper air. I had expected to find the quarry worked

in regular shafts, but instead of this the dip of the strata has been followed, and consequently the passage descends at a considerable incline, winding about in different directions, and the roof slopes from left to right. It varies in height from 16 to less than 3 feet, so that sometimes it is necessary to crawl on hands and knees; in these places the passage must have been wider formerly, to allow of the stone being carried out. At one point two hundred bats were hanging from the roof, but fortunately they were not disturbed by our lights. The marks of the tools of the old workmen were visible everywhere on the roof and sides, the groovings being about two inches apart; the amount excavated must have been immense, for the whole place has the appearance of a labyrinth, and we were told we might wander for a day without finding the end. The marble on the surface is not usually white, but where it is broken it is brilliantly pure; in some parts the grain is very fine, and we tested its hardness in breaking a lump in order to bring away a specimen. After being fifty minutes underground, we returned to daylight, and then proceeded to a second quarry, where, however, the marble is somewhat inferior. In places there were stalactites in process of formation, but none were to be compared with those of Antiparos. It is deeply interesting to think that from these quarries came the material for most of the famous Greek statues that have come down to us, and for several important temples, such as that of Apollo at Delphi, which was rebuilt of this stone by the Alcmaeonidae.

The scirocco (Eurus) had been blowing all day, but towards evening it increased to the most furious gale against which I ever have attempted to stand, and corroborated all that our boatmen had told us of its extremely dangerous character. On the morrow, however, it had lulled, and we started on our return voyage with a favouring south-west breeze. After we had passed a dangerous rock in the middle of the sea called "the Ant" (μυρμίγκι)—the name of which recals the corresponding ancient name of the rock Myrmex off the Thessalian coast (Herod. vii. 183)—the wind freshened, and it was a fine sight to see the great deep-blue waves rolling in from the west. Nor less fine was it to watch the steering of our helmsman, Yanni, as we raced along with all our sails set, sometimes in the trough of the waves, sometimes on the crest, but never once shipping a sea. At last, when we reached the nearest point of Syra, we suddenly darted into calm water, and shortly afterwards arrived at the town, which had been our head-quarters during our various excursions. H. F. Tozer.

SELECTED BOOKS.

General Literature.

Caynou, A. Chefs-d'œuvre de Shakespeare, traduits littéralement en vers français. Préface de M. Mézières. Paris: Plon. 20 fr.

Claude le Lorrain. Eaux-fortes de, reproduites et publiées par Amand-Durand. Texte par Georges Duplessis. Paris: Amand-Durand. 100 fr.

Frilley, G., et J. Wlahovitz. Le Monténégro contemporain. Paris: Plon. 4 fr.

Leared, A. Morocco and the Moors. Low & Co. 18s.

Lyte, H. C. Maxwell. History of Eton College. Macmillan. 31s. 6d.

Morice, F. D. The Olympian and Pythian Odes of Pindar. King.

Naibjoux, F. Notes de voyage d'un architecte dans le nord-ouest de l'Europe. Paris: Morel. 20 fr.

Wyllie, the late J. W. S. Essays on the external policy of India. Ed. W. W. Hunter. Smith, Elder & Co. 14s.

History.

Diercks, G. Die Araber im Mittelalter u. ihr Einfluss auf die Cultur Europas. Leipzig: Ehrlich. 2 M.

Preger, W. Beiträge zur Geschichte der Waldenser im Mittelalter. München: Franz. 2 M. 70 Pf.

Waitz, G. Deutsche Verfassungsgeschichte. 7. Bd. Die deutsche Reichsverfassg. von der Mitte d. 9. bis zur Mitte d. 12. Jahrh. 2. Bd. Kiel: Homann. 11 M.

Physical Science.

Fischer, H. Neptrit u. Jadeit nach ihren mineralogischen Eigenschaften. Stuttgart: Schweizerbart. 4 M. 40 Pf.

Groth, P. Physikalische Krystallographie u. Einleitg. in die krystallograph. Kenntniss der wichtigsten Substanzen. Leipzig: Engelmann. 16 M.

Muller, C. Musci Schweinfurthiani in itinaribus duobus in Africam centralem per annos 1868–1871 collecti, determinati, et exposita. Berlin: Friedländer. 3 M.

Philology.

Curtius, G. Studien zur griechischen u. lateinischen Grammatik. 8. Bd. 2. Hft. Leipzig: Hirzel. 3 M.

Hillebrandt, A. Ueb. die Göttin Aditi (vorwiegend im Rigveda). Breslau: Aderholz. 1 M. 25 Pf.

Mayor, J. E. B. Bibliographical Clue to Latin Literature; edited after Dr. E. Hübner with large additions. Macmillan.

Pappi Alexandrini collectionis quae supersunt. Ed. F. Hultsch. Vol. I. Berlin: Weidmann. 15 M.

Winteler, J. Die Kerenzer Mundart d. Kantons Glarus in ihren Grundzügen dargestellt. Leipzig: Winter. 5 M.

CORRESPONDENCE.

HAMLET'S AGE.

Temple Road, Dublin: December 20, 1875.

Some of the following considerations are new, and may serve to justify my strong language with reference to Mr. Minto's theory that Shakspere's Hamlet was a youth of seventeen years. The poet's youngest *heroines* (children of the south) are aged fourteen (Juliet, Marina), and fifteen (Miranda). The age of Perdita is sixteen. Shakspere loved these earliest years of budding womanhood. What is the corresponding period of early manhood that charms the poet's imagination? At what age does Shakspere conceive that boyhood is blooming into adult strength and beauty? I answer, from twenty-one to twenty-five. The stolen sons of Cymbeline, boys just ready to be men, are aged twenty-three and twenty-two; Florizel looks about twenty-one (*W. T.* v. 1. 126); Troilus, a beardless youth (two or three hairs upon his chin), is older. "O admirable youth, he ne'er saw three-and-twenty." "*Pan.* Why, he is very young; and yet will he, within three pound, lift as much as his brother Hector. *Cress.* Is he so young a man, and so old a lifter." Paris (possessor of Helen for several years) is "young lord Paris." Mr. Minto, arguing that Hamlet's age is seventeen, describes him as "a youth of the age of Romeo, or young Prince Hal at the time of his father's accession." I am not aware that we can determine Romeo's age. Prince Hal, at his father's accession, was some twelve years old, but Shakspere represents him as considerably older. When the battle of Shrewsbury took place (Henry being in fact sixteen years old), Shakspere, I believe, intends his age to be "twenty-two or thereabouts" (1 *Hen. IV.* iii. 3, 212). When Henry V. ascended the throne his age was twenty-six, and there is no reason to suppose that Shakspere, who had up to that point made him older than the Prince Henry of history, now represented him as younger. The Bishop of Ely says:

> "My thrice puissant liege
> Is in *the very May-morn of his youth.*"

Mr. Minto can hardly bring himself to conceive of Hamlet as nineteen, and is quite willing to maintain his original position of seventeen. Test this theory by the other plays. Are we to imagine the utterer of the soliloquy "To be, or not to be" as five or six years the junior of the boys of old Belarius, and that at a period of life when each added year counts for much? Is Florizel—one of Shakspere's ideals of youthful grace—four years older than Hamlet? Did Hamlet begin his observations on society (v. 1, 150) at fourteen? Were his schoolfellows—despatched on a critical mission to England—also youths of seventeen? Can Mr. Minto prove that any chief male personage of Shakspere's plays is aged seventeen, eighteen, or even nineteen?

I cannot help inferring from a passage of Mr. Minto's *Characteristics of English Poets*, that the theory to which his imagination wedded itself was formed before he had observed the gravedigger's dating of Hamlet's age. He writes:—

"There is no ground whatsoever for the prevailing notion that Hamlet's age must be set down at thirty. It proceeds on two most unfounded assumptions; that the married life of the player-king and queen corresponds exactly in its duration of thirty years to the married life of Hamlet's father and mother, that young Hamlet was born within a year of their marriage." No mention is made of the gravedigger's testimony. The dating of the play-king's marriage is important in this discussion. His thirty-years wife (representing Gertrude) is not too old to win a second husband's love; therefore Gertrude, although the "hey-day of her blood" is "tame," is not necessarily too old; we may imagine her forty-seven. But I am not greatly concerned to maintain the play-king's and gravedigger's dates, except for the sake of resisting rash tampering with Shakspere's text. I can imagine Hamlet as a man in the "May-morn of his youth" at twenty-six or twenty-five. I am much concerned, however, to oppose such a misreading of the play as would not only render the conception of Hamlet incoherent, but would pervert our view of an entire group of lovely characters,—the Florizels and Polydores and Ferdinands of Shakspere. And I would note that Shakspere found it possible to think of thirty as a youthful age. The gravedigger himself speaks of "Young Hamlet." In *Much Ado* we read (of fashions in clothes): "How giddily a' turns about all the hot bloods between fourteen and five-and-thirty." In the Sonnets Shakspere names forty (not thirty) as the age when time has marred the face.

The difficulty with respect to Hamlet's age (noticed long since by Blackstone) was explained by Dr. Bucknill upon the supposition that in Shakspere's revisal of the play he made Hamlet older, and did not work out the passages previously written and referring to his youth. Mr. Marshall suggests that the thirty years were inserted to suit the age and person of Burbage. The tradition, recorded by Downs, that Joseph Taylor was the original Hamlet is probably unfounded. In the elegy on Burbage (printed by Mr. Hazlewood) that great actor is praised for his equal success in the part of "young Hamlet" and of "old Hieronymo." If Burbage represented Hamlet as thirty years of age, still, in spite of the thirty years, Burbage's Hamlet passed for young. Like Mr. Minto, however, I yield something; and if any critic will efficiently knock upon the mazzard that "absolute" knave the Clown, I accept as satisfactory the age assigned by Mr. Marshall—twenty-five. The student should compare a somewhat similar difficulty as to age in the *Comedy of Errors*. Are the twins aged twenty-three or twenty-five; or (as the folios read) thirty-three? See the note in *Cambridge Shakespeare*, vol. i. p. 464. Edward Dowden.

3 St. George's Square, N.W.: December 20, 1875.

As Mr. Minto has referred to me anent the "inconsistency in regard to Hamlet's age," perhaps you will allow me to cite my already-quoted testimony of the most important witness in the case, Hamlet's own father:—

> "I could a tale unfold whose lightest word
> Would harrow up thy soul, freeze *thy young blood*" (I. v. 16).
>
> "but know, *thou noble youth* (l. 38),
> The serpent that did sting thy father's life
> Now wears his crown."

As I irreverently ask in the New Shakspere Society's *Transactions*, 1874, p. 511, "How can one believe that a fat fellow of thirty could have been called a youth?" Take again an extract from that great illustrator of Shakspere, and raciest of all Dictionary-makers, Randle Cotgrave, A.D. 1611: "*Avoir la salle.* To be whipt in publike, as breeching boys are sometimes in the hals of Colledges." May I quote further from myself?—

"Hamlet, at a University, could hardly have passt twenty. . . . I look on it as certain, that when Shakspere began the play, he conceivd Hamlet as quite a young man. But as the play grew, as greater weight of reflection, of insight into character, of knowledge of life, &c., were wanted, Shakspere necessarily and naturally made Hamlet a formd man, and by the time that he got to the Gravediggers' scene, told us the Prince was thirty. . . . The two parts of the play are inconsistent on this main point in Hamlet's state. What

matter? Who wants them made consistent by the modification of either part?"

No doubt Shakspere began to work on an old *Hamlet*, and never took the trouble to remove the thence-arising inconsistencies of age and character that we find in the play. I do not share my friend Mr. Simpson's belief that the early *Hamlet*, to which we find the Revenge allusions, &c., was Shakspere's. And Dr. Brinsley Nicholson, Dr. Ingleby, Professor F. A. March, &c., are on my side. "The vicious mole of nature," "the stamp of one defect" (I. iv. 23, 31) is for me Shakspere's own explanation of his Hamlet.

F. J. Furnivall.

Rossi's Hamlet.

Villa Francesca, Cannes; December 13, 1875.

Signor Rossi is an actor, as the English theatre-going world has heard for some months past, whose reputation in Italy rivals that of Signor Salvini. The profound impression produced by the latter in this country leads me to believe that a few words of unbiassed criticism upon Signor Rossi's impersonation of Hamlet which I have just witnessed in Paris may interest those lovers of the drama who were disappointed with his Italian predecessor's playing of the part, while rendering full justice to the pathos and power of many individual passages in the performance.

But, the fact is, no *adaptation* of Shakspere's play—and Signor Rossi's is far more faithful than the maimed version adopted by Signor Salvini—no adaptation which transposes, curtails, welds one speech and even scene into another, and omits all passages that may appear to the actor to be impossible to render satisfactorily—no such adaptation, I maintain, fitly represents the complex difficulties of the part as played on the English stage. As an example, let me cite the scene with Ophelia. Hamlet's strange words have no doubt been very variously rendered, as Garrick or Kemble, Macready or Irving felt them; but in Rossi's so-called translation, the difficulties are all swept away; we have a sane and sentimental Prince exhorting a young lady to enter a convent, and interlarding all his speeches with "povera figlia!" or "povera fanciulla!" In short, however beautifully acted, it is not Shakspere. "C'est magnifique, mais ce n'est pas la guerre." And many similar instances might be quoted.

Signor Rossi's appearance suits the part well. His features are singularly mobile; indeed, for variety of expression I have never seen a face to equal his: his figure is picturesque; his gestures, though redundant, often announce that rarest quality in acting, imagination—a state of mind *conceived*, of which this is the outward and visible sign. The first instance that occurs of this is in a passage which all English actors (I believe), consecutively, have *shirked*, as perilous to excite the mirth of the gods. It is where Hamlet conjures his friends not to mention what they have seen, and the Ghost from below cries out "Swear!" Hamlet's well-known rejoinders, "You hear this fellow in the cellarage," &c., &c., which seem to be the result of an overwrought nervous excitement, were delivered with a fine perception of their truth, under the circumstances, to one of the Prince's temperament.

Rossi's countenance, voice, and action were alike impressive: it would have been impossible to laugh at what in the hands of a less accomplished artist might have seemed puerile, if not laughable. Hamlet's effort to jest at what had so deeply stirred his inward soul, added to, instead of detracting from, the impressiveness of the situation. In Act II. his scene with Polonius was excellent. The weariness and the whimsies, half real, half assumed, were very naturally given; and greatly as I had admired Salvini in this scene, I thought Rossi's rendering of the "parole parole" even more subtle. *Si sic omnia.* In the interview with Ophelia, to which I have before referred, Rossi does two strangely ill-considered things. On her entry, he goes up to her, and at once lays his hand upon the casket she holds: his motive for this action I cannot conceive, as it weakens all that follows. When he detects Polonius eaves-dropping, he walks straight up to the door while asking "Where's your father?"—a movement which could not fail to have attracted Ophelia's attention. The scene with the recorders (omitted by Salvini) was excellent; that with the players less good. It lacked the naturalness and sincerity which distinguished Mr. Irving's advice. The earlier portion of the play-scene was admirable: I should have pronounced it uniformly so, had it not been disfigured at the end, when Hamlet flung himself upon the throne, by a physical manifestation of triumph as original as it was undignified. Rossi slapped both legs with his hands violently and repeatedly, upon the words "è vero—è vero." I had not recovered from the shock of amazement caused by this action, when I was moved to enthusiasm by one of the finest passages in this representation. As Hamlet comes upon the King in his closet, the expression of Rossi's face, the arrested movement on the words, "Rientra nel fodero O mia spada," were poetical in the highest degree. The great dramatist's outline was here nobly filled up: the irresolution, the sorrowful self-contempt, the dread of committing murder at such a moment were finely indicated; the picture of his figure as he lingered at the door is not easily to be forgotten. The interview with his mother which follows threw me back again into the depths of disappointment. When the Ghost appears Rossi *ducks* behind a chair, and literally dodges the Royal Dane, as the shade advances, creeping round behind the Queen. Nothing more ignoble can be conceived. At the end of this scene (another glaring instance of transposed text) he tears his uncle's miniature from the chain round his mother's neck, dashes it to the ground, and dances on it! This, like the termination of the play-scene I have described, roused the Parisian audience to rapturous applause. I cannot think that it will do so in England. This is realism carried beyond, and away from, the realms of High Art. It may suit Alexandre Dumas' "Kean," in which Rossi is said to surpass every French actor of the part; but the effort to supply by such false means the lack of genuine passion, which appears to me to be at the bottom of this remarkable actor's shortcomings in this part, is doubly provoking by reason of the great beauties which distinguish so many passages. Such an unequal performance I never beheld; at once so much above and so much below the ordinary level of good acting. At the close of the play, instead of contenting himself with stabbing the King, Rossi avails himself of the words "drink off this potion" to force the goblet of poison between the King's lips; an action which so comically suggests dosing a refractory child, that it roused even the admiring Paris audience to laughter.

It would be impertinent to judge this distinguished artist by his performance of one part, though that part is considered in Italy his best. My impression is that wherever sentiment, subtlety, fancy, grace, and humour are needed, he will not be found wanting. I should like to see him in high comedy and romantic drama; I cannot believe he would satisfy me in either *Othello* or *Macbeth*. The fire in Salvini's performance which kindled English audiences is wanting. His rival has other qualities, but he has not this; and if he be wise, he will not trust to his performance of Shakspere for success on his first appearance in England. Hamilton Aïdé.

Messrs. L. Reeve and Co. have in the press a new part of the *Conchology of the East Indies*, by J. E. Howard, F.R.S., embracing the most recent information relative to the introduction and cultivation of the Cinchona Plants in our Eastern Colonies, and also in the Dutch Colonies of Java.

The Editor will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

Saturday, Dec. 25,	3 p.m.	Royal Albert Hall: *Messiah* (Mdlle. Albani, Mr. Sims Reeves).
Monday, Dec. 27,	2.30 p.m.	Royal Albert Hall: Grand Miscellaneous Concert.
	7.30 p.m.	Ditto ditto.
Tuesday, Dec. 28,	8 p.m.	Anthropological Institute: "Note on a proposed International Code of Symbols for Use on Archæological Maps," by John Evans; "Divination by the Rod and by the Arrow," by Miss A. W. Buckland.
,,		West London Scientific Association: "Tea," by R. W. Cheadle.

SCIENCE.

Elementary Biology. By Professor Huxley and H. N. Martin, M.D. (London: Macmillan & Co., 1875.)

Those who are acquainted with the operations in this country of the four public schemes of school examination in which natural science has a recognised place, know that there is a strong tendency in schools of all grades to do something in the way of teaching the branches of that subject. The four great examination schemes of which we speak are the examinations under the Science and Art Department, the matriculation examination of the University of London, the Oxford and Cambridge middle-class examinations, and the Oxford and Cambridge public schools examinations. The first of these examinations reaches the smallest kind of school and the poorest class of students, the last deals only with the highest kind of school-establishments; while the second and third are in relation with an intermediate class. Those who are wont to deplore the exhibition of any activity on the part of the State in the direct promotion of education will probably not accept with equanimity the statement that of the four examining bodies mentioned, that which exhibits the greatest earnestness in regard to the promotion of education in natural science is the first-named; and, as a result, in the schools which come under its operation there is found, *in proportion* to the standard attained in other subjects, a high general efficiency in the teaching of natural science: whilst, on the other hand, as we pass along the list of examining bodies and affiliated schools we find a falling off in the efficiency of science-teaching, until in the case of the large public schools it reaches its lowest level. As a rule in these schools only a part of the boys are instructed in any branch of natural science, and these only in the elements of chemistry or physics, with a fragment of technical flower-lore which ought not to be called botany. The reason of the low level and pretended failure of natural science teaching in the public schools is that at present not more than, if so many as, one master is employed to teach the varied branches of this subject, and that the other masters in the school are quite ignorant, and are glad to be ignorant, of it. A remedy for this, acting both on schoolboys and future masters, would be found in the introduction, by Oxford and Cambridge, of the elements of natural philo-

Digitized by Google

sophy and biology as compulsory subjects into a matriculation examination. Much might in the meantime be done to facilitate the work of those who are seriously endeavouring to teach the elements of natural science in large schools. A high standard of matriculation would render the present "under-manning" of our public schools impossible, but will never be imposed by either Oxford or Cambridge until the university ceases to be the mere instrument of its local proprietary schools (the colleges). The teachers of natural science in public schools would, however, be assisted by some indication on the part of the universities which are good enough to examine them, of the outlines of a curriculum of natural science study. Teachers are agreed as to what is meant by the "elements" of chemistry. The "elements of physics" is a little more doubtful a term, while the "elements of botany," "the elements of zoology," but most of all the "elements of biology," are terms which possess the most uncertain, if any, meaning. Some minute and careful directions to the outnumbered and struggling science-teachers in our larger schools as to what is to be regarded as the beginning and what the end of some of these subjects, and the order in which to take them up—given by the bodies who have undertaken to examine the students of such schools—would have great effect and are urgently needed. It is the excellent series of schedules drawn up by the examiners of the Science and Art Department, and published in its *Science Directory*, which has more than anything else rendered the work of the teachers in connexion with it satisfactory. In the absence of a guide from any other source, teachers of natural science in schools of all grades cannot do better than follow the scheme of instruction set forth in the *Science Directory*.

These remarks serve as an introduction to what may be said in recommendation of the little book devoted to the Elements of Biology by Professor Huxley and Dr. Martin. The book serves as a text-book for teacher and pupil in commencing the study of those branches of natural science which were but lately isolated under the names Botany, Zoology, and Physiology, but which now have come to be regarded as one homogeneous body of knowledge, and united under the name Biology—a science duly connected with the series of more abstract sciences in that its fundamental hypothesis is this, "that the phenomena exhibited by living things are to be explained by reference to the laws of physics and chemistry." In the scheme of the Science and Art Department (for which the experience and knowledge of Professor Huxley are in this subject responsible) the student begins the study of Biology with a survey of the chief phenomena of life as exhibited in a graduated series of plants and animals. This is his elementary course, and it is this (combined perhaps with some dogmatic human physiology) which, in the opinion of some persons (among the best qualified to offer advice), the schools should endeavour to teach. Elementary Biology, together with elementary chemistry and the elements of experimental physics, may be taken by the schoolmaster as standing in the same relation to natural science as do the translating of certain well-known authors and exercises in composition to the classics, and as do arithmetic, Euclid, and algebra "up to quadratic equations" to the mathematics. Subsequently the student may go on to a special study of botany or to a special study of zoology; but in pursuing either or both of these branches of the subject, he is not to forget that he is studying them as parts of the large science which has for its object to follow out mechanical cause and effect in the realm of life.

The provision which is made in the *Elementary Biology* for the commencement of this course of study is excellent. Half-a-dozen plants and half-a-dozen animals are selected—including yeast, moulds, a fern, a bean-plant, an amœba, a vorticella, a crayfish, a mussel, and a frog—and each is separately considered. Not only is an accurate description of the form, mode of life, and growth of each of these types given, but in connexion with each description we have a very ample and precise set of directions for the guidance of the student in dissecting or examining with the microscope a specimen of the type in question. These rules and directions form as exact and valuable a series of exercises as do the tables for qualitative analysis which form so important a feature in the educational aspect of chemistry. The course, though no doubt it will be novel to many persons, is no untried thing, but has gradually been perfected during the last four years at South Kensington, where the new laboratories have enabled the professors, formerly located in Jermyn and Oxford Streets, to provide more thoroughly practical instruction in their several departments than can be found together in any other institution in the country.

A word or two may not be out of place with regard to the word Biology. As long ago as the year 1802, Gottfried Reinhold Treviranus published the first volume of a very remarkable work on philosophical zoology and botany, which he entitled *Biologie*. The use of the word at this period corresponds closely in the sense assigned to it, and in the circumstances which led to its use, with the modern acceptation. In both cases, after a period of systematic accumulation of facts, a speculative reaction had set in, and men endeavoured to co-ordinate the results of empirical study. The speculations of Treviranus, Oken, Goethe, and Lamarck, though discredited during the first fifty years of our century, yet exerted a profound influence upon the minds of the more cultivated naturalists; and the possibility of a science of Biology, even at a time (1839) when evolutional speculations were least in favour, was asserted by such a book as Carpenter's *Comparative Physiology*, where the vital phenomena of plants and animals were treated side by side as parts of one subject. It remained for the progress of microscopic investigation and the theory of natural selection to render such a possibility an accomplished fact. Professor Huxley, who is one of those who for years has held "that the study of living bodies is really one discipline," and has in his teaching acted on that conviction, has now enabled the beginner not only to commence with what are truly the elements of his subject, but to commence in the only right way—by practical work in a laboratory.

E. Ray Lankester.

THE DEVELOPMENT OF ISRAELITE PROPHECY.

Die Theologie der Propheten als Grundlage für die innere Entwickelungsgeschichte der israelitischen Religion, dargestellt von Lic. Bernh. Duhm, Privatdocent in Göttingen. (Bonn: Adolph Marcus, 1875.)

The review in the Academy (No. 184, p. 496) of Kuenen's *Religion of Israel* may be fitly followed up by a notice of a work written in the same spirit, and the most important which has appeared on the subject of prophecy for many a long day. Dr. Duhm, like Professor Kuenen, is thoroughly convinced that the Levitical laws, with the accompanying narratives, are in the main of post-exile origin, and the object of his book is to show in detail that the development of the prophetic ideas is only explicable upon that theory. It is gratifying to find that the younger scholars of Germany are beginning to liberate themselves from the paramount influence of Ewald—a man of genius, who has left a deep mark on Biblical studies, but deficient in some of the more sober qualities which enter into the composition of a critic. It looks, indeed, almost like unconscious irony that the rebellion should break out in Ewald's own university, where the author fills the position of "Privatdocent." I do not know whether it is by accident, or through the familiar intercourse of teacher and pupil, that Dr. Duhm presents a striking intellectual likeness to one of the chief remaining Göttingen celebrities, Professor Albrecht Ritschl. He has, in short, the same thoroughness of research, the same philosophical and theological interests, but, I fear I must add, a touch of the same dogmatism. Why, for instance, should Ewald's combination of "her that is to bear" (Mic. v. 2) with the "damsel" or "young woman" of Isaiah vii. 14, be described as "utterly without foundation," when such strong internal evidence has been offered for it? Dr. Duhm thinks it enough to refer to Hitzig, and Hitzig's reckless spirit, without his frequent flashes of brilliance, seems to have passed into him. He is, therefore, not a safe guide in the interpretation of difficult passages, and still less in the emendation of them. And his philology may be gauged by his revival of the unhappy suggestion that Shaddai ("the violent"; A.V. "the Almighty") and *shéd* ("demon," A.V. "devil") are connected with the Set of the Hyksos!

But it is needless to multiply instances of a fault which will at once strike the English reader. The author's strength lies not so much in the explanation of single passages as in tracing the thread of thought in an entire prophecy, and comparing and contrasting it with that in other prophecies. It is probable that his zeal for logical evolution has now and then carried him too far, as, for instance, in the view that Amos, as the consistent expounder of a moralised religion, preached a new form of worship, without

ceremonies, without even sacrifices. This is based on the hard passage, Am. v. 21–25, but seems to be contradicted by the fact that a very similar passage occurs in Isaiah (i. 11–15), who can hardly be suspected of hostility to the temple services in themselves (comp. Isa. vi. 6, xxviii. 16, xxx. 29, xxxi. 9), and is perhaps even more certainly opposed to the character of the Hebrew race. Can we imagine a Semitic nation producing a King Asoka?

Dr. Duhm's method of studying the prophets is the only right one, and contrasts favourably with that adopted by Knobel in his *Prophetismus der Hebräer*. It is to study the prophets, not singly, but in groups, and compare the members of a group, with a view to finding out their points of agreement and disagreement. There are prolegomena, full of suggestive matter, though couched perhaps in too scholastic a style, in which the author's point of view is clearly stated. The main body of the work is divided into three sections, corresponding to the Assyrian, Chaldean, and Persian periods respectively. Each section is introduced by a kind of historical framework, and by a sketch of the ideas common to the prophets of the period. Dr. Duhm, as I have said, is great in contrasts. In the first period, for instance, Hosea, and the author of Zech. ix–xi., xiii. 7–9, represent a type of religion in which feeling—Amos and Micah one in which the moral element—is predominant, while the prince of the prophets, Isaiah, exhibits the synthesis of both. The second section opens with a remarkable chapter, in which the legislation of Deuteronomy is accounted for by the growing tendency to objectify religion. The prophets of the period are arranged in three divisions: first, Nahum, Habakkuk, and the author of Zech. xii–xiv., who develop Isaiah's belief in the inviolability of Jerusalem to an extreme degree, then Jeremiah, and then Ezekiel. The third section embraces the anonymous prophets of the exile, especially the most spiritual of the prophets, the "Second Isaiah," and the little group of the Restoration, Haggai, Zechariah, *Joel*, and Malachi. The relegation of Joel to this period is supported by arguments which deserve careful attention. As against Ewald's theory, which has acquired almost the force of a tradition, that he is the earliest and most antique of the prophets, they seem to me to be conclusive. There is still, however, much to be said for Dr. Oort's theory (*Godgeleerde Bijdragen*, 1866), which has hitherto been my own, that the book is the work of two prophets, the latter of whom, who was also the editor, came forward as a prophet shortly before the fall of Jerusalem. This theory has naturally escaped the attention of Dr. Duhm, whose acquaintance with Dutch theology is limited to Kuenen. The Chaldean period is of such importance that any addition to our knowledge of it cannot but be welcome; not to mention that Dr. Oort's is the only theory which accounts for the obscure expression "the northern one" (Joel ii. 20), *i. e.*, certainly not the locusts, but an army of northern invaders; why not the Chaldeans?

There are several other points to which I should have liked to direct the reader's attention, *e. g.*, the explanation of the friendship between the dynasty of Omri and the kings of Judah, as compared with Jehu's hostility to the latter (p. 61), and especially the remarks (pp. 57, 58) on the Arabian origin of the worship of Yahweh, which has already, though with some extravagances, been maintained (as I now suspect, rightly) by Dr. C. P. Tiele in his *Vergelijkende Geschiedenis*.

But before concluding, I feel bound to accept the challenge thrown out indirectly to foreign scholars by Dr. Kuenen in the *Theologisch Tijdschrift*, and express an opinion on the theory so ably maintained by himself, and supported by Dr. Duhm. While heartily joining in the chorus of eulogy which has greeted the English edition of his work, and well understanding (as having passed through such a phase years ago myself) the attraction felt by many of his readers for his view of the origin of the Pentateuch, I still venture to question whether the reconstruction of history which it involves is not too neat and logical to be true. No doubt the old view, especially in the Ewaldian form, ignores to a great extent the current of intellectual progress, as has been seen by Dr. Dorner, the historian of Protestantism, who couples Ewald in this respect with the ultra-orthodox Hengstenberg (*History of Protestant Theology*, ii. 436, 437). But does not the theory of Kuenen and Duhm err as much in the opposite direction? Does it not force history into too straight a channel? After all, it is the post-exile date of the Levitical legislation which, if admitted, will revolutionise Jewish history. It is this alone which restores order to the seemingly unnatural course of Israelite religion. And who has taken a more prominent part in the discussions which have led (as I believe) to this result than the South African missionary bishop?

Dr. Duhm, therefore, has perhaps ventured beyond his brief in asserting that the late date of the "Book of Origins" (the Elohistic narrative + the Levitical legislation) rests on stronger and more numerous grounds than that of the "Second Isaiah" (p. 195). The argument of Bishop Colenso has no doubt its weak points, but so also, as Bishop Colenso appears to have shown, has that of Professor Kuenen. And here I must for the present leave the question. When I reviewed Bishop Colenso's Sixth Part (ACADEMY, vol. iv. pp. 85–87) I still hoped to arrive at certitude on grounds of literary criticism, but after a renewed attack upon the problem, I have been thoroughly baffled. None of the existing critical systems seem to me satisfactory, except, indeed, that part of Colenso's and Kuenen's theories which relates to the origin of the Levitical legislation. Literary criticism, which has achieved so much in the field of Biblical research, is inadequate to a complete solution of the problem of the Pentateuch. I make Mr. Matthew Arnold a present of this admission, but add that I still hope to get a clue to the relations of the Genesis narratives from the study of the Assyrian inscriptions. And this, I believe, will not disappoint us, though the result will possibly be very different from any of the current hypotheses. One word, however, must be said for the honour of an English critic; viz., that both Duhm and a self-assertive writer named Kayser (whose book, *Das vorexilische Buch der Urgeschichte Israels und seine Erweiterungen*, is, however, a piece of good, honest work, though not quite "auf der Höhe der Wissenschaft") have lost much from their ignorance of the later publications of the Bishop of Natal. Is it possible that Dr. Merx's disparaging words, for which I hope he is now sorry, in his survey of criticism, prefixed to Tuch's *Genesis*, are the cause of this? At any rate, it is a fact that there are few works of such intrinsic value for Biblical science as the Fifth and Sixth Parts of Colenso on the Pentateuch; alas that I must add (as another excuse for our German friends) few so badly written!

T. K. CHEYNE.

SCIENCE NOTES.

ZOOLOGY.

The Yarkand Expedition Collections.—Our contemporary, *Nature*, has anticipated us in calling public attention to the disgraceful manner in which the collection of Yarkand mammals, formed by the late Dr. Stoliczka at the expense of Government, has been pillaged by certain private individuals. Mr. W. T. Blanford, F.R.S., in a recent paper in the *Journal of the Asiatic Society of Bengal* (vol. xliv. pt. 105), states that when the collection reached the Calcutta Museum it was found that the heads and horns of many fine ruminants which it was known to have contained *had disappeared*. That they had been purposely removed is proved by the fact that, in some cases, the skeletons had been left minus their heads. Among the missing specimens are some magnificent heads of the great wild sheep of the Pamir (*Ovis poli*), and other species of similar rarity. The fact of Dr. Stoliczka having died in the course of the expedition makes such conduct the more shameful, and we fully agree with Major Godwin-Austen that notice should at once be called to such a disgraceful robbery of national property. It is to be hoped that the offenders may yet be found out and punished as they deserve.

Mr. Clark on Sea-Lions.—The *Contemporary Review* for December contains a most interesting article on "Sea-Lions," by Mr. J. W. Clark, of Cambridge. It gives a review of the known species of the genus *Otaria*, popularly known as fur-seals, sea-lions or sea-bears, with copious accounts of their very remarkable manners and customs, as recorded by the most trustworthy observers. Mr. Clark, who has personally examined the specimens preserved in most of the European museums, considerably reduces the number of recorded species, regarding nine only as being yet well authenticated. The range of these extends throughout the whole of the Pacific and Southern Oceans, but it is not a little remarkable that no sea-lion is found in the Atlantic north of the River Plate, although in the Pacific two species go as far north as Alaska. Mr. Clark gives full particulars of the chase of these animals, and of the processes by which their rough-looking hides are converted into the velvety "seal-skin" of modern luxury. He strongly and justly protests against the barbarity and folly of the indiscriminate massacre of sea-lions carried on in the South Seas, and of the sister butchery of the true seals in the North Seas. If these be continued, total extinction must be the result. On the other hand, the advantage of systematic preservation and regulation of slaughter is clearly shown by the result of the management by the United States Government of the Prybilov Islands in Alaska. There a limited number (100,000) of males only are allowed to be killed annually, and these only during certain months. The result is that the animals, once nearly exterminated, are now as numerous as ever, and the value of the islands is

proportionately enhanced. With such a successful example before them, it is to be trusted that other Governments will combine to follow the lead of our American cousins.

A Gigantic Hydroid.—In our last Notes we gave some account of the latest additions to our knowledge of huge Cephalopods. Since then news has arrived from the *Challenger* Expedition of the discovery of a colossal invertebrate belonging to a totally different class, namely, to the Corymorphoid group of the Hydroidea. In a letter from Professor Wyville Thomson to Dr. Allman (published in *Nature*, vol. xii. p. 555), he states that in the North Pacific on June 7 the trawl brought up three or four gigantic hydroids, either belonging to the genus *Monocaulus* or closely allied to it. The number of fathoms of depth curiously enough was 1,875. Another example was obtained on July 5, from the still more enormous depth of 2,900 fathoms. The length of the hydrocaulus in these huge creatures was about four feet—in one example it measured seven feet four inches, but in this case it may have been abnormally stretched, while the extended non-retractile tentacles were nine inches from tip to tip. Unfortunately, the specimens were all much injured by being drawn up rapidly from such a depth. Dr. Allman observes that it is worthy of remark that the sexual zooids of this new form are apparently simple sporosacs, and do not resemble the medusiform zooids of the littoral gymnoblastic hydroids. This he has always found to be the case with deep-sea animals of this class, and he believes that the medusiform type of zooid is incapable of sustaining the darkness and pressure of great depths.

Ancient Egyptian Dogs.—Biologists interested in the history of the varieties of domestic animals would hardly be likely to seek for materials in a paper by Dr. Birch, "On the Tablet of Antefaa II.," in the *Transactions of the Society of Biblical Archaeology* (vol. iv. p. 172). If they will do so, however, they will find a very interesting account of the representations of dogs, both on this tablet and on other ancient Egyptian records. Various very different races had already become fully differentiated even at that early period. The figures show animals which closely resemble the modern greyhound, mastiff, bull-dog, turnspit, and Esquimaux dog. One of the former is labelled "The dog of the White Antelope" (meaning doubtless the Leucoryx), and Dr. Birch is informed by Mr. Bartlett that hounds of a similar form are still used in North Africa in the chase of gazelles and other antelopes.

BOTANY.

Botanists will be glad to learn that the second part of the second volume of Hooker and Bentham's useful *Genera Plantarum* is nearly through the press. This important work has now been in progress nearly fifteen years, the first part having been published in July, 1862; and the part now printing brings it down to the end of the gamopetalous orders. But although there is, doubtless, much work to be done before it is completed, the third volume may be expected to occupy, comparatively, much less time in preparation, inasmuch as the apetalous orders have nearly all been recently elaborated for De Candolle's *Prodromus*. Further, General Munro has done much towards defining and limiting the genera of grasses, and Mr. Baker is going on with the petaloid monocots, excluding the orchids, which Professor Reichenbach should have ready at any moment. We believe that Mr. Bentham will now take in hand the seventh and last volume of his *Flora Australiensis*.

Mr. F. B. Forbes, of Shanghai, now in Europe, is preparing an enumeration of all the *Phanerogamia* and *Filices* hitherto discovered in China Proper. It is to be hoped that he will publish it, for, with the exception of Bentham's *Flora Hongkongiensis*, the literature of Chinese Botany is very widely scattered, and many species still remain undescribed. We understand that the *Phanerogamia* represented in the Herbarium at Kew number about 3,000 species, including those from the Korea and Formosa, and the *Filices* a little more than 200 species. These figures are, perhaps, scarcely so high as might have been anticipated, but it should be remembered that successive collectors have trodden nearly the same ground, and the botany of many of the interior provinces is still practically unknown. The recent collections of the Abbé Armand David and Dr. Bushell in North China, of Dr. Shearer, Kin-Kiang, and those of the Yunnan expedition made by Dr. Anderson, though small, go to prove that China still offers a rich booty to the botanical traveller.

The botanical laboratory at Kew is in course of construction, and we hope that some good work will be done in it when it is finished; but we fear that little can be expected without a special superintendent, and an assistant or two. Possibly there may be provision for the necessary staff. The works for the new Herbarium are not yet begun, through some difficulties, we understand, in the selection of a suitable site.

Few botanists appear to be aware of the existence of a capital botanical library at the west end of London. We allude to the "Lindley" library, deposited in the rooms of the Royal Horticultural Society, though not the property of that body. It is not only free to the fellows of the Society named, but also to all botanists and horticulturists; and books are lent out under certain regulations. As the trustees have no funds for paying a librarian, there is at present no constant attendant; but Mr. W. B. Hemsley, who has succeeded Professor Dyer in the charge of the books, attends every Wednesday.

We have much pleasure in announcing that the unequalled botanical collections from Angola and Benguela in western tropical Africa left by the late Dr. Welwitsch will soon be available for study. A compromise has been arranged between the executors and the King of Portugal, who has been disputing the power of the testator to dispose of collections made during the time he was in the service of the Portuguese Government. By this arrangement, nearly a complete set of the plants, together with copies of all notes and drawings, will be deposited in the British Museum.

Mr. T. R. Archer Briggs, of Plymouth, has undertaken the work of distributing the plants for the Botanical Exchange Club for the ensuing year, Dr. Boswell continuing to act as referee in doubtful cases.

The *Journal of Botany* for December contains, as an appendix, an outline of the flora of Sussex by Mr. W. B. Hemsley, who has a few separate copies for distribution among students of British botany, and will send them out shortly.

The third volume of the *Flora of Tropical Africa* will probably appear early next year.

Visitors to Kew Gardens will observe a great improvement in the disposition of the plants in the large Palm House for the purposes of study. It is intended to devote this house more exclusively to palms and their allies; and many other plants, as well as duplicate palms, have been removed to give ample space for the development of those remaining. Nowhere else in Europe can so many large specimens of different species be seen together, and nowhere in the world so many species in so small a space.

The Part played by Microscopic Beings and Moulds in the Putrefaction of Eggs.—Dr. U. Gayon has been following up the investigations of Pasteur, Donné, and others to determine the nature of the phenomena of putrefaction of eggs, the results of which he gives in the *Annales des Sciences Naturelles*, vol. i. of the sixth series. Donné contends that eggs would keep good if not shaken, but if shaken they would always turn bad in less than a month. He also asserts that no matter how rotten an egg may be, no trace of any organisms will be found in it, either animal or vegetable. With regard to the latter assumption, several investigators declare it to be erroneous, and Dr. Gayon figures several organisms met with in decaying and rotten eggs, among the commoner ones *Bacterium termo*, a *Torula*, and an *Aspergillus*. Accepting the presence of these organisms as proved, and the evidence is very convincing, the question arises, how did they get there? It is generally supposed that the germs enter through the pores of the shell; but Dr. Gayon is of opinion that the germs exist in the egg when it is laid. In examining the oviduct and cloaca of several hens he found the same organisms, and it appears that they are more abundant in fertilised eggs than in sterile. It was also proved that when an injection containing numerous *Bacteria* was used, they were more numerous in the eggs that followed. The fact that the presence of various foreign bodies in eggs, such as portions of insects, small stones, seeds, &c., has been attested by numerous observers, favours this view. Dr. Gayon found germs of alcoholic yeast in the egg of a hen fed upon the refuse from a brewery. Further, Dr. Gayon affirms the statement that moulds are not the cause of putrefaction in eggs. A long series of experiments demonstrated that the act of moving or shaking an egg has little or nothing to do with causing its decay. It seems far more probable that it depends to a great extent upon the nature of the food taken by the hen.

Algæ of Spitzbergen.—In vol. lxxx. of the *Comptes Rendus*, Dr. Kjellmann has an article on the winter sea-weed vegetation of Mossel Bay, Spitzbergen, from the observations of the Swedish Polar Expedition of 1872–3. Mossel Bay lies in 79° 53 N. lat., and the sun does not appear above the horizon from October 20 till February 21. From the middle of September the temperature of the sea fell to about the freezing-point, and from the end of September to the end of October it remained at about 30·2° Fahr., and the lowest observed through the winter was about 28·8° Fahr. The thickness of the ice varied greatly during the winter; during the latter half it was from 3 feet 6 inches to nearly 5 feet thick. On the whole, vegetation seems to proceed under these conditions much the same as in summer. Reproduction and fructification continues; and out of twenty-seven species enumerated, twenty-two were found with reproductive organs in different stages. Dr. Kjellmann remarks that the same species are found in summer, a fact all the more interesting because on the Scandinavian coast the species change in spring, summer, and autumn.

Muscology.—Carl Müller is publishing the mosses collected by Schweinfurth on his two journeys in Africa, in the *Linnæa*. The collections include a large number of species, a great proportion of which are regarded as new. Besides the African species, several other new ones from various countries are described.

The second part of Bentley and Trimen's *Medicinal Plants* fully maintains the character of the first. It contains admirable plates and descriptions of the cocoa, *Theobroma Cacao*; *Rhamnus catharticus*; the almond, *Prunus Amygdalus*; the quince, *Pyrus Cydonia*; *Lobelia inflata*; the winter-green, *Gaultheria procumbens*; and the cinnamon, *Cinnamomum zeylanicum*. In the third part we are introduced to two British plants, the common field poppy, *Papaver Rhœas*, and the juniper, *Juniperus communis*; together with the orange, *Citrus Aurantium*; the olive, *Olea europæa*; *Sanguinaria canadensis*, *Baeseria crenulata*, and *Iris florentina*. The colouring does not strike us as quite so happy in one or two of these plates; but on the whole they are exceedingly well done.

Digitized by Google

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(*Tuesday, December* 14.)

DR. G. J. ALLMAN, F.R.S., President, in the Chair. A paper was read "On the Structure and Development of the Bird's Skull" (Part II.) by W. K. Parker. This and the former paper are parts of a large mass of work done by the writer in this particular field. A similar paper, "On the Skull of Passerine Birds," appears in the present number of the *Transactions* of the Zoological Society; to be followed by another on the same subject.

ANTHROPOLOGICAL INSTITUTE.—(*Tuesday, December* 14.)

COLONEL A. LANE FOX, President, in the Chair. Mr. M. J. Walhouse read a paper on "The Belief in Bhūtas—Devil and Ghost-Worship in Western India."

Mr. Groom Napier read a paper on the localities whence the tin and gold of the ancients were derived; and a paper by Mr. B. J. Hartshorne on the Weddas of Ceylon was also read.

GEOLOGICAL SOCIETY.—(*Wednesday, December* 15.)

J. EVANS, Esq., F.R.S., President, in the Chair. Some notes on the Physical Geology of East Anglia during the glacial period were read by Mr. W. H. Penning, who is engaged on the Geological Survey of that area. In the first part of his paper he sought to simplify the classification of the glacial beds of the coast-sections, and in the second part he described the drift-deposits of the Cambridge Valley. Mr. A. Tylor read an elaborate paper on "Denuding Agencies and Geological Deposition under Flow of Ice and Water, with the Laws which regulate these Actions." He referred to observations on the Mississippi and other great rivers, and their present and past meteorological conditions; and offered similar remarks on marine deposits, illustrated by the Irish Sea and the Chesil Beach. Mr. Tylor reverted to his belief in a former "pluvial period," and to the denuding effects of such a rainfall as he required. He argued against the existence of "plains of marine denudation," and referred in support of his views to the configuration of the bottom of the Irish Sea, &c.

COLLEGE OF PRECEPTORS.—(*Wednesday, December* 15.)

MONTHLY MEETING, Rev. G. C. Bell, Head-master of Christ's Hospital, V.P., in the Chair.—Mr. Alexander J. Ellis, F.R.S., F.C.P., read a paper on "The School and College Pronunciation of Greek." On the authority of a contemporary account preserved by J. G. Voss in his Aristarchus (lib. i. ch. 28), Mr. Ellis showed that the pronunciation started by Erasmus in 1528 was due to a practical joke played on him by the Swiss musician Glarean, and that this pronunciation suiting English habits at the time was taken up in England by Sir John Cheke and Sir Thomas Smith, and finally prevailed there in the latter part of the sixteenth century. But during the last 300 years the pronunciation of English has altered considerably, and the English pronunciation of Greek with it, till the latter has reached the point of not bearing the slightest resemblance to any pronunciation used by any Greek from the time of Homer to this day, at least 3,000 years. Mr. Ellis then stated that although great doubt hung over the pronunciation of Greek during the classical period, B.C. 530–300, yet it was possible to reconstruct the pronunciation of Dionysius of Halicarnassus, B.C. 50, within such narrow limits of certainty as, with the help of existing Greek habits, to lay down a complete scheme. The sounds of the vowels were the same as in Modern Greek, with the exception of η, which had the sound of *e* in *there*, and of υ, $\omicron\iota$, which had both the sound of French *u*, pronunciations which prevailed generally to the fourth, and sporadically to the twelfth century A.D., after which both became universally Italian *i*. The diphthongs and consonants were practically the same as at present, with probably some slight modifications of $\alpha\upsilon$, $\epsilon\upsilon$, $\mu\pi$, $\nu\tau$, $\gamma\kappa$, ζ, which were particularised. But the distinctive peculiarity, which remained in full force till the second century A.D., and did not finally disappear till the end of the third century A.D., was the invariable separation of long and short syllables, and the use of musical accent, which was similar in character to the modern Norwegian and Swedish. This made the Dionysian pronunciation available for the complete realisation of the effect of ancient Greek versification. Mr. Ellis proceeded to exemplify in detail the joint effect of the preservation of quantity and musical accent, and read many passages in verse showing the exact relation of both to the ancient rhythms. Where it was not considered necessary to study Greek verse, as for historical, theological, and philosophical purposes, Mr. Ellis said there was no excuse for not using the modern Greek pronunciation which had prevailed in Greece for 500 years without any change, and which was much easier for English organs, as it used the same style of stress accent as we do, and entirely neglected quantity. After reading a prose passage in this manner, Mr. Ellis said it was possible, by restoring quantities, to make even this style (which he then termed "quantified modern") available for old verse, and he read a passage from Sophocles to show the effect. In conclusion, he submitted that in one of these three methods, Dionysian, Modern, or Quantified Modern, the problem of Greek pronunciation might be solved, and earnestly hoped that our present plan, at once unhistorical and unscholarly, would soon be consigned to the limbo of forgotten errors.

METEOROLOGICAL SOCIETY.—(*Wednesday, December* 15.)

DR. R. J. MANN, President, in the Chair. The following papers were read:—

"On the Registration of Sunshine," by R. H. Scott, F.R.S. This paper is on the continuous record of sunshine and rainfall obtained at Kew for September, 1875; the latter by Beckley's Rain-gauge, the former by a method originally proposed by Mr. J. F. Campbell of Islay, F.G.S. This consists in the use of a sphere of glass to concentrate the sun's rays, and a strip of cardboard is placed on a frame concentric with the sphere, and distant from it by its own focal length. The sun when it shines burns a hole in the cardboard, the length of the trace being regulated by the duration of the weather. It remains to be proved whether such a record is of real practical value, as it affords no measure of the heat of the sun.

"On the Rainfall at Calcutta," by R. Strachan, F.M.S. These observations were made at the office of the Surveyor-General, and extend over a period of twenty-eight years, viz., from 1847 to 1874. The most rain falls in July, but the heaviest downfalls are most frequent in June, and heavy downfalls are more frequent in August than in July. The greatest number of days of rain is in July, but the number is almost the same for August. December has the least frequency and amount of rain. The dry season includes November to April, during which on an average 6·04 inches of rain fall on 12 days out of 181, or 1 out of 15 days. The wet season is from May to October inclusive, during which 61·60 inches of rain fall, on 84 days out of 184, or about 1 in 2 days. There is, therefore, ten times as much rain in the wet season as in the dry, and nearly seven times as many rainy days. The mean annual rainfall is 67·64 inches on 96 days.

"On the use of the Rotatory Thermometer (*Thermomètre fronde*) on board Ship," by R. H. Scott, F.R.S. This paper showed that the mean of seventy-six days' observations made by Captain Heggum of the *Rozelle* on a voyage from Liverpool to Calcutta only differed by −0°·4 from the mean of the observations made in the ordinary way.

"On the Moon's Influence in Connexion with our Extremes of Temperature," by George Brumham, F.M.S.

Mr. Scott exhibited a complete set of instruments, with thermometer screen, as used at Russian meteorological stations.

ROYAL SOCIETY.—(*Thursday, December* [illegible]

DR. J. D. HOOKER, C.B., President, in the Chair. The following papers were read:—

1. "On the Development of the Spinal Nerves of Elasmobranch Fishes," by F. M. Balfour.

2. "On the Structure and Development of the Skull of Batrachia," Part II., by Professor W. K. Parker.

3. "Preliminary Observations on the Locomotor System of Medusae," by G. J. Romanes.

4. "Note on the Placentation of Hyrax," by Professor W. Turner.

SOCIETY OF ANTIQUARIES.—(*Thursday, December* 16.)

MR. J. FOWLER exhibited a drawing of a fragment of stained glass representing the crescent moon with a human face between the horns, from the east window of Herringfleet church, Suffolk. It is probably part of a Crucifixion, and the date is of the end of the thirteenth century. The face may be intended for that of the angel Gabriel, whose habitat was supposed to be the moon by the mediaeval astrologers. Four Spanish wood-blocks for printing playing-cards were presented to the Society by Mr. Adlam. They contain the kings, knights, and knaves of the four suits, *espadas*, *bastones*, *copas*, and *oros*. The numerical values of the cards—12, 11, 10—are placed in Arabic figures in the corners. The Rev. J. Clutterbuck exhibited some flint implements, a horn comb, a bronze celt, and a spearhead found in the Thames at various places between Chertsham and Wallingford.

PHILOLOGICAL SOCIETY.—(*Friday, December* [illegible]

ALEX. J. ELLIS, Esq., Vice-President, in the Chair. Mr. John Thirlwall, of Bath, was elected a member. The paper read was by the late Professor Grote, on "Renan and Max Müller:" it belonged to a series of essays on the philosophy of language, some of which have appeared in the *Cambridge Journal of Philology*.

FINE ART.

ILLUSTRATED BOOKS.

Sketches from an Artist's Portfolio. By Sydney P. Hall. (Sampson Low & Co.)

Vanity Fair Album: a Show of Sovereigns, Statesmen, Judges, and Men of the Day. With Biographical and Critical Notices. By Jehu Junior. Vol. vii. 1875. (Vanity Fair Office.)

The River Dee, its Aspect and History. By J. S. Howson, D.D., Dean of Chester. With 93 illustrations on wood, from drawings by Alex. Rimmer. (Virtue, Spalding & Co.)

Art Studies of Home Life. By Godfrey Worsnop Turner. Illustrated by twenty-four full-page photographs by the Woodbury process. (Cassell, Petter & Galpin.)

WE fear the authors and artists, or authors and artist in one, as in the book first mentioned, must think our notices of their large and handsome volumes now appearing are not sufficiently elaborate. And there is no doubt that such a work as the *Sketches from an Artist's Portfolio*, with nearly sixty subjects drawn with masterly precision from the life, and reproduced by one of the new processes whereby photography is printed from stone, deserves more space and considera-

than we can afford. The *Vanity Fair Album* has already appeared by weekly instalments in the course of the year.

Mr. Sydney Hall is an artist of a class unknown until our day. In future ages the historical painter, that is to say, the painter of the kind of pictures that cover the gilded panels of Versailles, will find himself curiously forestalled by the pages of the illustrated papers preserving the veritable aspect of so many of the most interesting points of all public events, done at the moment by such unerring hands as those of Mr. Sydney Hall or Mr. Simpson. Like photography itself, which is now permanent through Mr. Swan's invention, such records as those in this volume must have the effect of removing the sphere of pictorial art, causing it to depend on the depicting of emotion and dramatic expression, and on the charm of colour, as already our landscape painters despise scenery and subject, and paint only "light" and "air," and other intangible conditions and qualities. The late war between Germany and France was the first great page of the history of modern civilisation which was at every turn registered by "our pictorial correspondent," and the greater portion of the *Sketches from an Artist's Portfolio* are further records of the struggle. The sketches selected, however, are not so much those of the fighting, or of the important occurrences in the war, as incidental scenes the artist has chanced upon in the course of his enterprising holiday. Some of these are of the greatest interest; as, for example, those relating to the wounded at Versailles, and those showing the destruction at St. Cloud by the French themselves. One of the first series, called "The Reverie"—a convalescent officer in one of the salons ornamented by David's picture of *Napoleon Crossing the Alps*, under which sleeps in an easy-chair the sister of charity tired out with her duties of nurse—is an admirable picture. It is not, however, so real as are the three that follow. The first of these, "Again in the sunshine," shows us the sick beds with their recovering inmates brought out on the splendid terrace of the garden front; the second is the Crown Prince visiting the wounded in their rows of pallets in one of the great galleries, the immense pictures—monuments of the military glory of the past—carefully boarded half way up the walls; the third is the Theatre converted into a hospital.

In some of these sketches, we must remark, although they come before us as veritable memoranda and life-studies, we can see that Mr. Hall has drawn upon his fancy, and this, we must confess, invalidates them very considerably. The temptation to an able draftsman to lessen his labour and intensify the interest of his communications by inventing, must be very great indeed. When this appears in our illustrated papers we have reason to protest against the habit, but in *Sketches from an Artist's Portfolio* we must accept fact or fiction as the artist chooses.

After the series from Mr. Hall's war budget, we have seven or eight pages from a tour in Italy, most of them very good indeed, more fancy than fact, however; and then follow a number of inferior interest, giving incidents, comic or dramatic, from our English Autumn Manoeuvres at Aldershot and elsewhere, and lastly a miscellaneous few made in Switzerland, the Rhine, and Russia. We have enjoyed this volume very much; it gives one a vivid and fresh feeling of life and movement, and we can cordially recommend it to the public at this season of gift-giving. It seems to us, however, that the artist has given us too much; he has been a spendthrift of his riches. Nor is it agreeable to go out of one country and class of subjects into another on the same page, and one of the least interesting of the whole, both artistically and in subject, is that which occupies the position of frontispiece, representing, we are to suppose, the Prince of Wales in Russia, waiting for the bear he expects to shoot.

The *Vanity Fair Album* is, like the "Sketches," a collection of pictures gorgeously printed with single leaves of descriptive letter-press between. These are indeed of the briefest; it is evident the statesmen and men of the day of whom this volume exclusively consists have not assisted in giving particulars of their own memoirs, as indeed it is not likely they would, for the most part the portraits being frightfully like, depending on the peculiarities inherited or contracted by fatal, and for the most part unacknowledged, proclivities of character. We get accustomed to anything, the old George the Fourth stock, or the Charles the Second wig, and we have observed our friends, when, in one or two cases, they have been selected by Signor Ape for his weekly instalment of illustrious bipeds, although they pretended to be aggrieved and ill-used, were easily surprised into laughter and an expression very like flattered vanity.

This is the seventh volume of the Album, and in respect to the character of the portraits it is equal to the former annual collections of 52 pictures. In respect to the interest of the subjects, however, we cannot expect that every year will afford an equal number of great or notable men to depict. This is a fact fatal to all such collections; society is exhaustible, genius is a limited possession, and the caricaturist falls back upon members of Parliament. Statesmen, of course, are generally men of mark, men very often of one idea, who, like the men of one book, are dangerous and strong; but politicians are lesser creatures, and as they are more numerous than statesmen supply a larger number of portraits. As to judges, they are lawyers only, men who would not simplify or improve the processes or forms of our laws if they could, The third class mentioned on the title-page and represented in the present volume, "Men of the Day," are much the most interesting, and of these we find twenty-six, beginning with the Rev. Dr. E. B. Pusey, and ending with Admiral Lord Paget, both notable and worthy men. The literary account of Dr. Pusey is very nicely done, expressing due respect for his powers and for his character. This portrait is the more valuable since the learned theologian has always resisted the addresses of portrait painters and admiring friends, so that this sketch is perhaps the only one ever done, and although exhibiting in some degree the extravaganza, we cannot in all cases call it caricature, of the Vanity Fair Gallery, is exceedingly like. Russell, the *Times* correspondent during the two late wars, is here, and Professor Max Müller. To these and some others, rather public men than great in any way, succeed Messrs. Moody and Sankey, "Men of the Day" half a year ago, where unmistakeable plebeian nature is not offensively rendered. Mr. Moody found "Christianity dying with respectability," it is said, and it may be so in America, but had it been so in England and Scotland the success of these brothers in arms would not have been so great as it was! We find here also Salvini, Mr. Guildford Onslow, and Mr. Augustus Sala, of whom we are told that "he is furnished with the most tremendous and varied stock of information," and that "withal he is very sensitive, so much so that he once recovered five hundred pounds for an attack which had been made upon him." This fact seems to have kept our artist in check, as the portrait is entirely without exaggeration, in fact "a pleasing likeness." Mr. Browning, the only representative of poetry, has been well understood by Signor Ape, and is also well described by the writer. The most amusing thing in a succession of faces and figures like this of Vanity Fair, is their contrast. Dr. Pusey and Dean Liddell are followed by Moody and Sankey, and the supercilious figure of Count Beust, the useless diplomat and successful man of society, by "G.P.," George Payne, the honourable and venturesome lover of horses who has lost and won several fortunes in his day.

Dean Howson's volume, *The Dee, its Aspect and History*, with all its carefully drawn and engraved vignettes, is certainly one of the prettiest and pleasantest of all the Christmas books of the season. The subject itself gives the writer a great advantage, and the scenery being so well known and evidently beloved by him, his chapters succeed each other very smoothly. Rivers have an individuality and peculiar interest; as Dean Howson says, "they are so easily made the subject of separate and distinct thought, and yet touching other subjects of interest at so many points, that almost every river in the world deserves a careful description." Among our English rivers the Dee is especially fitted for illustration, literary and artistic; lovingly mentioned by Spenser, Drayton, and Milton, associated with the Arthurian legends, Owen Glendower, the monks of Bangor, and other historic subjects, and passing through Llangollen and the ancient city of Chester. The scenery on the river is of course the subject of Mr. Rimmer's pencil, and the majority of the vignettes are well chosen and varied, the architectural bits being quite as well treated as the landscape. Those showing the Cathedral and other churches, and the *Rows* of the ancient city, are charming, and it is evident the author enjoys his task of description, as well as historical narrative, connected with the locality. This book is a reprint of the successive articles already published in the *Art Journal*, so that our task here must be confined to these few remarks. The printing of the woodcuts is very well done, but we cannot admire the exterior, nor can we believe that such gorgeous covers as these do a book real service.

Of *Art Studies of Home Life* we wish we could speak more favourably than a careful examination of it warrants. Mr. Godfrey Turner has had a hard task allotted to him, and we suppose must not be sternly judged; at the same time his style of criticism cannot be considered very discriminating. Take for example his strictures of the genius of Laurence Sterne, whose "Tristram Shandy" and "Sentimental Journey" are illustrated by the first and second pictures. And what pictures does the reader think call forth these remarks on Sterne? The first is "Uncle Toby and the Widow Wadman," by Leslie, an offensive production, which was not a success even as an engraving of a large size, and yet has been reproduced *ad nauseam*, till it appears as the frontispiece here, and in Thorley's penny Farmer's Almanack. We fear Mr. Thackeray would have plainly called this "Uncle Toby and Widow Wadman" a vulgar production, unfit for a gentleman's possession. All the twenty-four illustrations are in the same taste and on the same level, and as stale as the advertisement of American harmoniums, eight of them being from engravings after earlier Landseers whose copyrights are no doubt expired. The best is "Mother and Child," by George Smith. Why is this volume called *Art Studies of Home Life?*

William B. Scott.

British Artists and Water-Colour Institute: Landscapes &c.

We have already spoken of the figure-pictures at these two exhibitions; the Society of British Artists in Suffolk Street, and the Water-Colour Institute in Pall Mall. We couple the galleries together for the purpose of disposing of the remaining works.

At Suffolk Street, one of the prominent views is *The City-walls of Chester*, by Mr. J. W. B. Knight. The execution of this hardly goes beyond a general laying-in, yet it tells out fairly and with good perspective effect at a little distance. Bright sunshine is represented, as manifestly shown by the dark shadows; but it is not realised, the aspect to the eye being one of obscure haze. The right sentiment—that of ancient continuity—is successfully conveyed. *Harlech, under raining cloud*, by the same artist, is able and effective. Two painters of German nationality, Meyerheim

and Von Kamecke (the former appearing however to be a London resident), are also conspicuous. *In the Castle-grounds, Rhine Province*, by the former artist, is a highly competent work, skilful and true, though considerably damaged by the wonted continental opacity of painting: the tall grass and weeds of late summer reach up to the knees of the figures; the verdure of the clump of trees to the right is richly, ponderously dense. Von Kamecke's *Tivoli* has the same fault of opaque lightless surface; in other respects it shows a very sure and practised hand, and conveys markedly, if not quite beautifully, the picturesque and classic beauty of the scene.

Other exhibitors worthy of some attention are: C. Bromley, *The End of the Weir*; H. Dawson, *Durham*; Meyer, *Moonlight at Sea*, close on shore; Albert Goodwin, *The Alpine Borderland*, clearly defined colour-spaces, unvaried by any shadow; Clint, *On the Coast near St. Malo*; Perrin, *The Old Cedar, Hagley Park*, a snow-scene attentively worked out; T. C. Farrer, *Between Daylight and Dark*, trees over the river-side, and *Early Morning*, an orange-red effect with stags on the tree-clad hills amid the heather—both works in which poetical feeling can be traced; Peel, *On the Tweed*; Aumonier, *Lengthening Shadows* on a reaped cornfield; Miss G. Martineau, "*Oh well for the sailor lad*" &c., a lake-scene with a good deal of heedful realisation; L. Barnard, *Study in a Kitchen-garden*; Ludovici, *Youngsters*, a boy pursuing some youthful pigs. More interesting than most of these is *The Little Fishers*, by Mr. M. Fitzgerald—a very genuine fresh picture of its class, the work (we should presume) of a young artist still in process of development. It shows a barefoot boy and girl, both dressed in blue, the former angling with his primitive fishing-tackle in a nook of a pleasant tree-screened rivulet; all rendered carefully and feelingly, with a serious sense of the charm of Nature's recluse modesty in such a spot.

At the Water-Colour Institute the most striking landscapist is Mr. Small; whose painting *After the Storm* is exceptionally vivid and potent—a fine thing to do, and here really *done*. The corn-shocks in the stubble-field are laid and battered with the rain-torrent, and every hollow of the soil exhibits its pool of water; the blackish sky continues yet to blacken over the obscured river to the left; at the right there is light on the horizon, but weighted down with clouds. All is in motion and in change, but at the present moment there is a comparative lull, not a final one. These facts are rather violently given; but, in such a scene, violence is a half-virtue. The pure, serene, observant art of Mr. Hine is, as usual, in quite a different key. Among his eight contributions, we may name—*On Midhurst Common; On the Downs near Lewes; At Sandsend near Whitby; On Hampstead Heath*, in dark twilight; *Low Tide, Evening*, a vigorous foreground of shore, and placid sea; *A Southwester, Brighton Beach*.

Looking along the walls, we can pause also with pleasure at the following:—Mrs. Oliver, *Inverfarikaig, Inverness; Verona*. Skill, *San Giorgio, from the Café of the Giardino Reale*. Philip, *Peter Tavy*. E. Hargitt, *Market-day* on a rainy heath; *On the Hillside*. Staniland, *A bit of the Barber Sand, Caister*, with a great array of seagulls, curious and nice. Syer, *Dordrecht; Sketch near Clevedon, Somersetshire*. E. H. Fahey, *Rainwater*. Orrock, *Rollers, Shallow Water; Storm off Iona*. Wyld, *Rome*, the Forum. Holloway, *Near Winchester*—an old mansion in dim warm twilight, by the water-side, two swans floating in the deeper shadow—a solid work, fine in handling and in sentiment; *Burano, near Venice; View of San Giorgio, Early Morning; Santa Maria della Salute*, rather unsubstantial-looking, but this is no doubt partly intended, as a rendering of the Venetian witchery of atmosphere and material. Collier, *A Peat-moss*. We cannot congratulate Mr. Werner on his appearance this year: he is as perfunctory in art as shaky in historic chronology and objectionable in spelling. Or is the catalogue-compiler responsible for printing—*Tombs of the Scagliers in Verona—Cane, Grande Duc of Verona, visiting the Tombs*?

A contribution from Rosa Bonheur, who is an honorary member of the Water-Colour Institute, is no doubt desiderated by the members with expectancy, and, when it comes, hailed with acclaim. She sends this year a large picture, *A Meadow at Fontainebleau*, to which one of the chief posts of honour has been assigned. We must avow that it appears to us an ordinary performance—ordinary and uninteresting, though marked beyond question by knowledge and attainment: it represents a bull and a calf, along with some cows, in dappled sunshine in a field. Another commendable cattle-piece is the *Study of Short-Horns* by Mr. Beavis. *Tilling the Ground in Syria, Changing Camels*, is a more conspicuous work by the same artist—uncommon and well-selected in subject-matter. A negro is detaching the harness from a white camel, squatted on the soil of a dark ploughed field, to transfer it to a standing brown camel, which is to replace its predecessor in the work of harrowing; further off is a yoke of oxen. One other animal-picture at the Institute is worthy of remark, the *Picketed* of Mr. Charles Cattermole; a long row of tethered horses, some of them seen nearly in front, according to the varying perspective of the line; several of the troopers are about, along with their steeds. Though the artistic style here is slight and thin enough, the subject is well-understood, and is presented with spirit, and much facility of combination.

As we said in our first article on the Institute, the flower-pieces of Mrs. Coleman-Angell are among the works of greatest excellence and attraction; it would, in fact, be difficult to outmatch them for brilliant and gifted truth-telling—even Fantin, were he to take up water-colour instead of oil painting, might be well pleased to call them his own. We may cite *Yellow Chrysanthemums; Roses in Blue Pot*—very beautiful, the solidity of the lustrous Chinese vase highly remarkable; *Nuts and Berries*; and two *Studies of Hollyhocks*. Mrs. Duffield is successful in her *Three Studies of Wild Flowers and Fruit*, and Mr. Jopling in his *Wallflowers* and *White Peony*. Mrs. Harrison, an accomplished flower-painter and most estimable lady, who died on November 25, aged eighty-seven, appears in this exhibition for the last time, with six subjects; scattering her pretty roses and primroses with her aged but still cunning hand on the last steps which closed with the tomb. It is affecting to think of so long a life so perpetually occupied with the contemplation of the loveliest forms and hues of Nature, and with the contented graceful reproduction of them through the medium of art.

Returning to the Society of British Artists, we can particularise two animal-paintings: *Unearthing the Otter, Turning-in the Dandies*, by Mr. J. S. Noble; and *Tea and Scandal*, by Mr. Poncy. The former is a large work, of very respectable merit, dangerous to its claims though the reminiscence must be of Landseer's admirable *Otter Hunt*; however, the actual moment chosen, and the general drift of the composition, being entirely different, the work remains free from all taint of plagiarism. Mr. Poncy's picture is a clever treatment of a brace of monkeys.

Out of the 707 paintings in the Suffolk Street Gallery, 197 are water-colours. One of these, *Maternal Care*, by Mr. Penstone, is not far from being the best thing in the whole collection. It is a charming pastoral, with an unforced and superior quality of design, and the directness of well-felt simplicity; it makes us think of Blake, without putting Mr. Penstone to painful disadvantage. There is a mother with a small girl on her knees—the woman's face a little wizened, like that of one who has plenty of work to overtake; also a ewe giving suck to a lamb, and another lamb at a little distance, looking out for its turn. The colour is bright—a little untempered, one might say, yet not unpleasantly so. Mr. Penstone has two other works in this gallery, not specially remarkable: a water-colour, *The Favoured One*, two calves being the principal personages; and an oil-picture, *Ready for the Reaper*, in which the clearness of colour lapses into crudity. Mr. Lawson contributes a sweet view of a country churchyard, "*Now Fades the Glimmering Landscape*" &c.; and Mr. Halswelle, an able *Sketch at the Theatre of Marcellus, Rome*. Mr. Priolo has taken as his subject the exquisite lines of Shelley, *To Night*:—

> "Blind with thine hair the eyes of Day,
> Kiss her until she be wearied out;"

and has made the adventurous experiment of realising this very bold metaphor in a positive form, with two symbolic or ideal human figures floating in the sky. The attempt may, in a certain degree, be counted to Mr. Priolo's credit; but it was not exactly likely to succeed, nor can we aver that it has succeeded.

W. M. Rossetti.

ART SALE.

The sale lately held at Frankfort, of the collection of Friedrich Kalle, is to be remarked as among the most considerable print sales of recent years. An elaborate annotated catalogue had been published by M. Prestel, the Frankfort dealer who had the direction of the sale, and a selection from M. Kalle's cabinet had been previously sent round for view in London, Berlin, and Paris. M. Kalle spent the greater part of his life at Cologne, but in 1869 he settled at Bonn, where, having abandoned his official work as sub-manager of a large Fire Insurance Company, he devoted himself to forming an immense assemblage of ancient engravings. He died at Bonn last March. The Kalle Collection, though richest perhaps in the works of the Dutch masters, included many examples of nearly all the schools. Rembrandt, says M. Prestel, was the master "particulièrement apprécié" by M. Kalle, but the Little Masters of Germany, and Albert Dürer, and Marc Antonio, and, among Frenchmen, Claude, were not forgotten. Among the "Little Masters," the works of Hans Sebald Beham were in great abundance, and high prices were obtained for many. Of Martin Schongauer's works, *La Nativité* was sold for 3,400 Marks; *L'Adoration des Rois* for 3,810; and *la Mort de la Vierge*—one of the finest impressions existing—for 8,000 Marks (about 400*l*.). Dürer's *Adam and Eve* sold for 2,200 Marks, and his *Holy Family* for 2,500. Of Lucas van Leyden's works, *The Dance of the Magdalen*, 1,200 Marks. Of Marc Antonio, *La Danse des Amours*, 1,320 Marks, and *Bacchus à la Vendange*, 1,600 Marks. Of Claude's etchings, the *Bouvier*—a first state—1,200 Marks (about 60*l*.). Of Adrian Van Ostade's, *Le Goûter*, 800 Marks. Of Rembrandt, a second state of *The Goldweigher*, 1,680 Marks; *Christ Healing the Sick* (the Hundred Guilder Print), 2,000 Marks; and a magnificent impression of the *Three Trees*, 2,900 Marks. There was also an impression of the *Ephraim Bonus*; one of *Old Haaring*; a splendid *Clement de Jonghe* (first state), as well as many other examples of the work of Rembrandt in portraiture, landscape, and sacred subjects. Throughout the sale the prices, having regard to the very unequal quality of the prints, were uncommonly high.

NOTES AND NEWS.

The forthcoming Exhibition of Old Masters at Burlington House will contain, we understand, about two hundred and sixty pictures, and will fall little (if at all) short of its predecessors in beauty and interest. This fortunate result, however, of the renewed efforts of the Royal Academy to bring together for public study and enjoyment the riches of English private collections, has only

been secured through the renewal of generosity on the part of several of the same owners who have done most for previous exhibitions. Many of the chief collections of the country, which might, had their owners been willing, have been depended on to keep up for years to come the character of this annual display, remain unluckily closed. The Queen has been foremost to set an example which other great collectors and inheritors of works of art will surely not always shrink from following. From the two collections of Windsor Castle and Buckingham Palace come twenty-five pictures, including, from the Castle, the heads of Queen Charlotte and three Daughters, by Gainsborough; Hogarth's picture of Garrick and his Wife; Sir Joshua Reynolds's Garrick; Rubens's pictures of himself and his Wife, a Van der Neer, &c.; and from the Palace a great Claude, and several excellent examples of the Dutch school. The Dukes of Sutherland and Westminster, and Lord Radnor, all lend for the third time, the contributions of the first including the famous Romneys from Trentham. Lord Lansdowne sends from Bowood the predella of Raphael, and several other fine pieces. Among new contributors a prominent place will be taken by Lord Darnley, who sends his noble *Europa* of Titian, besides other things. Lord Elgin contributes a fine Velasquez; Mr. Leyland, of Speke Hall, several interesting early Italian pictures; and Mr. Mildmay some good Dutch examples.

We have received the first number of an English publication entitled *The Artist*. Some of its letterpress contains what would appear to be truisms, and much of the literary style has to us the appearance of being a foreigner's. The etching that accompanies the letterpress is, however, remarkably good. It is avowedly from a photograph, and not from the life. The subject is Mr. Millais, R.A. It is the work of M. Pilotell, a very clever French etcher, who catches a likeness with the utmost ease and truth. He has lately etched similar portraits of Mr. Disraeli and of Mr. Plimsoll, and they too are admirable.

The London and Middlesex Archæological Society held a *conversazione* on December 15, at Ironmongers' Hall, where an interesting collection of antiquities and objects of art was exhibited. Mr. Layton and Mrs. Bailey contributed some fine specimens of Romano-British and Mediæval swords and armour, among which there was one Roman sword with a scabbard of great beauty, enriched with figures of Romulus and Remus and the Wolf. Mr. Cecil Brent and the Library Committee of the Corporation exhibited a number of pilgrims' signs and servants' badges of lead, for affixing to the coat. The pilgrims' signs are images of Our Lady of Walsingham, Edward the Confessor, and other English saints. The badges are mostly well-known crests and cognisances. Two examples, one of which is a single ostrich feather and the other two feathers, were both labelled Prince of Wales's feathers, and assigned to the fifteenth century, but at that date the feather badge was by no means confined to the king's heir, but was borne also by his brothers, as well as by some other persons. Thomas Mowbray, Duke of Norfolk, in the preceding century displayed two feathers, both on his seal and on his banner. Round the hall were hung a number of etchings by Rembrandt, and water-colour drawings and engravings of Old London. A view of Inigo Jones's Watergate, by Verherden, shows the Thames at low tide. Ladies and gentlemen are just embarking in a wherry, and men on horseback standing about on firm ground, where, of late years, before the embankment, the receding tide left nothing but mud. There were also several views of Northumberland House, St. Peter-le-Poor, and other buildings in London and Westminster. The sideboard was adorned by the plate of the Ironmongers' Company, and facing it hung the pall formerly used at the funerals of the liverymen, of black velvet, embroidered with figures and coats-of-arms. Altogether the exhibition reflects great credit on the Society which collected it, and deserved more study than could be given to it during a crowded *conversazione*, though great care had been taken in the arrangement and labelling to make everything easy for the visitors.

An article in the *Portfolio* for the present month gives some particulars of the private life of the artist W. J. Müller, which are not to be found in Mr. Solly's biography, already reviewed in these columns. Written by a contributor who for a quarter of a century was resident in Bristol, the article bears many marks of local knowledge: knowledge, that is, of the places and people William Müller lived among. Müller, it appears, though never married, and dying at the early age of thirty-four, was engaged for half a score of years to a Miss Philpott, an attractive member of a cultivated family then living in Clifton. This lady died in 1872, at the age of sixty or thereabouts. She was the possessor of a book filled with Müller's sketches, and this she gave to a physician of Clifton, Dr. Martin. She was also the fortunate possessor of certain admirable water colours which Müller had executed in France, in the country of the Loire, where he went when engaged to make drawings for the work entitled *The Age of Francis the First*. The time when there was any occasion for special reticence regarding these matters seems to have passed.

We are at length able to announce that the important work on Michel Angelo which we have mentioned several times as being in course of preparation by Mr. Heath Wilson, of Florence, is now in the hands of Mr. Murray, and will shortly be published. This work, though founded to a certain extent on Signor Gotti's—that is to say the letters and other new biographical material are drawn from thence—is by no means a mere translation of the Italian work. Mr. Heath Wilson has made a study of Michel Angelo's works for many years, and has lately, as he recorded in one of his interesting letters to the Academy, made the most minute observations on the present state of the frescoes in the Sistine Chapel. He claims to have many new facts to bring forward with regard to these and other of Michel Angelo's works, and also offers much criticism of the master from a purely artistic point of view. Signor Gotti, though holding a high official position in Florence, cannot be considered an art critic. He merely repeats in his books the criticisms of Vasari, Condivi, and other old writers, without adding any original opinion. Mr. Wilson, on the other hand, dares originality, and will no doubt meet with much criticism in consequence.

The last picture painted by Meissonier is now being exhibited in the salon of M. Francis Petit, and all the Paris world interested in art are flocking to see it. The *Chronique* says that it is the largest the artist ever attempted, being no less than three feet square in size, a gigantic work indeed for the painter of the *Lecture chez Diderot* and *La Rixe*. The title of the picture is *Eighteen Hundred and Seven*, and the subject one of the first Napoleon's victories, Eylau or Friedland perhaps, but the whole year of 1807 was full of glory for Napoleon. The great Emperor is represented on the middle of the field of battle, with all his Marshals and masses around him, a troop of cavalry riding up to join in the mighty cry of victory, "Vive l'Empereur!" A body of cuirassiers are seen galloping more in the background, with a flood of light falling upon them such as only Meissonier could express with such wonderful effect.

The School of Lyons, says the *Chronique*, has suffered a severe loss by the death of the engraver Chevron. He was a pupil of Vibert and Henriquel Dupont, and often exhibited at the Salon. He is best known, however, as being one of the best engravers of the *Maison Mame*.

Visitors to the British Museum during Christmas week will have the opportunity of seeing a very interesting collection of sculptures and other antiquities which is temporarily deposited there, and which belongs to Signor Alessandro Castellani. As this collection is not all arranged in one place in the Museum, it may be well to indicate here where the principal objects are to be seen. First, as to sculptures. In the Phygalian Room are two very interesting statues, the Indian Bacchus (a replica of the so-called Sardanapalus of the Vatican), which has been recently found at Posilipo, and a statue representing a boy extracting a thorn from his foot, not a copy of the well-known bronze "Spinario" of the Capitoline Museum, but a realistic conception of the same subject, remarkable for its free and vigorous treatment of ordinary nature. In the recess opposite the Cnidian Demeter may be seen a young head of Bacchus of surpassing beauty; a head of Apollo which seems derived from the same prototype as the celebrated Pourtalès head, and a head of Euripides.

The gold ornaments form a series from the earliest specimens of Etruscan work down to Christian times, and, though not equal in variety and value to the collection purchased by the Museum from Signor Castellani some years ago, is peculiarly interesting because it is so rich in certain classes of goldsmith's work, in which the Museum has much to supply. We would particularly draw attention to the earrings with pendants in enamel from tombs at Vulci, and to a series of ornaments in massive gold, found in Syria, which probably belong to the period of the later Seleucidae, and form a connecting-link between Greek and Roman jewellery. The rings and gems are not less choice and remarkable than the gold ornaments, and would alone be sufficient to absorb the attention for a whole morning. We understand that the collection here noticed has been offered to the Museum by Signor Castellani, and that the matter is now under the consideration of the Government.

THE STAGE.

Dublin Bay—produced at the Charing Cross Theatre on Saturday night—would not have made T. W. Robertson's fame, and yet it is not altogether unworthy of him. It is a little one-act comedy, avowedly taken from the French, and the first good thing that strikes one about it is, that it is a gain upon the commoner farces that bore the playgoing public between seven and eight o'clock, for it makes that hour of early playgoing endurable. *Dublin Bay*, by its neatness of construction, gives sign of its French origin, and Mr. Robertson was a student of the French drama. Neatness of construction Mr. Robertson himself never attained at the end of his career, and certainly he did not begin with it. But neatness of dialogue and neatness of occasional situations were well within his grasp—were even things for which he was remarkable—and he had these early, though as he advanced he improved upon them. *Dublin Bay*, like Mr. Robertson's other pieces, with, we believe, one single exception, is an unpublished work. It has not until the last week been acted in London, but we shall, perhaps, not be far wrong in surmising that it has been seen on the boards, and on those of the Irish capital. It may have fallen flat in consequence of inadequate acting, for it is far more difficult to act than a farce which usually fills the hour it occupies; a farce needs often scarcely more than boisterous and pronounced acting; this, on the other hand, requires delicate acting, and much intelligence on the part of its interpreters. How it is played at the Charing Cross we shall say after we have briefly dealt with its story. The scene is laid in a ship's cabin—the cabin of a passenger-ship bound to Dublin from Holyhead. It is a stormy night, and there are but two passengers. Each appears separately in the cabin,

and there ensue soliloquies which display the hand of a then quite unaccomplished playwright—writing as diffuse and meaningless as many an amateur's, and the patience of the audience is tried. But from the moment that the two passengers come together, and recognise that they are husband and wife, there is some interest in the little play, and much scope for good acting, of a kind of which the stage of France affords the most illustrious examples, though the Prince of Wales's Theatre, with Mr. Robertson's maturer work and Mrs. Bancroft's liveliest performances, has also been distinguished in this kind. The man and the wife have for ten years been separated: separated through the jealousy—right jealousy possibly—of the woman, and since their separation—very shortly after it—a child had been born, of whose existence the husband, travelling long in foreign parts, is till now unaware. Before the gentleman had known who the lady was who was his fellow-passenger he had disposed himself for a flirtation, if flirtation might be, but immediately he recognises that it is his wife mutual recriminations begin, and these continue, in fashions now lively and now bitter, till they become intense. But outside, the storm gathers, the cabin is closed, danger is present, there are alarms, the ship strikes on a rock, and is speedily to go down. Husband and wife are in each other's arms, reconciled with what a merciful playwright has decreed shall after all be by no means their last breath, for, presto, the hatchway is open, a cheery voice cries "Dublin Bay!" and a boat is making swiftly towards the ship. The child—by a process not precisely understood by our critic—has managed to arrive in the boat. He embraces his mother; he is made known to his father, and the curtain falls on family happiness. There is not, then, very much of story in the piece; but what story there is, is neatly managed. There is nothing of character-drawing, for the husband and wife are merely the typical figures of everyday French comedy, from which everyday English comedy has largely borrowed. The dialogue is sufficiently pointed: not devoid of wit, yet likewise not devoid of puns, for those were days—the days of its writing—when punning was in its glory, and when dramatists, more successful then than Mr. Robertson, had built a reputation on punning which they now sustain with greater or less success by more ambitious forms of intellectual exertion. The piece before us is therefore remarkable less for its own literary quality than for the opportunities it affords to the actors; and to tell the truth, in this respect it is not unlike much of Mr. Robertson's work. At the Charing Cross Mr. Evan Gordon acts the husband, with some *aplomb*, but greater ease and finish are very certainly to be desired. The wife is represented by Miss Edith Lynd, with some stiffness in the earlier portion, but when the action of the piece has well entered upon its course, Miss Lynd warms up to the needs of the occasion, and displays, in a good voice—now pleasantly low, and now well varied—and in a diction generally intelligent and penetrating, some of the best qualities of a comedian.

Apart from this production spoken of above the week has been, so far as regards the stage, not a fertile one, but so the week before Christmas generally is, when managers do not anticipate the festival by giving us their good things a little before Boxing-day. Mr. Hollingshead alone has done that this year. He produced on Wednesday evening, at the Gaiety Theatre, a comic drama, in three acts, by Mr. Byron, adapted, we understand, to the exigencies of the popular comic actor who is at the present moment the mainstay of the Gaiety Theatre. But the piece was brought out too late for notice in the present issue of this journal, and Mr. Toole's triumph, when we write, is a probable, but not an accomplished thing.

The arrangements for Boxing-night (Monday) are now of course complete. At the Gaiety, as we have indicated above, Mr. Toole and Miss Farren will be the principal attraction. At the Adelphi there will not this year be a pantomime, but the *Shaughraun*, with a somewhat altered cast, will be moved thither from Drury Lane. At the Princess's there is *Rip Van Winkle*, which in most English-speaking places Mr. Jefferson has found sufficiently attractive for a dozen years. At the Haymarket there will be Mr. Sothern with pieces likewise familiar to us. At the Lyceum there will be Mr. Irving in *Hamlet*, and there could not be anything better. At the Strand there will be mirth-provoking pieces, which will not call for very elaborate notice. At the Opéra Comique there will be *Black-eyed Susan*—Mr. Burnand's most popular burlesque. At the Globe there will be *Blue Beard*, with Miss Lydia Thompson's brilliant assemblage of attractive things. At the Mirror *All for Her* holds its own, and at the Prince of Wales's *Masks and Faces* is a piece to be seen. At the Vaudeville *Our Boys*—a comedy reviewed in these columns now all but a year ago—will still keep its place in the bills. At the Court Mr. and Mrs. Kendal, and Miss Hollingshead, and Mr. Anson will draw no small part of the town to see a play already discussed in last week's Academy. At the outlying theatres there will be pantomimes, but the greater pantomimes will of course be at Covent Garden and at Drury Lane. Miss Nelly Power will be at Covent Garden, and Mr. Blanchard's "opening," and the Vokes Family at Drury Lane. With this list of attractions to be provided—and even now unintentionally we may have omitted some—it is clear that the Theatre is not going out of fashion in London; nor, having regard to the privileges of the season, can much be urged against the performances proposed. Some of them are trivial, but as the journalist is allowed to be foolish in September, the playgoer and the players too are to be similarly indulged, if need be, at Christmas. It is a season when the playgoer, like the Vicar of Wakefield, does not know that he is wittier than usual, but thinks that he is at all events merrier.

A thoughtful writer, charmed with the acting of *La Petite Pluie* at the Théâtre Français—save that he says that young Mdlle. Samary, like everybody else, is merely conventional in her rendering of southern French accent—takes exception to the tone of the piece. It has succeeded, he says, and it is amply moral. But it is more than moral. "It is of a kind of morality which saddens and harrows the heart." And he goes on thus to explain himself:—

"Prêcher la vertu, la sagesse, le bon sens, rien de mieux, mais encore ne faut-il pas pousser les choses trop loin, et, de peur de se perdre dans les nuages, s'astreindre à un éternel terre-à-terre. C'est chose délicate que le chapitre de nos illusions, et il n'y faut toucher que d'une main prudente et légère. Illusions tant que vous voudrez, mais c'est par les illusions que l'existence s'agrandit et s'élève. Elles entrent pour une bonne part dans nos sentimens les plus généreux et les plus nobles, et si vous les supprimez tout à fait, ce n'est vraiment plus la peine de vivre. Est-il donc vrai qu'il suffit d'un petit incident malheureux, d'une ombre de ridicule pour tuer l'amour? Que M. Pailleron me permette de n'en rien croire. Sa baronne raconte que la vue d'un bouton que son amant avait sur le nez l'a guérie un jour d'une grande passion. Cette baronne n'était qu'une sotte et une précieuse qui n'aimait pas."

The first specimen for the present year of that absolutely French institution, the *revue*, has been given, and it is at the Théâtre des Variétés, and is called *Follies of Yesterday*. Even the severe critic who frowns on opéra bouffe and operette, and *spectacle*, and *féerie*, allows himself to be amused at a *revue*. He is Parisian in that. A *revue*, he thinks, unlike a *féerie*, cannot be very cumbersome. It is the custom to keep it short. And a manager can hardly play more than one *revue* in a year. And moreover, a *revue*—which should always be a bright record, in a genial spirit of caricature, of the doings of the year on the stage, and sometimes off it—can be attractive only by reason of its wit. It must be satirical, or of nothing worth. Those who don't like it complain that its form is always the same, and that is undoubtedly true, but is it easy to imagine any other? There is always a *compère*, and this personage, at bottom, plays the part of a Greek chorus. Authors like to vary him; to change his disposition and temperament. But there are limits set to these changes, and generally, after all their efforts, the *compère* who gossips, explains, and comments will be found to be either naïve or pleasantly malicious, or something between the two. The *revue* has but two acts, and both are brief, and the last of the two is devoted by tradition to the parodying of pieces which have succeeded notably, or notably failed, during the past twelve months. This part always amuses the Parisians, especially that particular public of "first representations"—the like of which is growing up in London—for it is very familiar with theatrical affairs, and sees the fun immediately. Here are the scenes of imitation. And in the new *revue* at the Variétés, nothing is more successful than Mdlle. Berthe Legrand's imitation of Céline Chaumont, in the *Cruche Cassée*. The gesture, the voice, the very facial expression, are admirably given. All that is wanting, we are told, to this *revue*, is more fire in the dialogue. The piece is acted better than it is written. The wit of the actress is, for the time, more considerable than that of the authors.

La Femme Juge et Partie is the curious title of an old comedy just now revived in Paris, as to which some curious things may be said. It is by Montfleury, and dates from the year 1669. Historians of the stage remember that that was a remarkable year for the theatre. On February 5 *Tartuffe* was produced at the Palais Royal. On March 2 this piece of Montfleury's at the Hôtel de Bourgogne, which plays such a part in the annals of French dramatic literature and dramatic performance. In November *Monsieur de Porceaugnac* was brought out at the Palais Royal, and in the same month, at the Hôtel de Bourgogne, a new version of the *Festin de Pierre*; a tragedy by Thomas Corneille; *La Mort d'Annibal*; and finally, in December, *Britannicus*. That year, if eclipsed at all, was only eclipsed by the year that had gone before it, for 1668 had seen the first representations of the *Amphitryon*, of *Georges Dandin*, of the *Avare*, and of the *Plaideurs*. A stranger thing, however, than the fruitfulness of these two years is the fact that *La Femme Juge et Partie*—the piece just now revived—had as great a success as *Tartuffe*. Both at the time were eagerly debated, and Montfleury did for his piece what Molière had already done for the *Ecole des Femmes*: he published an apology for his piece, in one act, in the form of conversation, apart from action. He called his apology *Procès de la Femme Juge et Partie*, and he printed it. M. Sarcey has remarked that in the seventeenth century this kind of proceeding was not uncommon.

Emile Augier's well-known comedy, *Le Gendre de M. Poirier*, has been revived at the Français for M. Delaunay to appear in the character of Gaston de Presle, the "son-in-law" indicated by the title. He is elegant, of course, and light and easy in the part, and perhaps especially happy in the scene in which the worthy Poirier avows to Gaston de Presle his ambition to become a peer of France. The ambition appears ridiculous to the Marquis, his son-in-law, who addressing himself at once to a friend of his own standing, asks, either angrily or satirically—as the actor takes it—"Do you know why Henri, Comte de Presle, died valiantly in 1505? Do you know," he goes on, sketching in a few words the history of his family—"that all this happened—this shedding of my ancestor's blood—just that one retired tradesman, M. Poirier, might enter the Chamber of Peers!" Berton used to throw out that tirade in a way that was dramatically effective, but perhaps less true to nature than M. Delaunay's quietness:

for the Marquis, accepting the situation of the rich merchant's son-in-law, and gilding his scutcheon with old Poirier's money, could hardly allow himself to be violent.

The Gymnase Theatre has given *La Famille Riquebourg*, an old piece of Scribe's: a piece old alike in form and style. There is little but the couplets to justify the title on the play-bill—"comedy-vaudeville."

Je dîne chez ma Mère—with Achard and Marie Legault in the principal characters—has just been played, very successfully, at the same theatre where Scribe's old-fashioned piece has met with little favour. Mdlle. Legault is said to be particularly good in the part once associated with Mdlle. Laurentine, a somewhat brilliant actress who died prematurely in Italy.

Fetters is the name of a new drama which has been produced, not without success, at the Theatre Royal, Bradford. Its author is Mr. Burnley, a local writer, and it is said to have a good part for Miss Maude Brennan.

The Westminster Boys' performance of the *Andria* of Terence, one of the comedies of their limited repertory, demands mention, but not criticism. It has been indulgently viewed as a "reproduction" which it is late in the day to discuss, and the liveliest chronicler of its performance last week has contented himself with saying that some of the spectators, and those particularly who had little Latin, may have wished that Terence had condescended to a little more "action." But the author is out of reach of criticism.

MUSIC.

CRYSTAL PALACE—"ANTIGONE"; WEBER CONCERT.

For the first time since the year 1845, Mendelssohn's music to *Antigone* has been heard as it was intended by the composer to be given, and as only its proper effect can be realised. It has not very unfrequently been given in our concert rooms; Mr. Henry Leslie has more than once brought it forward; it was also performed at the Crystal Palace on September 5, 1863; but away from the stage much of the beauty and dramatic appropriateness of the music is lost altogether, and few, probably, who attended the recent revival of the work under Mr. Manns's direction, which we chronicled last week, will care much in future about hearing it elsewhere than in a theatre.

The music to *Antigone* was written by Mendelssohn at the command of the King of Prussia during the latter half of the year 1841. The subject, it is known, proved very attractive to the composer, as is shown also by the rapidity of its composition. Sir Julius Benedict, in his sketch of the life of Mendelssohn, states that it was completed "within the astonishingly short period of seven days." Ferdinand Hiller says it was "just over a fortnight." Devrient, in his "Recollections," gives us some very interesting details as to the composition. He tells us that the first idea was "to set the choruses throughout in unison, and to recitative interspersed with solos; as nearly as possible to intone or recite the words with accompaniments of such instruments only as may be supposed in character with the time of Sophocles, flutes, tubas, and harps, in the absence of lyres." Mendelssohn at first attempted the composition in this manner, but soon gave it up as impracticable, finding that a wearisome monotony would inevitably result. He then set about the work in the form in which it now exists—for a double-chorus of male voices, and with the ordinary accompaniment for a modern orchestra. The traces of the first idea may nevertheless be distinguished in the great prevalence of unison passages for the voices. Of this, the commencements of the choruses "Orb of Helios," "Wonders in nature we see and scan," and "Royal Danaë long lived in a tower", furnish examples.

It requires no little tact on the part of the composer to avoid monotony in the exclusive employment of male voices during so extended a work; and here Mendelssohn's unfailing artistic instinct served him in good stead. Of the seven numbers of which the music consists, there are no two which in the least resemble one another, either in form or in colouring. The orchestration is different in nearly every number, and a further relief is obtained by the occasional use of solo voices, as in the choruses "How happy they" and "O Eros."

A special feature of the work is the employment in several places of music as an accompaniment to spoken dialogue. Some of these passages are among the most effective of the whole, and it is especially these which miss their aim altogether in a concert performance, even though a "connecting poem" may be read to them. They are preeminently and essentially dramatic music, and must be heard on the stage. With what care they were written we learn from Devrient, who says that Mendelssohn "took the utmost pains to identify his music with speech in these passages. He made me declaim them to him with full dramatic expression, when he would stipulate for so much rhythmical extension as his music required; and when we had determined, after manifold lengthening and shortening of accents, what the declamatory expression was to be, then he fixed that of the accompanying music; but for his fine sense of dramatic vitality, these melodramatic bits would never have become the masterly things they are."

With the single exception, perhaps, of the third number which, as a whole, is somewhat heavy, the whole of the *Antigone* music is in Mendelssohn's best manner. The climax of the work is undoubtedly the Hymn to Bacchus (No. 6), "Fair Semele's high-born son," a chorus which the composer seldom, if ever, surpassed, whether in the breadth and dignity of the opening strophe, with its effective accompaniment for the brass instruments, or in the brilliant second movement, which works up to such an exciting close with its antiphonal cries of "Hear us, Bacchus!" A charming piece of part-writing is the quartett "O Eros" which introduces the dialogue between Antigone and the chorus with some of the melodramatic music above referred to; while the choruses "Wonders in nature" and "Royal Danaë" are in totally different styles, little if at all inferior.

The performance at the Crystal Palace, which was dramatically under the direction of Mr. Charles Wyndham, and musically under that of Mr. Manns, was a most excellent one. The part of Antigone was admirably acted and declaimed by Miss Geneviève Ward. Especial mention must be made of the perfection with which the melodramatic portions of the music were given. It is not an easy thing to keep spoken words and music exactly together; but nothing could have been more precise than the harmony between the actor and the orchestra; and the credit for this result is equally due to Miss Ward and Mr. Manns. Mr. Ryder's elocution was heard to advantage in the important part of Creon, and the remainder of the cast was adequately filled as follows:—Ismene, Miss Carlisle; Eurydice, Miss Maria Daly; Haemon, Mr. Charles Creswick; Tiresias, Mr. A. Matthison; Sentinel, Mr. H. Russell; Messenger, Mr. Hallows; and Chorus Speaker, Mr. Dolman.

It is with the musical part of the performance, however, that this notice is more immediately concerned; and of this it is difficult to speak too highly. That the Crystal Palace band, under Mr. Manns's direction, did the fullest possible justice to the orchestral accompaniments, may almost be taken as a matter of course; it was by no means so certain that the vocal part of the work would be equally well rendered. Such, however, was the fact. An excellent amateur chorus of forty voices had been carefully trained under the direction of Mr. W. Gadsby, and, with the exception of one very trifling slip, they were perfect throughout the afternoon. This is the more to their credit when it is remembered that they had to sing the whole of their music from memory, and that, unlike a professional chorus, not one of them had probably ever trodden the boards before, and therefore they might not unnaturally, at least to some extent, have been suffering from "stage fright." No symptoms of this, however, were apparent, and they sang throughout not merely with accuracy, but with a hearty enthusiasm and evident enjoyment of their work, which did one good to hear, and which certainly contrasted favourably with the average efforts of operatic choruses.

A word or two should be added with reference to the scenic arrangements. As it was impossible to carry out strictly the ancient Greek plan of placing the chorus in the orchestra, the stage was divided, the back part of the flooring being raised to a height of three steps. On this raised stage the actors appeared, while the chorus occupied the lower level, in the middle of which stood the altar to Bacchus. To those acquainted with the ancient Greek tragedies it is superfluous to add that there was no break in the action, the intervals between the scenes being filled by the singing of the choruses.

The complete success of the production of *Antigone* will doubtless encourage the directors of the Crystal Palace in their already expressed intention to produce also the *Oedipus at Colonos*, which has never yet been heard on the stage in this country, and which is as a whole even more dramatic in style than its companion work. If its rendering is at all equal to that of the tragedy just produced, there will be no fear of any lack of appreciation on the part of the public.

Last Saturday being the anniversary of Weber's birthday, the programme of the concert for the afternoon was exclusively selected from that composer's works, and seldom, if ever, has a more interesting scheme been brought forward than that presented on this occasion. Weber's strongest point was undoubtedly the dramatic element of his genius; and, had it been practicable, perhaps the fittest commemoration of him would have been an adequate representation of one of his great operas. Failing this, however, which for several reasons would have been difficult—the chief being that they are so essentially German in character that they lose more than perhaps any other operas excepting Wagner's when presented in another language—the directors did well to bring forward a selection of his instrumental and vocal works; for it need hardly be said that Weber, though chiefly, is by no means exclusively a dramatic composer. His pianoforte works are known and prized by all players; his songs with piano comprise many most exquisite specimens of the German "Lied;" and his part-songs, especially those for male voices, though (with the single exception of "Lützow's Wild Hunt") comparatively unknown in this country, are in the composer's native land familiar to every "Männergesangverein," and many of them have indeed become national airs.

The secret of Weber's great popularity lies in the at times almost magical charm of his melody, and in the simple truth of his expression. He always appears to have worked best and produced the most striking result when he was inspired by some suitable text; and hence his instrumental works, with all their beauties, must on the whole be ranked as inferior to his vocal compositions. From these, of course, his overtures must be excepted; but here, as in so many other cases, the exception proves the rule, because it was his invariable custom to use for these overtures themes taken from the works to which they are prefixed. To give one instance—in the overture to *Oberon*, with which Saturday's concert concluded, the introductory adagio contains subjects from the chorus "Light as fairy foot can fall," and from the

Digitized by Google

march in the third finale; while the following allegro is founded on the quartett "Over the dark blue waters," Huon's song "From boyhood trained in tented field," Reiza's scena "Ocean, thou mighty monster," and Puck's solo "Spirits of air." Of the skill with which these are combined into one homogeneous whole, it is impossible to speak too highly; but it is none the less true that the first inspiration came in writing vocal and not instrumental music.

Three important instrumental works by Weber were brought forward for the first time at the Crystal Palace on Saturday; two of which had most probably never before been heard in this country. These were the overture to *Peter Schmoll* and the adagio and rondo from the concerto for bassoon and orchestra. The overture was written in 1801, when the composer was only fifteen years of age, and remodelled six years later, when it received the form in which we now know it. Though inferior, as might be expected, to the later overtures, it still contains within itself the germs of Weber's style. The second subject of the allegro is very similar in its character to one of the chief melodies of the overture to the *Ruler of the Spirits*.

The concerto for bassoon was a most interesting novelty. There is probably no instrument in the orchestra (excepting the drum) which is so difficult to render effective in a solo as the bassoon. The peculiar quality of its tone, and its low register, alike throw obstacles in the composer's way. Weber appears to have had a most intimate knowledge of the special capacities of all the instruments, and there are very few for which at some period of his life he did not write solos. It is to be regretted that the present concerto was curtailed by the omission of the first movement; for the adagio and rondo which were performed were so excellent as to excite a desire to hear also the first allegro. The solo part was played by Mr. W. Wotton, who has for a considerable time occupied the responsible and honourable post of first bassoon in the Crystal Palace band, and who is well known as one of the finest players on this difficult instrument. On the present occasion he fully justified his reputation. No finer performance could be desired, whether as regards purity of tone, correctness of execution, or artistic finish of style. It is so seldom that a chance is afforded of speaking of the individual members of Mr. Manns's unrivalled orchestra, that we gladly embrace the opportunity when it presents itself.

The third special novelty of the concert was the second of the two symphonies which Weber wrote. It must be admitted at once that symphonic writing was certainly not the composer's forte. The present work contains charming ideas, but is altogether lacking in the unity of style which a symphony requires. It is more like a fantasia for the orchestra than anything else. The best movement is certainly the adagio, in which the irregularity of form and the want of skilful development is of less consequence than in the first and last movements. Though it is impossible to consider the symphony in any respect a great work, its introduction on the present occasion was most appropriate. It helped the audience to form an idea of what Weber could not do, as well as of what he could; and although the work is not likely to be soon repeated, we are grateful for the opportunity of making acquaintance with it at this concert. Weber's reputation stands far too high to sustain injury because his symphonic writings will not rank with his operatic works.

As a composer for the piano, Weber holds a deservedly high position. Himself a player of the first order, he did much towards enlarging the technical resources of his instrument. The first employment, at least to any considerable extent, of rapid octave passages, and of chords extending over a tenth, is due to him, and the first idea of many of Thalberg's special effects is to be found in his works. His sonatas are somewhat weak in construction, but of such exceeding beauty that their mere technical defects are overlooked. His two concertos and his "Concert-Stück," in spite of the progress of pianoforte playing since they were written, are still worthy the attention of *virtuosi*. The last-named piece has been, one might almost say, ridden to death during the last twenty years. Without in the least underrating its great merits, we are inclined to think the second concerto (in E flat) even superior from a musical point of view, though (perhaps because of its greater difficulty) it has been much neglected by pianists. Mr. Franklin Taylor did well, therefore, to revive it last Saturday, instead of playing its more popular but hackneyed companion. His performance was in all respects admirable. Not merely were the technical difficulties with which the composition abounds overcome with the greatest apparent ease, but there was genuine artistic feeling in the playing. Mr. Taylor has always been a most correct and conscientious player; but he was formerly unmistakeably cold. This reproach, however, can no longer be applied to him. While as neat and finished as ever, there is an amount of expression about his playing which was formerly wanting. His powers are maturing every year, and he has certainly never been heard to greater advantage than at this concert. Besides the concerto, he also played the popular "Invitation to the Waltz."

We have left ourselves no room to speak of the vocal music, which was hardly less interesting, from its varied and representative character, than the instrumental. It is happily superfluous to praise such well-known artists as Mdme. Edith Wynne and Mr. W. H. Cummings, and it will therefore be sufficient to say that the lady sang the scena "Softly sighs" from the *Freischütz*, and the charming little song "Lonely in the evening straying" ("Einsam bin ich nicht alleine") from *Preciosa*, and that Mr. Cummings gave the romance from the first Act of *Euryanthe*, and the remarkably fine but little known "Farewell to Life" from the "Leyer und Schwert." The Crystal Palace choir sang the "Gipsy Chorus" from *Preciosa*, and two of the finest part-songs from "Leyer und Schwert;" "Bright sword of Liberty" and "Lützow's Wild Hunt" were also given by the gentlemen of the choir. The overture to *Oberon*, as mentioned above, concluded one of the most enjoyable concerts of the present series.

The next concert will take place on January 15, when Spohr's overture to the *Fall of Babylon*, Beethoven's C minor symphony, and a new "Magnificat" for solos, chorus and orchestra, by the writer of the present article, will be included in the programme. EBENEZER PROUT.

HERR WILHELMJ gave a first and farewell concert on Friday week last at St. James's Hall, when a very interesting programme was presented, including Svendsen's string quartett in A minor, and the variations from Schubert's quartett in D minor, played by the concert-giver, and Messrs Pollitzer, Zerbini, and Daubert; a selection from Ernst and Heller's "Pensées Fugitives" for piano and violin, given by Madame Essipoff and Herr Wilhelmj; Schumann's trio in D minor, in which Messrs. Oscar Beringer, Wilhelmj, and Daubert took part; Ernst's "Hungarian Airs," played by Herr Wilhelmj; pianoforte solos by Madame Essipoff, and vocal music by Mdlle. Nita Gaetano and Signor Urio. Sir Julius Benedict was the conductor.

SPECIAL Christmas services are being held in St. Anne's Church, Soho. The first took place last Wednesday, and the second is announced for next Wednesday evening (the 29th). A portion of Bach's *Christmas Oratorio* is to be sung as the anthem.

FROM the Liverpool papers we learn that the Town Council of that town have lately taken a step which does not say much for their appreciation of music. It appears that Mr. W. T. Best, the organist of the Town Hall, has recently adopted the excellent plan of annotating the programmes of his organ recitals, and consequently applied to the Town Council for an increased allowance for printing. The report in the paper before us states that "the committee, however, considered annotations unnecessary, and therefore did not agree to the increased expenditure." It would, we think, have been just as reasonable had the committee considered the organ recitals themselves "unnecessary," and therefore refused the payment of the organist's salary. The additional expense could not have been large, and as Mr. Best's recitals are certainly of a nature to raise the taste of the Liverpool public, the least the Town Council could have done would have been to assist, instead of throwing obstacles in the way of their artistic education. Some of the annotated programmes are before us, and having examined them, we can say most decidedly that even if "unnecessary," they are valuable aids to the audience in the comprehension of the music, being (as might indeed be expected from a musician like Mr. Best) excellently written.

AT the Hofoperntheater in Vienna, the second of the series of Wagner operas, *Lohengrin*, was given on the 15th inst. The opera was first performed in Vienna on August 19, 1858, and during the seventeen years which have elapsed since that date, it has been given in that city 114 times.

MAX BRUCH's most recent composition, the cantata *Arminius* for chorus, solo voices, orchestra, and organ was performed for the first time on the 4th inst. at the third subscription-concert at Barmen, under the direction of the composer.

M. LOUIS BRASSIN, professor of the piano at the Conservatoire at Brussels, and M. Wieniawski, the violinist, are giving this winter a series of chamber concerts at Brussels, under the title of *Union Instrumentale*, after the model of our Monday Popular Concerts.

JOHANNES BRAHMS has received an invitation to conduct the next Lower Rhenish Musical Festival, at Aix-la-Chapelle, and to produce on that occasion one of his larger compositions.

TABLE OF CONTENTS.

	PAGE
MACLACHLAN'S WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, by W. O'CONNOR MORRIS	641
NEW NOVELS, by A. LANG	642
BURTON'S ULTIMA THULE, by C. P. IIbert	643
JERROLD'S EDITION OF THE FINAL RELIQUES OF FATHER PROUT, by Professor J. P. MAHAFFY	644
LONG'S DECLINE OF THE ROMAN REPUBLIC, by J. S. REID	646
CHRISTMAS BOOKS, by Mrs. OWEN	646
NOTES AND NEWS	647
NOTES OF TRAVEL	649
NOTES OF A TOUR IN THE CYCLADES AND CRETE (*Concluded*), by the Rev. H. F. TOZER	649
SELECTED BOOKS	651
CORRESPONDENCE:— *Hamlet's Age*, by Professor E. Dowden and F. J. Furnivall; Rossi's *Hamlet*, by Hamilton Aidé	651
APPOINTMENTS FOR NEXT WEEK	652
HUXLEY AND MARTIN'S ELEMENTARY BIOLOGY, by E. RAY LANKESTER	652
DUHM ON THE DEVELOPMENT OF ISRAELITE PROPHECY, by the Rev. T. K. CHEYNE	653
SCIENCE NOTES (ZOOLOGY, BOTANY)	654
MEETINGS OF SOCIETIES	656
ILLUSTRATED BOOKS, by W. B. SCOTT	656
BRITISH ARTISTS AND WATER-COLOUR INSTITUTE— LANDSCAPES, by W. M. ROSSETTI	657
ART SALES	658
NOTES AND NEWS	659
THE STAGE	660
CRYSTAL PALACE—"ANTIGONE," AND WEBER CONCERT, by EBENEZER PROUT	661
MUSIC NOTES. POSTSCRIPT AND TABLE OF CONTENTS	662

PSYCHOLOGICAL SOCIETY of GREAT BRITAIN, 11 Chandos Street, Cavendish Square, W.—THE NEXT MEETING will be held on THURSDAY, January 20. For particulars as to Membership, Publications of the Society, Admission of Visitors, &c., apply to FRANCIS K. MUNTON, (Honorary Secretary) Willesden, N.W.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google